# Extensive Reading and Creative Writing A Discourse-Based Approach to Student Narratives

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### 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.

# ELYTETT

#### How ER influences:

Ol narrative structure and genre choices

O2 Lexical and discourse choices

03 Identity and gender representation

# Research Focus



### Theoretical Framework

#### **Intertextuality**

- dialogue with past and future words and voices, carrying the traces of their "otherness" and historical usage. (Bakthin, 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.





- 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)



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# 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.

### 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.





### 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.





### What does this tell us?

- ER shapes not just vocabulary, but how students write the genres they inhabit, the characters they create, the voices they craft.
- Writing is a space of discourse agency students actively adapt and transform what they read.
- This process reflects not only creativity, but critical negotiation of social identities.

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- O1 ER supports textual creativity, genre awareness, and identity expression.
- O2 Students are not passive recipients of discourse they are emerging authors with distinct voices.
- O3 Creative Writing + ER is a rich site for fostering critical language awareness and empowered narrative choices.

# Key Takeaways

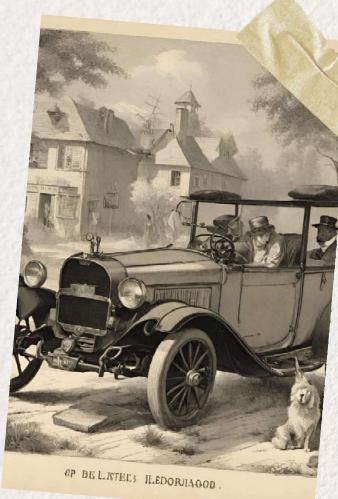


# Student Voices

 "I'm inspired by Heartstopper where it starts with normal interactions and develops into romantic scenes." — S

Reflection Quotes

- "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

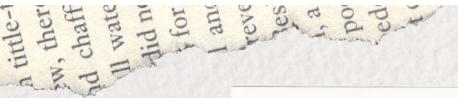


## Sample Analysis From *The Bruise* by "I"

"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?

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