





REFLECTION ARTICLE

Transmedia And New Narratives in Humanities Education

Transmedia y nuevas narrativas en la formación en humanidades

Transmídia e novas narrativas na educação em humanidades

*CARLOS MARIO FISGATIVA 
 *JORGE ELIECER MOLINA 
 *ANA MARÍA ARRIETA 
 *JUAN MANUEL ACEVEDO 

* Teachers and researchers at Universidad del Quindío.

OPEN ACCESS 

DOI: <http://dx.doi.org/10.18634/sophiaj.18v.1i.1171>

Article information

Received: March 2022
 Revised: March 2022
 Accepted: June 2022
 Published: January - June 2022

Article derived from the research project "*Exploración de estrategias narrativas para la creación literaria en forma Transmedia*".

Keywords: Education, contemporary humanities, technological mediations, transmedia narratives, digital technologies.

Palabras clave: Educación, humanidades contemporáneas, mediaciones tecnológicas, narrativas transmedia, tecnologías digitales.

Palavras-chave: Educação, humanidades contemporâneas, mediações tecnológicas, narrativas transmídia, tecnologias digitais.

How to cite:

Fisgativa, C. Molina, J. Arrieta, A. & Acevedo, J.(2022). Transmedia and New Narratives in Humanities Education. *Sophia*, 18(1) e1171. <https://doi.org/10.18634/sophiaj.18v.1i.1171>

Sophia-Education, volume 18 number 1. January/June 2022. English version.

ABSTRACT

In the current cultural and technological context, disciplines and university education face unprecedented challenges regarding teaching and learning practices, since technological mediations, new media and archives have transformed these processes. In this article we explore the alternatives that transmedia narratives offer to the humanities, particularly literature and philosophy. We emphasize the need to incorporate other media and other narratives in the work of these areas, including and taking advantage of technological mediations. Therefore, instead of gaps between education and technology, we identify the challenges implied by the transformations of actors, roles and formative processes, as well as the emergence of "informal" methodologies and platforms. To this end, we begin with the conceptual characterization of the technologically mediated environment that university education is increasingly facing. Secondly, we identify some contemporary literary practices, and a list is made of some Latin American works that can be analyzed from the category of transmedia literature. Consequently, we address the convergence between media ecology and transmedia expansion as an emerging alternative for narrative production. Finally, we problematize the written and visual registers that are transformed and conditioned by information flows on the internet, television, and other electrically supported circuit screens. The discussion of technological mediations puts us in a problematizing context of the usual places and uses of literary, philosophical, and educational discourse.

RESUMEN

Ante el actual contexto cultural y tecnológico, las disciplinas y la formación universitaria enfrentan retos inéditos relativos a las prácticas de enseñanza y aprendizaje, puesto que las mediaciones tecnológicas, nuevos soportes y archivos han transformado dichos procesos. En este artículo exploramos las alternativas que las narrativas transmedia ofrecen a las humanidades, en particular, a la literatura y la filosofía. Enfatizamos en la necesidad de incorporar otros soportes y otras narrativas en el quehacer de estas áreas, incluyendo y aprovechando las mediaciones tecnológicas. Por lo tanto, en lugar de

Copyright 2022. La Gran Colombia University



Conflict of interest:

The authors declare that they have no conflict of interest.

Author correspondence:

*carlosmfisgativa@hotmail.com

brechas entre educación y tecnología, se identifican los retos que implican las transformaciones de actores, roles y procesos formativos, así como la emergencia de metodologías y plataformas “informales”. Con tal propósito, empezamos con la caracterización conceptual del entorno tecnológicamente mediado al que crecientemente se enfrenta la educación universitaria. En segundo lugar, identificamos algunas prácticas literarias contemporáneas y, se hace un recuento de algunas obras latinoamericanas que se pueden analizar desde la categoría de literatura transmedia. Consiguientemente, se aborda la convergencia entre la ecología de los medios y la expansión transmedia como alternativa emergente para la producción narrativa. Por último, problematizamos los registros escritos y visuales que se transforman y se condicionan por los flujos de información en internet, en la televisión y en otras pantallas de circuitos eléctricamente soportados. La discusión sobre las mediaciones tecnológicas nos pone en un contexto problematizador de los lugares y usos habituales del discurso literario, filosófico y educativo.

RESUMO

Diante do atual contexto cultural e tecnológico, as disciplinas e a formação universitária enfrentam desafios inéditos relacionados às práticas de ensino e aprendizagem, uma vez que as mediações tecnológicas, as novas mídias e os arquivos transformaram esses processos. Neste artigo exploramos as alternativas que as narrativas transmídia oferecem às humanidades, em particular, à literatura e à filosofia. Ressaltamos a necessidade de incorporar outros suportes e outras narrativas no trabalho dessas áreas, incluindo e aproveitando as mediações tecnológicas. Assim, ao invés de lacunas entre educação e tecnologia, identificam-se os desafios envolvidos na transformação de atores, papéis e processos de formação, bem como o surgimento de metodologias e plataformas “informais”. Para tanto, partimos da caracterização conceitual do ambiente tecnológicamente mediado que a educação universitária enfrenta cada vez mais. Em segundo lugar, identificamos algumas práticas literárias contemporâneas e recontamos algumas obras latino-americanas que podem ser analisadas a partir da categoria de literatura transmídia. Consequentemente, a convergência entre ecologia midiática e expansão transmídia é abordada como uma alternativa emergente para a produção narrativa. Por fim, problematizamos os registros escritos e visuais que são transformados e condicionados pelos fluxos de informação na internet, na televisão e em outras telas de circuitos elétricos. A discussão sobre mediações tecnológicas nos coloca em um contexto problematizador dos lugares e usos habituais do discurso literário, filosófico e educacional

Education in the face of new media and narratives

The information society, knowledge society, social networks, digital learning spaces and virtual environments are just some of the notions developed with the advent of ICTs and the emergence of the digital world. This new world exposes a growing power over people and their ways of living, thinking and expressing themselves, shaping a cultural and cognitive mutation. For this reason, in the last three decades technological mediations have attracted the attention of scientists, politicians, citizens and even philosophers. Among the different domains in which these issues have been reflected upon, that of university education is noteworthy; this has to do not only with pedagogical transformations, but also with the different supports, media and narrative strategies for the teaching, production and dissemination of disciplinary knowledge.

Indeed, as Roger Chartier points out, "We find ourselves before the new revolution of written culture, that of the electronic text, which brings humanity even closer to its ancient yearning for universality and interactivity" (2000, p. 82). In the words of Walter J. Ong (1987), this is a new "technology of the word", which begs the question: how has it transformed teaching and learning, bearing in mind that "pedagogy has changed at least three times: with writing, the Greeks invented the *paideia*; with the printing press, treatises on pedagogy began to swarm; and today, what about today? Today, the intertwining of technological devices that operate in the pair (support-message) changes the way of seeing teaching and the way of reforming ourselves with it. According to the above, the observations of Manuel Castells (2007) are accurate when he points out that there is a cultural and technological gap between youth and the school system, this is what is called "digital dissonance" (Black, Castro and Lin, 2015). This is why, according to our proposal, since transmedia narratives

offer possibilities for rethinking teaching practices and the understanding of social and cultural dimensions that demand serious transformations in university education in the humanities.

Some of the questions that teletechnologies pose to educational scenarios require a review in the light of concepts and theories that are not limited to dismissing all technological mediation as a form of alienation and manipulation. Promoting research on the relationship between the new media and the humanities, particularly with philosophy, literature, aesthetic reflections or on the phenomena of *cyberculture* (Dery, 1998), allows us to understand the new literary and audiovisual manifestations of great boom in recent years. It also urges us to rethink the theoretical frameworks that guide the teaching of the humanities in universities. Crucial questions arise for teachers and educational institutions in relation to the mediations and supports that alter teaching practices and demand new considerations about the relationship between technological devices, culture, citizenship, political participation and even the market; confirming that there are many agents and elements at play. These alterations increased with the global event of the Pandemic, a phenomenon that forced a greater technological mediatization of everyday life and reinforced the consolidation of the ICT industry that provides and develops devices for teleworking and tele-education.

Although some contemporary societies have a powerful technological infrastructure, at the educational and labor level, deep crises were generated at the time of its incorporation, since "it is time to learn by doing" due to the urgency of continuing with educational processes and work activities. Despite the need to inhabit the scenarios generated by the pandemic and confinement, the ghost of the past makes its appearance, demanding a return to presentiality (Spence, 2021).

Instead of placing ourselves in a fatalistic position or in the discourse of techno-economic alienation, we focus on the emergence of other needs that respond to emerging learning environments. Among these, we highlight some informal learning strategies by young people who create their own learning environment, evidencing the tension between the University and virtual training, as well as a host of possibilities. All this poses great challenges for the University in the face of educational services dedicated to the development of competencies. Manuel Castells (2007) also highlights the importance of informal learning, that which takes place outside the educational institution, with technological mediation, in a playful and participatory nature. In this regard, Scolari (2018) observes and identifies a series of informal learning strategies used by young people that answer the question of how they learned and developed transmedia skills and competencies (Scolari and Guerrero, 2016). Hence the need to inquire into this informal environment of practices and knowledge that have the power to transform and innovate in the field of formalized education. This leads to transmedia *literacy* (*Transmedia Literacy*) in formal educational contexts.

In correspondence with this need, it is essential to create spaces for reflection and research on the forms of production and creation in the humanities, as well as the new audiovisual manifestations, which are not limited to film or television, but are presented in various formats and configurations generated around digital technologies and on-demand content distribution platforms. Precisely, the relationships mediated by digital technologies in educational or cultural techno-environments, for example, pose new types of questions as a consequence of our coexistence with *technological devices*. In relation to this type of devices, it is useful to understand the specificity of technoscience. The composition of this neologism is suggestive. In this regard, Bensaude-Vincent (2009, p.7) points out that this term evokes, at first sight, a mutation of relations between science and technique. Technique would no longer be dependent on science or subordinated to it in the value system. This priority of the technical is translated by the place occupied by devices in the technoscientific endeavor. According to this author,

The device differs from the traditional instrument in the sense that it performs operations, it actively *intervenes* on the world [...] The device does not aim to represent objective reality. It actively intervenes on this reality and in return delivers the result of this intervention (Bensaude-Vincent, 2009, pp. 117-118).

Thus, in terms of technological devices, *making* and *consuming* merge. This is so because the devices respond to dynamics of self-management and organization of readers, fans or consumers around the production of content by those who in other circumstances would have remained only spectators. The contrast between aesthetics and poetics proposed by Boris Groys (2014) is appropriate here, when he points

out that cultural manifestations are often thought of from the perspective of a passive spectator, leaving aside the productive or *poietic* aspect that is determinant of contemporary cultural and artistic practices, which are permeated by technological mediations, the internet, Google and mass media.

On the other hand, the distinction made by Javier Echeverría (1999, pp. 27-185) on *the three environments of humankind* is useful. The first environment (E1) refers to the natural environment to which human beings, like any other living being on earth, have adapted throughout a process of evolution. The second environment (E2) refers to the cultural and social space known as the urban environment, the best-known forms of which are towns and cities. The third environment (E3) is made up of a highly artificial social space made possible by recent scientific and technological developments that have given rise to computerized and hyperconnected societies. In this environment (E3), the result of technoscience, various technoenvironments emerge labor, educational, scientific, cultural, artistic, among others, energized by "technolanguages" and notably agentic by "technopersons" (Echeverría and Almendros, 2020).

Now, cultural manifestations in the "third environment" offer scenarios for research involving aesthetics, visual arts, communication and narrative and content production. These are aspects that generate questions and challenges for university training programs related to the humanities, given that the implementation of technological mediation for the virtual modality (synchronous or asynchronous) of teaching and learning processes is already a trend in their curricula. Among these training programs, literature, philosophy, visual arts and social communication stand out, since research on different expressive media and digital narratives extends the range of research to other disciplines, to transdisciplinary problems and with respect to specific contexts.

Constellations of Contemporary Literary Practices

Amidst the proliferation of technological devices for the production and dissemination of written and audiovisual content, literature, philosophy and the humanities in general have transformed their ways of doing, their supports, their narratives and their poetics, in the sense of the ways of using and reusing their specific elements with a view to creating a work, a text or communicating concepts (Bourriaud, 2006a, 2006b).

The deterritorialization of media and themes, the overflowing of borders (discursive, epistemic and genre), the displacement of the specificity of the literary field, its expansion through new media and the questioning and re-reading of the canon, allow us to point out that contemporary literary practices play on the threshold between the new technological mediations and the analogous uses of yesteryear (Vouillamoz, 2000). The analysis of these ways of doing sheds light on the dynamics of artistic and literary production in non-institutionalized or formalized contexts. However, they could guide alternatives in university training if they become an object of analysis and their supports and compositional procedures are incorporated into institutionalized learning spaces. Next, we trace some literary works that provide us with references for the question we are raising, since in them we find the narrative production that has as support and condition the mediation of teletechnologies, the Internet and various registers that expand textuality. With this selection and brief commentary on literary productions, we identify narrative practices that have already begun to expand their discourses and structures, as well as to explore other formats, although they cannot be completely assimilated to the transmedia production that we will approach from the theorists of interfaces and media ecology.

We should clarify that when we use the term transmedia literature here, we are not referring to literature whose presence on the network is limited to being a digitized version of the printed format. Nor do we refer to works that simply deal with the subject of digital culture. That is why our analysis is not limited exclusively to the so-called digital humanities, if by this we mean only the use of digital tools for research, archiving and dissemination of the same disciplinary knowledge (Vilariño, 2016). On the contrary, we are interested in thinking about the cultural, epistemological, and disciplinary transformations that derive from the presence of technological and digital mediations so that teaching, learning and research that are interwoven with other media and agents that are not restricted to the institutions or traditions involved in university curricula. Transmedia literature experiments in different ways with new technologies, re-signifying through experimentation, though the construction of technological-cultural imaginaries, of the creation of new

circuits of distribution and circulation, of new reading and writing formats; establishing bridges between the printed and the digital, between the culture industry and the production of knowledge.

Transmedia literature refers to literature conceived in different formats, to be read on the screen of an interactive electronic device or in some analogous but disruptive formats, such as: comics, comic strips, fanzines. In it, different intermediate textualities interact and intertwine, reticularly arranged: computer codes, orality, alphabetic writing and images, as well as various "arts": music, video, literature, visual arts, programming, design, photography, among others (Ludmer, 2009). As noted above, we are witnessing a constant displacement of the notions of belonging and specificity, both in terms of the supports, genres and formats of literature (Garramuño, 2016), as well as the distribution of the *sensorium*, knowledge and experiences that are staged there.

From the debate on the wandering and openness of literature and the humanities we can approach some projects of Latin American digital narratives. How do we build the corpus? By tracing a constellation and in accordance with the theory of polysystems, that is to say: we work the selection at different compositional levels and in networks of relationships. This implies a diachronic reading of overloads of meaning and a synchronic reading of problems and series. The metaphor of the constellation opens the possibility of a non-chronological and unstable systematization and allows us to favor non-crystallized links.

What do they have in common: *Escrito con un nictógrafo* by Arturo Carrera and *Keres cojer = GUAN TU FAK* by Alejandro López? Our proposal consists of a constellation whose layout refers to a fundamental procedure: creation mediated by a technological device and/or a computer program. Understanding this mediation as a form of experimentation rather than a mere instrumentalization. Transmedia literature, according to these premises, is that which puts in crisis the techniques with which it is constructed, and which are inherent to it since the analogous model of the printing press. Thus, to cite a few examples, the miniaturization of Pablo Katchadjian's *Mucho Trabajo* (the reduction of a novel to Times New Roman 2.1 font) or the suppression in Luis Espinosa's *Supr Tzara* are the result of the possibilities offered by word processing tools. To these proposals one can object the need for a technological instrument in all contemporary writing. Rubén Gallo (2005) and Fredrich Kittler (1999) have studied the implications of technical artifacts on literary works and have shown that literature is no longer possible without an electronic instrument.

On the other hand, in her *dossier on Latin American electronic literature*, Carolina Gainza points out the transmedial heterogeneity of some works of contemporary Latin American narrative, which enhance digressive reading, giving digital narratives all their constellation potential from the use of digital technologies in literary creation. We present some of the works highlighted in the *dossier*, which use the Internet as a form of distribution, and question the control of the traditional publishing industry, as well as the appropriation of the cultural capital of some authors.

Let's start with *Golpe de Gracia* (2006) by Jaime Alejandro Rodríguez, which was published on the Internet in 2006 and belongs to what is called *Flash* narratives, since it is based on this program that allows the development of animations:

"*Golpe de Gracia*" has the form of a video game, where the reader must explore three worlds in order to discover who tried to kill the priest Amaury. In addition to these three worlds, the work contains four "rooms" where the reader can read the novel in a traditional way (in PDF format), play, study and contribute to the construction of knowledge in relation to cyberculture (Gainza, 2018).

Continuing with the texts of the *dossier*, we find (Wordtoys - Belén Gache, n. d.), one of the most technically complex works, since it is an anthology of cyberpoems that can be considered a poetic experience of hypertextual interaction. When we click anywhere on the screen, a book titled *Wordtoys* and the name of the author, Belén Gache (Restored in 2021), appears. If we click on the book, the first page opens, before the index, where the letters of the alphabet change at high speed. *Wordtoys* is an excellent sample of different interactive poetic experiences in the light of transmedia cyberpoetry. Each of the cyberpoems that make up the work is different and offers something different to the reader-viewer. In all these cyberpoems a notion of fast time is shown. Everything changes in an instant at the push of a button.

On the other hand, we have *Bacterias argentinas* by Santiago Ortiz. The author's works are the product of a multidisciplinary combination. It is a creation that incorporates knowledge from areas such as biology, computer science and mathematics to literary creation. We see this combination much more frequently in poetry, and there are many productions of this type in Latin America. Ortiz's work is related to interactive models that generate narratives from algorithmic combinations based on computer codes. The information received by the system are phrases or words suggested by the readers, and in some cases the system itself produces the combinations or it may be the readers themselves who join different modes to produce meaning (Fernández, 2007).

As can be seen in the previous examples, transmedia literature emphasizes the interaction with the reader-spectator in the poetic experiences that are produced and intervene in new senses, which make the work be given by the sum of what we read, see, hear, feel and touch. The incorporation of movement (of the forms, of the letters and of the perceiver himself) contributes to the generation of a new poetics. Then, transmedia literature produces very diverse interactive aesthetic experiences by capitalizing on heterogeneous elements. Its innovative configuration procedures and the multiple relationships established between the perceiver and the works are generating new conceptions about what has been considered literature until now and about what is conceived as the act of reading, thus highlighting the importance of updating these new codes in arts and humanities education.

From literary aesthetics, the crisis of experience is key to the projects of contemporary writing, since Benjamin proposes the impossibility and futility of narrative and lyric as vehicles. In this sense, all writing is a sign and symptom of the *Shock*. Digital narratives, in particular transmedia literature, are housed in the vast and imprecise zone of the poetics of post-experience, which evidence the becoming of literature and the transformation of the literary field as we know it, as we read it and as we were taught. Consequently, these are experimental poetics that disregard the classical conventions of genres linked to the real and to authorial originality, thus giving way to the unspecificity of the literary field (Garramuño, 2016; Ludmer, 2009) and its indeterminacy and wandering towards other ways of being of language, through which the *sensorium* is activated and the mental reading of modernity is overcome.

Textual Expansion in Transmedia Contexts

Given the cultural, literary and technological context we have just presented, it is possible to enter into an understanding of the interaction between media, supports and uses of technologies that permeates both the educational sphere and the production and consumption of content. Studies on interfaces, media ecology and transmedia narrative provide analyses and concepts that deal with technologically mediated processes, techno-environments, as well as the dynamics of production, dissemination and consumption of transmedia narratives that exceed the way in which humanities and university education have been thought recently (Vilariño, 2016). Therefore, they encourage us to think with new paradigms these issues without detaching from the dynamics of technology and media, but from the hybridization and generic nonspecificity (Garramuño 2016).

In this regard, Scolari (2009) makes the following clarifications: 1. The media constitute a *medium environment* that modifies our perception and cognition. The media are like "species" that live in an ecosystem and establish relationships among themselves (and with the subjects that are also part of that ecosystem). The concept of "interface" could become the minimum unit of analysis of *Media Ecology* (like the "sign" for Linguistics or the "text" for semioticians). 4. It is at the interfaces where the evolution of the entire media ecosystem comes into play. 5. All media are part of the same ecology, some arrived earlier and others later, but we must never forget that the "new" media of today will be the "old" media of tomorrow.

In other words, media ecology allows us to observe media in an environment that: empowers the emergence of new species (*Snapchat*, for example), enables the coexistence between new and old species (*web/newspaper*, *chat/audio*, *computer/text*), puts at risk inefficient species (letter, telegram, fax) and favors their mutation and hybridization (phones, smart watches and televisions, tablets, *streaming*); from these convergences emerges another way of telling, narrating, narrating that is called transmedia, characterized by being a crossroads of media, media and divergent discursive strategies. One of its conditions is the intertextuality that materializes with hypertextuality and hypermediality, and as if that were not enough, transmedia has the ability to move between the physical and the digital.

Precisely, with the denomination of transmedia we allude to the form that the story acquires in contemporaneity, and in which the technological infrastructure generates a media convergence, such convergence happens in a global environment supported by different internet services, among them, the web that offers an infinity of ways for the connection of a variety of electronic devices with the capacity to receive, produce, forward and navigate digital information in different formats; technically a transmedia work is constituted by at least three media. Now, for our interest in the discursive practices with which the humanities are related, this implies the articulation of different media in the structuring of a narrative universe and in the construction of the meaning of the narrative (film, book, image, play); in this way the concept of expanded text is configured, according to which the story is no longer enough the book and is expanded in the video game, comic or any other medium, such as role-playing games (Grande de Prado, 2010; Rodríguez, 2016; Palomeque, 2016). Regarding the concept of transmedia, Jenkins (2006) presents the following definition:

A transmedia story unfolds across multiple media platforms, and each new text makes a specific and valuable contribution to the whole.

In the ideal form of transmedia storytelling, each medium does what it does best, so that a story can be presented in a movie and spread through TV, novels and comics, its world can be experienced in video games or in an amusement park.

Each entry in the franchise must be independent, so that it was not necessary to watch the movie to enjoy the videogame and vice versa (p. 106).

Within this system, the reader undergoes two transformations; the first one turns him into a fan, which leads him to become emotionally linked to the narrative, which motivates creative actions and places him within the domain of *fandom*, that part of the transmedia universe built spontaneously by the followers, which is complemented by the *canon* that is the other face of transmedia constituted by the producers of the work. The second transformation is that their passive role of reader-spectator shifts to that of prosumer in which, in addition to consuming content, they produce it, since they have at hand the devices (*hardware* and *software*) for the production of content and the web as an open platform for the publication and distribution of such content (Lastra, 2016). In addition, the fan (emotionally linked to the narrative content), is willing to advance rigorous research to build meanings in a non-linear and multilinear way, going from one medium to another (*crossmedia*). While practices, platforms and the roles assumed by writer and reader coexist with other modes of interaction with content, not only textual but also audiovisual, reception expands until it reaches the sensory, the immersive.

A strong transmedia background is found in advertising and *marketing*, these disciplines influence transmedia in two ways: 1. From the narrative, since the advertising message is built on the articulation of a variety of media: commercials, radio spots, print (graphic pieces in newspapers and magazines), large format pieces (billboards), brand activation strategies (boosters in supermarkets, contests in shopping malls), direct mail both physical and digital (*mailing* with digital catalogs, physical mail with printed catalogs), websites and countless tactics whose purpose is the constant persuasion of the potential consumer; these logics of communicating in marketing are transferred to the North American entertainment industry and movies and television are the first media to expand, thus appearing the first successful transmedia projects: *Matrix*, *The Blair Witch Project*, *Lost*. From the conception of "intelligent narrative", the story becomes intelligent in terms of market with the aim of engaging more consumers from different dimensions, not only in the consumption of the content as such, but also in the consumption of articles and services in which the franchise expands. It is worth noting the discomfort that these issues generate in philosophical paradigms that do not yet consider technological mediations as determinants of their work. In contrast, our bet is closer to the approaches of Gregory Ulmer, who points out:

Viewed from the standpoint of apparatus theory, however, the entertainment industry in all its forms is inventing the practices of electracity. The challenge for educators is to recognize, appropriate, and redesign these practices as electratic equivalents of logic, rhetoric, and poetics (Sung-Do & Ulmer, 2005, p. 141).

It should be taken into account that a transmedia narrative is a way of telling in which the text is conceived in a broad way, not only as a written text, but also as an image, video, sound and game, this type of narratives articulate different media through which a narrative universe is expressed. The narrative universe is then understood as a semiotic system in which the reader is immersed, constructing the meaning of the work, thanks to the journey through the different media adopted by the text.

The fundamental element for transmedia narrative production is the *narrative universe*, which must be sufficient to contain a group of characters and provide context for the development and solution of their conflicts that also allow a deepening of narrative lines. It is for this reason that the transmedia narrative is *encyclopedic*, since it must provide enough information to allow, on the one hand, the deepening of the narrative lines and, on the other hand, the media expansion. A *franchise* is the narrative universe that articulates the canon and the *fandom*. On the side of the canon are the corporations behind the content (movies, video games), objects (clothes, toys, action figures) as well as all the media in which the work is expressed. On the *fandom side*, there are the *fans* or followers who contribute to the expansion of the universe.

Canon and *fandom* are elements in constant play. The *canon*, related to the dominant trends of entertainment production in the cultural industry, is that part of the narrative universe proposed by film, TV and series producers. As an example, we have *Dungeons & Dragons*, which began as a *game book*¹, whose expansion made possible the development of a variety of media and products. Shortly after the launch of the first book, in the mid-1970s, the first *Dungeon* magazine was published, dedicated to the study and deepening of the universe, offering the description of scenarios, deepening of characters and situations, the inclusion of texts created by the players and the promotion of products, miniatures, game boards, card games and a variety of *merchandising*. The magazine evolved into the *Dungeons & Dragons* website (<https://dnd.wizards.com/>). Three movies have been produced: *Dungeons & Dragons* (2000), *Dungeons & Dragons: Wrath of the Dragon God* (2005), *Dungeons & Dragons: The Book of Vile Darkness* (2011). Also, a cartoon series in 1983, *Dungeon & Dragons* books within the collection *Endless Adventures* (1985) and eight video games between 1998 and 2013. Along with this expansion, TSR (*Tactical Studies Rules*, an American publishing house that existed in the 1970s) was purchased by *Wizards of the Coast* in 1996, a publishing house specialized in role-playing, card and board games, which in turn was bought by Hasbro Inc. in 1999.

In addition to the function of the *canon*, the creative power of the *fans* should be considered, to which the *fandom* constituted by the followers of the content corresponds: the *fans*, in the words of Jenkins, are responsible for "transforming mass culture into popular culture" (Jenkins, 2009, p. 54). *Fans* are emotionally attached to and identify with the universe proposed from the *canon*; they consume all kinds of content such as movies, books, video games, clothes, toys, food, events, theme parks. But the action of the *fan* goes beyond simple consumption and transforms it into creative action that expands the narrative universe, since "for fans, consumption spontaneously gives rise to production, reading generates writing, until the terms seem logically inseparable" (Jenkins, 2009, p. 54).

In sum, we saw how the proliferation and interaction of media leads to the understanding of a media ecology in which supports, media, forms and aesthetics coexist. We also indicated that in these hypermediated contexts, transmedia narratives that resort to translation between formats occur. As a consequence of the development of the narrative universe and the encyclopedic capacity of transmedia, it is evident that the new narratives are closely linked to the *consumption-creation relationship*. Therefore, the expansion of the narrative universe arises from the creative tension between *canon* and *fandom*.

Screens and Digital Writing

Today we can inquire into the ways in which the conjunction between photography, cinema, television and social networks configure the contemporary scenario of interaction with audiovisual content. Likewise, it is necessary to question ourselves about the archives and knowledge of disciplines such as literature and philosophy, which have been standards of the humanities and which have the university at their center, as a space for the production, reproduction, and management of knowledge. Since, there, "a good part of the accelerated modifications that our life undergoes by means of technology are gestated. These modifications refer to the increase of what we as consumers have at our disposal" (López, 2020, pp. 13-14). It is also worth thinking about the epistemological configurations that correspond to our societies increasingly mediated by the digital, by telecommunications that assume different forms and supports. Antecedents of these questions can be found in Jacques Derrida's research program, for which it is indispensable to combine inquiries into language and technique (2005, p. 13). This, in the case of university education, implies thinking about dependence on information technologies, since it is not a matter of rejecting technical mediation or technological artifact, nor of assuming pre-technical instances, originally

1. Game book: delimits the narrative universe, describes the typologies of the characters and the character sheets from which the characters are built, presents, and updates the rules (in each new edition or in revisions of the edition).

poetic and non-instrumental, for this may "serve to protect something which, in philosophy and in the humanities, always has resisted technologization" (Derrida, 1997, pp. 131-132).

This invites us to think about the relationship between the techniques, in this case of the archive and the message, the modes of writing and working with different types of images and the conditions that make knowledge or disciplines possible, since the reading-writing exercises, the techniques and supports involved are not a passive vehicle of meaning, knowledge or information, but are epistemological conditions. Among the theoretical references, Walter Benjamin and his theory of culture and optical media stand out, since they motivate relevant debates on culture, subjectivity, and history, considering technique and reproducibility. Precisely, in *The Work of Art in the Age of its Technical Reproducibility* (2008), the technical conditions that make film and photography possible, as well as the social conditions that respond to them, are extensively discussed. Furthermore, in

Benjamin's thought we find a determining thesis for the focus of this research, namely, that the ways of perceiving and interpreting change in the interaction with the media.

Teletechnological mediations are the practical and epistemological conditions of our ways of writing, of sharing images, audiovisual contents, of artistic production in general or at least of its diffusion by the mass media. That is why the stories of our technicity, of contemporary anthropotechnics, do not only refer to fire that is controlled and manipulated, but also to the electric impulse made possible by the Internet. The figures of the *cyborg* and the utopias of artificial intelligence also besiege our imagination. In this aspect, Ulmer's proposal about an "electricity" that combines literariness with electricity is useful to us, since it refers to the discussions of the theorists of writing and books, as artifacts and challenges it generates for thinking and philosophical formation: "in my research I used the history of literariness to investigate digital devices, which I have called with the neologism of electricity. The term alludes to electricity and the Derridean 'trace' and is useful in pointing to the aim of my inquiry, which includes the relationship between technology, institutional practices and identity formations currently emerging in our new media era (Sung-Do and Ulmer, 2005, pp. 138-139).

From another philosophical current, that of technoscience, Javier Echeverría's approaches clarify the field in which we are venturing by addressing the problem of the impact of digital and technological mediations typical of the third environment, as well as its effects on teaching and on literary and philosophical production. This philosopher discusses the relationship between virtual screens and electricity, about the mixture between electronics, microelectronics, with our ways of seeing, hearing, smelling, feeling, writing, and interacting politically, since they imply other ways of transmitting, storing, and producing information always linked to social interaction, as well as configurations of knowing and doing with respect to them. In his text "Virtual caverns and real caverns" he points out that the proliferating virtual caverns nowadays require analysis (in our case, from university training spaces that include the literary, philosophical, and aesthetic fields), since, like the Platonic (Plato, 1993), these caverns provide us with understandings of the philosophical, of the interactions between humans and others. Nowadays, caves would not have as a correlate the world of ideas, so we would have as tasks of our time "to investigate the artificial objects in the mouth of the cave and their relationship with the shadows they generate, not the world of ideas" (Echeverría, 2008, p. 82). As well as the relationships between artificial objects, their shadows and between those who build and receive those flashes and shadows.

According to Echeverría, caves have both collective and individual variants. However, attention must be paid to the specificity of these caves and the media or supports with which they are associated, since the house or the study room turned out to be caves with diverse artifacts. Now, during the twentieth century, there was a great impact on the part of the cinematographic cave, later, television took great relevance in everyday life. Therefore, when trying to think of the best possible caves, a distinction must be made between the television cave and the Internet cave. In this regard, this statement by Echeverría is clarifying:

On television we see what happens to the other prisoners, in particular what the *greats of the cavern* do: politicians, sportsmen, models, celebrities, talk show hosts, etc. The current spectacle of the *doxa* is fascinating, its worldwide success. Philosophers do not usually appear on these stages, and when they do, they come off badly. The philosopher's place in the telecave is *the mouth of the television*, that is, the edge of the screen, which serves as a border between the real and the virtual. His task is to investigate how these artificial objects and subjects are constructed and then admired or criticized by the tele-prisoners (Echeverría, 2008, pp. 83-84).

Now, in the context of the Pandemic, it can be objected that television has been transformed enormously, so much so that it has resurged immensely over the cinema, which in its traditional form suffers from empty theaters, box offices

in bankruptcy, indefinitely postponed premieres and, even worse, contents adapted and produced for on-demand TV. Then, recent situations lead us to interact in a different way with already existing devices and networks of content circulation, but re-ordered by labor, commercial and health demands. As it has happened with the routines and spaces of university education. The new industry was consolidated with the confinement of the *reader - user - consumer - fan*, who is involved in a cycle of observation, analysis and systematization of reactions through algorithms in order to produce "intelligent content" that make the most of their biases and build loyalty.

Faced with emerging modes of production, reception and circulation of images, discourses and contents in different media and formats, other understandings of the media and their interactions are required, other ways of producing contents, of interacting with hybrid images and writings, electrified and translatable into digital codes. Therefore, digital writing implies other ways of coding and storing information,

the most significant is that the artificial objects are the product of *digital writing*, which is then disseminated through networks (...) allows us to put on screen any text of any language, as well as to digitize the voice. Once our voice and our image are digitized, any puppeteer can edit our speeches and actions, composing them at will (Echeverría, 2008, p. 85).

From this point of view, *digital writing*, as the main novelty of the Internet, requires continuous inquiry, especially regarding the ways in which educational processes are altered by the conditions offered by social networks and technological devices. This is not limited to a pedagogical or procedural issue. It is precisely this that we oppose, since an unreflective, purely instrumental consideration of audiovisual media, technological devices and the images of cinema, television or social networks, offer an insufficient perspective in the face of the dominance of technologies in our current lifestyles. A parallel situation is configured with the considerations of language as something purely instrumental, as a simple vehicle for communication and a tool for entertainment and stylized fruition, without considering its transforming character of our visions of the world and the way we inhabit it. That is why, as stated in "*The grammatology of the future*":

The immediate task is to invent specific practices for the internet, a hybrid of some aspects of literacy with some of the new possibilities brought by digital media. For example, the internet opens up a new channel of communication far beyond the existing networks of oral and literal institutions, which by now are fixed, conventionalized and closed to alternative knowledge. The internet surpasses these fixed channels and creates opportunities for contacts across institutional and disciplinary discourses (Sung-Do and Ulmer, 2005, p. 159).

These questions give rise to controversies in which the University and academics are called upon to deliberate with the plurality of actors concerned, given the need for other competencies, for modes of audiovisual and digital literacy that correspond to new sensibilities, new modes of communication and perception. To address these issues, media ecology and transmedia theories guide our reflection. By addressing these issues, we respond to a current and relevant area of research, given the profusion of new audiovisual products, the great accessibility and the massive use of the Internet and digital media, both in everyday life and in academic scenarios.

Conclusions

The discussion about techno-environments, the reader-viewer, contemporary literary practices, media ecology and media variation, led us to wonder about the ways in which they impact the current conception of the humanities and, in particular, the spaces of training in literature and philosophy. Approaches to reflection on technology have been characterized by a notably pessimistic nuance with respect to its alienating development. In the public perception of technology we find this same vision, linked to distrust in the face of dangers and undesired consequences. Nevertheless, we find that in the educational techno-environment linked to the humanities and the arts, digital technologies offer potentials for creativity that inspire the development of multiple technological trajectories. In fact, technological devices intervene by collecting information about the choices people make when operating with them, they also generate other ways of

researching and other objects of study that require rethinking epistemological frameworks in training environments.

Resistance to technological mediations has many levels. One of them, which we have already mentioned, has to do with considering that technological devices are only instruments or means for something else that is external to them, which goes hand in hand with the iconoclastic attitude, with contempt and distrust of the image and artifacts (Derrida and Stiegler, 1998), in contrast with other registers that are considered more reliable, such as orality in which the voice of teaching knowledge seems to have a privileged place (Ávila Cañamares, 2021), or in contrast with the supposedly superior quality of education when the agents involved share the same physical space.

Although we do not propose the unquestioning acceptance of any technologically mediated strategy, nor the acceptance of all types of support as a panacea to the recurrent difficulties in educational scenarios and, in particular, university scenarios, it is essential to see how practices, concepts and even sensibilities are reconfigured, in order to try to understand these phenomena energized by networked digital technologies (Amaya Velasco, 2022), and to make a critical balance of the successes or misfortunes that may be generated for some or other agents involved. On the other hand, we recognize the multiplication of inequalities that accompanies the new highly technologically mediated educational scenarios, since the inclusion of those who do not participate in higher education, of those who do not master mediatized practices or do not have access to teletechnological devices, networks and dynamics is limited (López, 2020 pp. 13-14).

Although transmedia phenomena date back to recent years, in the literature review we found that since the first decades of the twentieth century, with the advent of radio, phonograph, cinema and the rise of photography (Benjamin, 2008; Malraux, 1965; Horkheimer and Adorno, 2007; Crary, 2008), theoretical analyses were carried out that address the new conditions brought by the media, the phenomena and practices that revolve around them, and that lead us to rethink the debate in the context of digital mediation and reproduction (Amaya Velasco, 2022). Therefore, it is convenient to analyze these issues in the context of debates about the media and the arts, related to digital reproducibility and computer networks, which goes hand in hand with changes in sensitivity, with the transformations of reading and writing practices, of literacy for the encoding and decoding of languages, formats and signs in the new media, which gives rise to transmedia narrative forms.

The need to include different media in the teaching processes was identified, as well as the incorporation of creative research strategies. Artistic and literary practices have already included diverse media and supports, questioning generic distinctions, the discourses of specificity, also altering the distinctions between producers and consumers, a debate that in the literary field has to do with the limits of language, with its capacity to expand towards audiovisual, sound and electronic mediations (Vouillamoz, 2000; Sabogal Patiño, 2021; Fernández, 2007). In the case of contemporary literary practices, texts are connected in different ways, in such a way that the reading experience is favored and generates aesthetic reflections of interactivity, since these multimedia dimensions create some correlates of the text and articulate the arts for the production of certain discursive convergences. All this has occurred in spaces and institutions that are not only academic or university, but that can contribute to think about training practices in universities, assuming disciplinary and methodological hybridization.

In sum, with the arguments presented here, we show the need to problematize the relationship between the humanities and technological mediations, the new supports and the interactions they generate. Hence, the urgency to inquire about the practices of teaching, dissemination and encounter of knowledge, without neglecting the mediations that make them possible, as a fundamental part of human thought and civilization. Therefore, language, the media and the various supports cannot be reduced to an instrumental or illustrative consideration. These reflections should contribute to the re-signification of university educational institutions in their interaction with new technologies, digital writings and the challenges that techno-environments generate for the teaching-learning processes.

Bibliographic references

- Amaya Velasco, H. (2022). La obra de arte en la época de su reproducción digital. *Sincronía*. Año XXVI, N°81, enero-junio 2022. 780-792. [10.32870/sincronia.axxvi.n81.36a22](https://doi.org/10.32870/sincronia.axxvi.n81.36a22).
- Ávila Cañamares, I. (2021). La clase virtual. Notas para una fenomenología de la presencia. *Ideas y Valores*, 70(176), 157–175. <https://doi.org/10.15446/ideasyvalores.v70n176.94174>
- Benjamin, W. (2008). *La obra de arte en la época de su reproductibilidad técnica*. En *Obras*, libro I/Vol. II. (pp. 49-85) Abada.
- Bensaude-Vincent, B. (2009). *Les vertiges de la technoscience. Façonner le monde atome par atome*. La Découverte.
- Black, J., Castro, J., y Lin, C. (2015). *Youth Practices in Digital Arts and New Media: Learning in Formal and Informal Settings*. Nueva York: Palgrave Macmillan.
- Bourriaud, N. (2006a). *Estética relacional*. Adriana Hidalgo Editora.
- Bourriaud, N. (2006b). *Postproducción*. Adriana Hidalgo Editora.
- Castells, M. (2007). 'Estudiar, ¿para qué?'. *La Vanguardia*. <http://egym.bligoo.com/content/view/134411/Manuel-Castells-estudiar-para-que.html>
- Chartier, R. (2000). *Las revoluciones de la cultura escrita. Diálogo e intervenciones*. Gedisa.
- Crary, J. (2008). *Las técnicas del observador. Visión y modernidad en el siglo XIX*. Cendeac
- Echeverría, J. (1999). *Los señores del aire: Telépolis y el Tercer Entorno*. Ediciones Destino.
- Echeverría, J. (2008). Cavernas virtuales y cavernas reales. *Ontology Studies* 8, pp. 8-92. <https://raco.cat/index.php/Ontology/article/view/245044/328199>
- Echeverría, J., y Almendros, L. (2020). *Tecnopersonas. Cómo las tecnologías nos transforman*. Trea.
- Derrida, J. (1997). "Las pupilas de la universidad. El principio de razón y la idea de Universidad". En: *Cómo no hablar y otros textos*. Proyecto A Ediciones. pp. 112-138.
- Derrida, J. (2005a). *De la gramatología*. Siglo Veintiuno.
- Derrida, J. y Stiegler, B. (1998). *Ecografías de la televisión. Entrevistas filmadas*. Editorial Eudeba.
- Dery, M. (1998). *Velocidad de escape: la cibercultura en el final del siglo*. Siruela.
- Fernández, P. (2007). *After Pop, La literatura de la implosión mediática*. Editorial Berenice.
- Gache, B. (Restaurado 2021). <http://belengache.net/wordtoys/>
- Gainza, C. (2018). <https://laboratoriodeescrituras.udp.cl/dossier-literatura-electronica-en-america-latina>
- Gallo, R. (2005) *Mexican Modernity. The Avant-Garde and the Technological Revolution*. MIT Press.
- Garramuño, F. (2016). Especie, especificidad, pertenencia. En: Corro, P.; Robles, C.; Ayala, M. (Eds.) *Estética, medios masivos y subjetividades* (pp. 15-29). Pontificia Universidad Católica de Chile.
- Grande de Prado, M. (2010). Los juegos de rol en el aula, en Orejudo González, J.P. (Coord.) *Perspectiva educativa y cultural de "juego de rol"*. *Revista Teoría de la Educación: Educación y Cultura en la Sociedad de la Información*. 11(3), 56-84. http://campus.usal.es/~revistas_trabajo/index.php/revistatesi/article/view/7450/7466
- Groys, B. (2014). *Volverse público. Las transformaciones del arte en el ágora contemporánea*. Buenos Aires: Editorial Caja Negra.

- Horkheimer, M. y Adorno, T. W. (2018). *Dialéctica de la Ilustración. Fragmentos filosóficos*. Trotta.
- Jenkins, H. (2006). *Converge Culture, La cultura de la convergencia de los medios de comunicación*. Universidad de Nueva York. Paidós.
- Jenkins, H. (2009). *Fans, blogueros y videojuegos, La cultura de la colaboración*. Ediciones Paidós Ibérica.
- Kittler, F. (1999). *Gramophone, film, typewriter*. Stanford Press.
- Sung-Do, K. y Ulmer, G. (2005). "The Grammatology of the Future" (entrevista). En: Trifonas, P. y Peters, M. (Eds.) (2005). *Deconstructing Derrida. Tasks for the New Humanities*. Palgrave Macmillan: New York. pp. 137-164.
- Lastra, A. (2016). El poder del prosumidor. Identificación de sus necesidades y repercusión en la producción audiovisual transmedia. *Icono 14*, 14 (1), 71-94. <https://dialnet.unirioja.es/servlet/articulo?codigo=5334098>
- López, C. A. (2020). *Pensar la incertidumbre. Ciencias humanas y sociales en la universidad colombiana*. Bogotá: Pontificia Universidad Javeriana.
- Ludmer, J. (2009). Literaturas postautónomas 2.01. *Propuesta Educativa*, (32), 41- 45.
- Mora-Fernández, J. (2017). Elementos Narrativos que Sirven para Generar Convergencias e Inteligibilidad en Narrativas Transmediáticas o Narrativas Interactivas Lineales. *Icono 14*, 15 (1), 186-210. <https://dialnet.unirioja.es/servlet/articulo?codigo=5819256>
- Malraux, A. (1965). *Le musée imaginaire*, Gallimard, Paris.
- Ong, W. (1987). *Oralidad y escritura. Tecnologías de la palabra*. Fondo de Cultura Económica.
- Palomeque, L. (2016). El juego de rol: aportes de la educación universitaria a la cultura de la paz. *Revista Mutis*, 6(1), 64-72. <https://revistas.utadeo.edu.co/index.php/mutis/article/view/1113>
- Platón, (1993) *La República*. Altaya: Barcelona.
- Rodríguez, J. (2006) *Golpe de Gracia*. Universidad Javeriana.
- Rodríguez R. (2016). Filosofía política en acción. El juego de rol como estrategia de enseñanza. *REXE. Revista de Estudios y Experiencias en Educación*, 15(29), 165- 174. <http://www.rexe.cl/ojournal/index.php/rexe/article/view/325/0>
- Sabogal, Patiño, A. (2021). "Mayra: La viñeta poética de Martha Elena Hoyos". En: Vargas Bonilla, E. (Comp.) *Marginalia IV. Conjeturas sobre la literatura colombiana*. Universidad del Quindío.
- Scolari, C. (Ed.) (2018). *Adolescentes, medios de comunicación y culturas colaborativas. Aprovechando las competencias transmedia de los jóvenes en el aula*. Universidad Pompeu Fabra-Barcelona.
- Scolari, C. (2009). Alrededor de la(s) convergencia(s). Conversaciones teóricas, divergencias conceptuales y transformaciones en el ecosistema de medios. *Signo Y Pensamiento*, 28(54), 44–55. Recuperado a partir de <https://revistas.javeriana.edu.co/index.php/signoypensamiento/article/view/4527>
- Scolari, C. y Guerrero, M. (2016). Narrativas transmedia y contenidos generados por los usuarios: el caso de los crossovers. *Cuadernos.info*, (38), 183-200.
- Serres, M. (2013). *Pulgarcita*. Editorial Gedisa.
- Spence, P. (2021). Las humanidades digitales en 2021. *Alcance*, 10(25), 370-386. Epub 01 de abril de 2021. Recuperado en 20 de agosto de 2022, de http://scielo.sld.cu/scielo.php?script=sci_arttext&pid=S2411-99702021000100370&lng=es&tlng=es.
- Vilariño, M. (2016). Intermedia/Transmedia (lidad) como modelos de un método de investigación literario y cultural. *Artnodes: Revista de arte, ciencia y tecnología*, (18), 73-80. <https://dialnet.unirioja.es/servlet/articulo?codigo=5851120>
- Vouillamoz, N. (2000). *Literatura e Hipermedia. La irrupción de la literatura interactiva: precedentes y crítica*. Editorial Paidós.