

## First Term Examination in 'Academic Writing'

In a **BRIEF** illustrative essay, discuss one of the following topics:

### Template Answers

**Introduction (2pts.); Body (12pts.); Conclusion (2pts.); Lge (correctness, accuracy, persuasiveness, etc) (4pts.)**

1. *Iterativeness and continuity are characteristic to Academic writing, but paradoxical is the latter though.*

**Introduction:** Elaborating on how 'Academic Writing' is an iterative and continuous process making reference to:

- It being recursive.
- It being an activity entailing reflection, improvement, development, progress,  
And/or
- It being, consequently an iterative process with phases of progression and regression.

And in so doing, progressively coming up to how it has a set of paradoxical issues that need be developed in the subsequent passages.

**Body:** In a few paragraphs, illustratively develop the paradoxes (one per paragraph) of academic writing discussed in the course (start Vs. finishing; originality Vs. convention; logic Vs. emotion; easy Vs. difficult). (→ 3pts. to each well-covered dichotomy).

**Conclusion:** draw a conclusive statement summarizing a global personal viewpoint on how to make a compromise amid such discrepancies while writing (e.g., with such undeniable conflicting facts presenting themselves in the face of the academic writer, they (writer) should skillfully keep a balance in between the extremes).

2. *How can the structural built-up of your MA dissertation contribute to complete its overall academic essence?*

**Introduction:** show that 'form' in writing is of no less importance than substance, and that its negligence may lead to pitfalls and make writing to likely jeopardies of several types (e.g., risking text structural harmony and unity, which in turn may significantly affect internal consistency in terms of coherence and cohesion, etc;). Mention that this is getting even of more seriousness when it comes to the student's MA dissertation.

**Body:** Explicate the ways which are advised to bear in mind about the structural texture of the dissertation and that must ideally go hand-in-hand with its content. This basically includes:

- Reference to inadequacy/shortage of practical manuals/guides to writing a model dissertation,
- Reference to the different macro-, meso-, and macro-levels of dissertation organization and the logics knitting all the levels together.

**Conclusion:** round it out in how, based on the discussion above, both dissertation 'form' and 'content' cannot stand each without the other.

3. *An effectively written literature review requires not only avoidance of plagiarism, but also necessitates a writer's critical synthetic tone.*

**Introduction:** while plagiarism is academically completely forbidden as an unethical fraudulent act, it is also quite easy to commit as a pitfall. Thus, being equipped with knowledge about what is plagiarism, how it might be confused with other forms, and its avoidance is requisite that goes beyond just transmitting, reaching out to further limits of cognitive aspects such as synthesizing, personal academic imprint, etc.

**Body:** to show what is plagiarism and how it would dramatically exert serious effects on one's academic products, it is crucial to present and hence juxtapose it to other confounding writing techniques: paraphrasing and patchwriting. Besides, mere pure transference of existing knowledge does not suffice, and critically require one's voice and commentary to fit the jigsaw pieces together.

**Conclusion:** while aspiring to write up an efficient review of literature, jotting down knowledge in one's own field is not sufficient; being knowledgeable about the 'how to do so academically' is of equal importance with the "the what to put down". Overlooking such awareness is prone to lead to entire undesirable outcomes on the writer's career.

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4. *"Short bursts" and "Long spans" of academic writing can be either productive or unproductive, depending on the writer's utilization of both.*

**Introduction:** both "short bursts" and "long spans" in writing are not only important but also necessary ingredients of the academic writer's game, constituting two poles. That makes them together a double-edged sword, that failing to use appropriately could misfire drastically and likely yield ruining effects. That is to say, learning about when each is apt to be productive/unproductive helps well in shaping effectively written products. This essay presents brief coverage in that regard.

**Body:**

- Short bursts

- Examples of unproductive short bursts of writing occur when:

→ You make insignificant changes to something that has already been written, perhaps borne of a reluctance to let it go, or a lack of confidence about what you're attempting to say. An example would be writing a section of a piece (e.g., introduction), but be unsure where and how to close it up.

→ You do little bits of potentially excellent writing that you don't integrate or capture in a way that is organized enough for you to exploit or develop.

→ You identify the kernel of a great idea and write it down somewhere, but never revisit it.

- Examples of short bursts of productive writing occur when:

→ during this period, you should have already had a planned outline and clear vision,

→ avoiding and keeping away temptations of professional and perfectionist mode.

→ You are more likely to fill in possible gaps of existing work needing segmental or marginal additions.

- Long spans

Examples of Long, unproductive bursts of writing occur when:

→ spoil much energy and time on writing unnecessary parts with little or void value.

→ Produce large tracts of text of your own with no careful examination of existing works, and no consultation of professionals and specialist (making you vulnerable to a subsequent writing blocks).

→ You 'write yourself into a corner' and don't know how to get out of it.

**Conclusion:** while one may occur to refrain from making use of such writing activities, they are unfortunately inescapable, due to the fact that all of us as writers are engaged in these kinds of practices in one way or another, either intentionally or unintentionally. Indeed, the degree of utilization may differ among writers, but with certitude an intrusion of different pinches and dosages would not be possible to completely avoid.