*Приложение к программе дисциплины «Академическое письмо (английский язык)»*

*В приложении использованы работы студентов 2 курса направления «Филология»*

**ПРИМЕРЫ МАТЕРИАЛОВ И ЗАДАНИЙ**

**Письменное задание – читательский дневник**

**READING JOURNAL GUIDELINES**

As part of the requirements for this course, you will keep a journal to support your reading experience for the class *Key Texts of English Literature*.

A reading journal is an effective way to keep track of your reading responses. Responses to text may be positive or negative, correct or not, but should always provide insight to what has been read. The purpose of the journal is not to improve your writing skills (at least directly), but to stimulate thinking about issues, questions, and problems raised by your study of literature or reading scholarly papers. The kind of writing you will be doing is called “exploratory” or “expressive” writing – that is, writing that lets you “think out loud on paper”. Therefore, do not be overly concerned with such features as organization, correct sentence structure, and spelling, but do put a lot of thinking into your reading journals.

Paradoxically, although the journal writing is informal, the regular practice of writing in it will enable you to take yourself seriously as a writer and researcher, which is one of the chief objectives of this course. It has been shown that the regular habit of journal writing can deepen students’ thinking about their course subjects by helping them see that an academic field is an arena for wonder, inquiry, and controversy rather than simply a new body of information.

Thus, the journal should show evidence that you are studying and thinking. This format allows the opportunity to ask questions, pause, ponder, predict, reflect, and compare the many facets presented in the text. The best journal entries will be interesting for someone else to read because they will show a mind truly struggling with ideas. You can be as creative as you can, but remember that reading journals are tools for study, not personal diaries. Journals will also be used as a basis for classroom discussion and literary analysis. Do not use the journal merely to summarize the plot.

We will assess your journals on a regular basis looking for evidence of serious effort and engaged thought.

**SUGGESTED FORMAT AND SOME IDEAS FOR YOUR ENTRIES**

How long is a journal entry? In general, we want a journal entry to be a result of approximately fifteen minutes of concentrated thinking and writing. If you write one full page or more in that time, you have completed an entry.

Start with the basic information about the literary work: its title, author, period, and genre.

As you read, make notes that question the text, the author, or even the characters. Consider plot, characterization, point of view, setting, and theme.

You can divide your entries by chapters or other chunks of text, by plotlines, character-lines etc.

If you find a particular quote that strikes a chord, write it out. Comment on its meaning, significance, and/or impact on you as a reader. Be sure to indicate the page number of the quote.

Your journal can include graphic information, examples of interesting tropes, historical or context information, your observations on intertextual and intercultural connections.

Questions or statements may read like the following:

* The setting gives the effect of…
* What does the bell tower symbolize?
* This is ironic because…
* The author seems to feel...
* Why is the setting important?

**Пример выполнения задания**

After some of the articles by Vendler we were to read for our Key Texts of English Literature seminars’ discussions I became truly interested in her other works on the subject of Shakespearian sonnets, as not only she was easily likeable for her style and manner of writing, but also seemed universally considered as one of the most authoritative and original interpreters of the classic. Thus, as soon as it was possible for me to find her major work, “The art of Shakespeare’s sonnets”, in a readable format, I began to delve into her literary conceptions, being promised that analysis of each sonnet suggested will appear to offer some completely new ideas. I didn’t follow the right order of the book, though, for all of the articles didn’t seem to be much connected with one another; and started with the ones concerning my most beloved sonnets. There were quite a lot of interesting points for me everywhere; but here I’d like to write about the ideas I liked in the interpretation of the 99th sonnet. It always was, I guess, my favorite among the most popular ones, but before Vendler’s analysis I didn't seem to notice some truly fascinating meanings of it.

Vendler’s piece on it consists, to my mind, of several discrete ideas, not really coherent, organized more like a commentary than an integral analysis, but it doesn’t become less entertaining because of this. To be exact, three particular points highlighted by her impressed me there. For example, quite simple but interesting was a tangentially mentioned supposition that the use of “eat” in its present, not past form in the 13th line of the sonnet is due to its graphic overlay with “death”. Not less entertaining was her hypothesis that a spuriously simple row of flower-body comparisons in this sonnet does not just give a description of the addressee’s beauty, but realizes a symbolic conception of the myth of origin (that is where the colors and the odors of different flowers come from). But the most astonished was I by the idea I strangely didn’t generate myself while reading: that the example of the parti-colored rose is not just an apogee of comparisons, but is supposed to warn the addressed young man of the danger of pride gained by means of greed and thievery leading to shame, despair and, ultimately, rot.

(The only thing I was a little disappointed about in this piece of writing was that Vendler didn’t pay much attention to the special (15-line) form of the sonnet; I would like to read some of her ideas and explanations to the point.)

In fact, this is where I begin to notice: all articles by Vendler leave behind this strange feeling – that the things proclaimed by her are seemingly obvious and shouldn’t be that hard to figure out, though still she is the first one to prove them, not you. This must be either her exceptional talent of convincing the audience, or... something else. I hope that further reading will help me find an answer.

**Письменная работа – эссе-explication**

Choose **one** of the following poems and write a 1.5‑2-page-long explication. Use the printout for guidance, especially the checklist on pages 113‑114, and journal entries as well as your Key Texts course materials.

W. Shakespeare. *Sonnet 18. Sonnet 27. Sonnet 65. Sonnet 66. Sonnet 99. Sonnet 139*

J. Donne. *A Valediction of Weeping*

**Пример выполнения работы (тематически связан с приведенной выше записью из читательского дневника)**

Shakespeare’s *Sonnet 99*

Poems which are based on an extended comparison of the beloved’s beauty with certain flowers have a long tradition going back in time to antiquity, but Shakespeare in his *Sonnet 99* can hardly be accused of some artless exploitation of exhausted images. What makes this sonnet special among the row of similar poems is that its main sense is not confined to some comprehensive compliment to the lady. The author’s intentions and ideas here were definitely newer and broader. Firstly, it is the only sonnet by Shakespeare to have 15 lines instead of usual 14. Secondly, much more serious topics are emerging throughout the text, their key words being steal/theft/robbery and death. I believe that these two peculiarities are connected, and this connection is basically the key to the whole poem.

The motif of theft appears in the second line and goes on developing till the last line of the couplet, accompanied with the motif of judgment which gives a start to the whole sonnet. The speaker sequentially reproaches different flowers with stealing parts of his beloved’s body/personality (violet – sweet smell from the breath and hue from the veins, lily – whiteness and shape of the hand, marjoram – color or shape of locks, white rose – despair, red rose – shame, parti-colored rose – both emotions and smell from the breath too). On the first sight, it is just a comparison: it is easy to imagine flowers to be imitating the lady’s beauty, like in some myth of origin in which the demiurge creates a world based on his image. But the myth of origin represented in *Sonnet 99* is not so idyllic, as it may appear. The repetition of the idea of theft creates here an impression that the beloved represents a certain primeval being (like, for example, Ymir in Norse mythology) which is literally torn apart by the world that is to be created from the parts of its body. The Shakespearian lady thus stops being perfect and stainless as she loses her perfection in the course of stealing. In my opinion, this may be a start to the change of the whole conception of time’s and love’s correlation in Shakespeare’s poetry. It is no longer possible to disguise the changes and losses with the help of the symbolic “engrafting” in poetry, to preserve the beauty saving it in ink.

This brings to light the next topic of this sonnet – death. Not only innocent beauty is in danger of facing it someday, but the outrageous arrogance, gained by means of greed and thievery, should also become its target. This idea gets highlighted in the image of the parti-colored rose, the greatest thief of them all, which becomes proud of his robbery and gets punished because of this. Apart from the idea of fading beauty, here Shakespeare shows the addressee what the result of too much pride would be – shame, despair, and withering leading to death by worms.

The image of the parti-colored rose hides one more key to the general sense of the poem, though. In my opinion, it is directly connected with the problem of explaining the 15-line structure. Many critics suppose that it was just a draft of the poem, and should have been shortened one day, but I believe that the fifth line of the first quatrain was essential for Shakespeare. It contains a pun of dyed/died reference (there is incorrect spelling in Quarto), and, when emphasized, brings up a topic of beauty/death correlation, brings up the image of a flower dying because of getting a special complexion, from the very beginning. So, the extra line plays a great compositional and notional role here.

To sum up, *Sonnet 99* represents a catalogue of flowers sequentially compared to the beloved’s beautiful traits in a tragic way with multiple references to the inevitable death either as logical fading of the beauty or as a punishment for arrogance expressed in composition and diction. The idea of connection between beauty and death is indirectly expressed in the extra line in the 1st quatrain, which explains the uncommon structure.

**Письменное задание – взаимное рецензирование**

**PEER-EDITING WORKSHEET**

***Read the draft once, quickly. Then read it again and jot down brief responses to the following questions:***

1. What is the essay’s topic? Is it one of the assigned topics, or a variation from it? Is the title appropriate? Does the draft show promise of fulfilling the assignment?

2. Looking at the essay as a whole, what thesis (main idea) is stated or implied? If implied, try to state it in your own words.

3. Is the thesis plausible? How might the argument be strengthened?

4. Looking at each paragraph separately:

* What kind of introduction does this essay have (funnel, dramatic, etc.)? Does it capture your interest?
* How many paragraphs are there in the body? What is the topic of each body paragraph?
* How does each paragraph relate to the essay’s main idea or to the previous paragraph? What expressions does the writer use to link paragraphs?
* Should some paragraphs be deleted? Be divided into two or more paragraphs? Be combined? Be put elsewhere? (If you outline the essay by jotting down the gist of each paragraph, it will help you to answer these questions.)
* Check each paragraph for unity. Is any sentence unnecessary or “off the topic”? If yes, write a comment about it.
* Check each paragraph for coherence. Is each sentence clearly related to the sentence that precedes it and to the sentence that follows? What key nouns are repeated? What transition signals can you find?
* Is each paragraph adequately developed? Are there sufficient details and quotations from the text to support the generalizations?
* Is the concluding paragraph effective (one that you will remember)?

5. In your opinion, what are the paper’s chief strengths?

6. Make at least two specific suggestions that you think will assist the author to improve the paper.