

## 533X8 Self, Voice & Creativity in Research Writing

15 credits

**Dr Kim Lasky, creative writing teacher and author:**  
**[kelasky@btinternet.com](mailto:kelasky@btinternet.com)**

This module will provide you with an opportunity to reflect on your academic writing and on yourself as a researcher and academic, through reading and seminar discussion, as well as through the practice of creative writing techniques specially designed for this purpose. We will focus on academic writing as a genre, or 'authoritative discourse' (Bakhtin), and explore ways in which writers can develop their own voice and self-presence within it. We will explore what it means to find a writing voice or writing identity for academic writing and the role of bodily feeling in that process. We will also consider the effect of real and imagined readers (research participants, other academics, examiners, etc.) and how they impact on the way we tell the story of our research. You will be expected to keep a learning journal during the module.

Please Note: this is an experiential module, and you'll be required to attend two full-day seminars and commit to keeping a journal during the time between.

By the end of the module you should be able to:

- write academic essays and dissertations with increased fluency and confidence;
- identify helpful and unhelpful thinking processes in relation to your academic writing;
- demonstrate your ability to engage reflectively with your writing and learning processes, and understand the part reflective writing might play in your research process;
- articulate an understanding of notions of voice and identity in relation to your academic writing;
- utilise a range of creative writing techniques to support your academic writing.

### Core Reading

\*Peter Elbow, 'Closing My Eyes as I Speak' and 'What is Voice in Writing?' in *Everyone Can Write*, OUP, 2000.

\*Eugene Gendlin, 'The Wider Role of Bodily Sense in Thought and Language', in Maxine Sheets-Johnstone (ed.), *Giving the Body Its Due*, State University of New York Press, 1992.

Celia Hunt and Fiona Sampson, *Writing: Self and Reflexivity*, Palgrave Macmillan, 2006, Introduction and Chaps. 1-5.

\*Walter J. Ong, 'The Writer's Audience is Always a Fiction' in *Twentieth Century Literary Theory* (eds V Lambropoulos & D N Miller), pp 401-422, The State University of New York Press, 1987 (also in W.J. Ong, *Interfaces of the Word*, 1977).

\*Sondra Perl, *Felt Sense: Writing with the Body*, 2004, pp.50-60.

\* These items will be available electronically.

### Weblinks

<http://sussex.kanopystreaming.com/video/peter-elbow-writing>

**Assessment:**

You will write a 3000 word paper reflecting critically on what you have learned about your writing and learning processes during the module, drawing on your learning journal. You will also be expected to show an understanding of some of the main concepts discussed, drawing on relevant texts, and how these relate to your own writing process. Your paper should discuss examples of writing you have produced during the module, for which purpose up to 1500 words of such writing should be attached to the paper as an appendix. The appendix will not, however, be given a mark.