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Pubbl/distr/stampa	London ; ; New York : , : Routledge, , 1999
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Altri autori (Persone)	BuckAlyson <1954-> SobiechowskaPaula <1959->
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Nota di contenuto	Cover Page; PROFESSIONAL EXPERIENCE & THE INVESTIGATIVE IMAGINATION; Cover Page; Copyright Page; Table of Contents; Preface; Acknowledgements; List of stories and patchwork texts; 1 Reflecting on experience and the imaginative construction of meaning: writing and sharing 'fictions'; Prologue; Sharing stories; Constructing a 'patchwork text'; Writing fictions as a contribution to 'methods' for reflection; Conclusion; 2 The imagination of meaning: writing and interpreting stories in a professional context; Introduction; Stories; The story-writing workshops Example 1: a story as a statement: repetition and reversal Example 2: a story as a projection of sympathy/empathy; Example 3: empathy/stereotyping/identification; Example 4: contrasts (I): theory and practice; Example 5: contrasts (II): professional and client; Example 6: contrasts (III): theatre and society; Example 7: a ghost story; Example 8: a story as a metaphor for practice (I): an exotic myth; Example 9: a story as a metaphor for practice (I): an exotic myth; Example 9: a story as a metaphor for practice (II): a mundane allegory; Example 10:

what is a story? (I): 'reflexivity': a story about writing a story

Example 11: what is a story? (II): voices for a 'documentary' Example 12:

what is a story? (III): a patchwork of quotations; 3 The 'patchwork text':
shaping meaning through the the exploration of diversity; Introduction;
The patchwork text; The 'reflective writing' course; Example 1: Opening
up the ending of 'a story'; Example 2: Variations on a theme; Example
3: Exploring a role; Example 4: 'Professional' meanings in 'personal'
experience; Example 5: Exploring personal 'origins' for professional
'skills'; Example 6: Exploring a role (II)

4 The reflective writing course: distance-learning

materials Introduction; Session 1: reflective writing, ground rules,
sharing, getting started; Session 2: beginnings, endings, continuations;
Session 3: writing fiction; Session 4: writing as an exploration, moving
from detail to generalisation; Session 5: ways of 'structuring' a text,
irony; Session 6: metaphor, the variety of writing 'formats'; Session 7:
constructing a 'patchwork text'; Session 8: putting together the final
draft; Two notes for course tutors; 5 Participants' views: 'What was it
like and what effect did it have?'

Participants' experience of the reflective writing course The impact of
the course on participants' practice; Responses to the story-writing
workshops; 6 'Breaking the mould', a case study: experiencing the
reflective writing course; 7 Artistry, fiction and reflection: the strange
absence of the creativ imagination in professional education;

Introduction; The reflective paradigm (I): a summary; The reflective
paradigm (II): theoretical and political context; Reflection and 'the
shaping spirit of imagination'; From 'literature' to 'storying experience'
The multi-voiced text: collage, montage, patchwork

Sommario/riassunto

This book explains and demonstrates how creative writing can be used successfully in the context of professional education where traditionally a more distanced approach to reporting on professional experience has been favoured. It is based on many practical examples, drawn from several years' experience of running courses for social workers, nurses, teachers, managers and higher education staff, in which participants explore their professional practice through imaginative forms of writing. The participants experience of the work is presented through a discussion of interviews and evaluative
