

# Extensive Reading and Creative Writing

## A Discourse-Based Approach to Student Narratives

Jeanyfer Tanusy

Bachelor Programme in English

Faculty of Humanities and Creative Industries

Universitas Kristen Maranatha

## Why this study?

- ER is widely known to improve language fluency, vocabulary, and reading confidence in EFL learners.
- However, its impact on creative writing — especially in how students construct narratives, discourse patterns, and identities — is still underexplored.
- This study focuses on how ER supports the development of student voice, discourse agency, and intertextual creativity within an EFL Creative Writing class.



# Research

## Focus

How ER influences:

01 narrative structure and genre choices

02 Lexical and discourse choices

03 Identity and gender representation



# Theoretical Framework

## Intertextuality

- Every utterance is in constant dialogue with past and future words and voices, carrying the traces of their "otherness" and historical usage. (Bakhtin, 1981)
- no text is an isolated entity but rather a mosaic of references to previous texts, making all texts inherently social and cultural, existing in a constant dialogue with a vast network of prior texts and discourses (Kristeva, 1980)

## CDA

- CDA views language not as neutral, but as shaping and shaped by social structures.
- Someone's writing is a site where discourse patterns reflect ideologies—especially around power and identity.

## ER as Discursive Input


ER is not just linguistic input; it feeds imagination, voice, and discourse positioning in original fictions.



# Course Context

- Undergraduate Creative Writing class (Spring 2025)
- 10 students from the English Department:
  - 6 Literature majors,
  - 4 Linguistics majors
  - 4 in 8th semester, 6 in 6th semester
  - 2 male students (both in Literature)
- Students had varying exposure to creative writing but were regularly engaged in fiction reading (ER) during the course.





30+ weekly reflections

---

10 student-authored stories

---

## Analytical Approach

- Thematic coding (genre influence, identity themes)
- Discourse analysis (voice)
- Intertextual trace tracking (explicit and implicit borrowing)



Data &  
Method



## Intertextual Appropriation

- Students referenced *Heartstopper*, *Hereditary*, *Steel Ball Run*, Thai dramas, and more.
- These texts influenced not just what they wrote (themes/genres), but how they structured stories, created tension, and built characters.
- Examples:
  - L's horror story echoed psychological suspense and body horror motifs.
  - M's fantasy narrative borrowed mythic structure and epic lexicon.

ongly believe th  
ment

# Narrative Transformation

- ER texts weren't copied — they were reworked and recontextualized.
- Students exercised agency by:
  - Changing tropes (e.g., flipping romantic roles)
  - Introducing personal or cultural twists
- Example:
  - I's *The Bruise* deconstructs the "gifted male student" trope and reframes trauma and empathy.
  - S's *That Should Be M.E.* adapts a romance plot into a queer coming-of-age narrative.



strongly believe  
the moment you  
+ your



## Identity & Voice

- Students used tone, perspective, and modality to construct identity through narration.
- Examples:
  - As's noir-inspired monologue critiques education and class
  - G's poetic structure mirrors emotional grief and spiritual ambiguity.
- Narratives became spaces for students to perform or process their own subjectivities.



and go to  
falling be  
habitation

# Gender and Power

- Gender representations varied across stories:
  - Some reinforced conventional tropes (e.g., male saviors, romanticized violence)
  - Others subverted them (e.g., female agency, queer desire, critical masculinity)
- ER texts acted as a mirror — and a launchpad — for students to explore gendered power and narrative roles.



-

# Key Takeaways

- 01 ER supports textual creativity, genre awareness, and identity expression.
- 02 Students are not passive recipients of discourse — they are emerging authors with distinct voices.
- 03 Creative Writing + ER is a rich site for fostering critical language awareness and empowered narrative choices.





## Student Voices Reflection Quotes

- "I'm inspired by *Heartstopper* where it starts with normal interactions and develops into romantic scenes." — S
- "I want to create a dynamic like a Thai drama — flirty but sarcastic." — I
- "I read *Steel Ball Run*. I like how the conflict builds gradually." — M
- "I rewatched *Fatal Attraction* and thought about how obsession drives people." — D



## Sample Analysis From *The Bruise* by "I"

**"I'm fine, he said. But his voice  
didn't match the words."**

- Discourse Feature: Modality ("didn't match") → signals contradiction between surface and inner state
- Intertextual Echo: Emotional restraint + subtle trauma, echoing "quiet male" characters in manga
- Gender & Power: Reversal of agency — female narrator decodes male vulnerability





# Thank You

Any Questions?

**Dr. Jeanyfer Tanusy, M.Hum.**

Bachelor Programme in English

Universitas Kristen Maranatha

[jeanyfer.tanusy@maranatha.ac.id](mailto:jeanyfer.tanusy@maranatha.ac.id)

