

МИНОБРНАУКИ РОССИИ

Федеральное государственное бюджетное образовательное учреждение высшего образования «Горно-Алтайский государственный университет»
(ФГБОУ ВО ГАГУ, ГАГУ, Горно-Алтайский государственный университет)

Теория и практика первого языка рабочая программа дисциплины (модуля)

Закреплена за кафедрой	кафедра иностранных языков и методики преподавания		
Учебный план	44.03.05_2021_711.plx 44.03.05 Педагогическое образование (с двумя профилями подготовки) Английский язык и Немецкий язык		
Квалификация	бакалавр		
Форма обучения	очная		
Общая трудоемкость	8 ЗЕТ		
Часов по учебному плану	288	Виды контроля в семестрах:	
в том числе:		экзамены 10, 9	
аудиторные занятия	108		
самостоятельная работа	108		
часов на контроль	69,5		

Распределение часов дисциплины по семестрам

Семестр (<Курс>.<Семестр на курсе>)	9 (5.1)		10 (5.2)		Итого	
	Неделя		Неделя			
Вид занятий	УП	РП	УП	РП	УП	РП
Лабораторные	36	36	72	72	108	108
Контроль самостоятельной работы при проведении аттестации	0,25	0,25	0,25	0,25	0,5	0,5
Консультации перед экзаменом	1	1	1	1	2	2
Итого ауд.	36	36	72	72	108	108
Контактная работа	37,25	37,25	73,25	73,25	110,5	110,5
Сам. работа	36	36	72	72	108	108
Часы на контроль	34,75	34,75	34,75	34,75	69,5	69,5
Итого	108	108	180	180	288	288

Программу составил(и):

к.ф.н., доцент, Киреева Дарья Михайловна; к.ф.н., ст. преподаватель, Алькенова Саяжан Николаевна

Рабочая программа дисциплины

Теория и практика первого языка

разработана в соответствии с ФГОС:

Федеральный государственный образовательный стандарт высшего образования - бакалавриат по направлению подготовки 44.03.05 Педагогическое образование (с двумя профилями подготовки) (приказ Минобрнауки России от 22.02.2018 г. № 125)

составлена на основании учебного плана:

44.03.05 Педагогическое образование (с двумя профилями подготовки)

утвержденного учёным советом вуза от 10.06.2021 протокол № 7.

Рабочая программа утверждена на заседании кафедры

кафедра иностранных языков и методики преподавания

Протокол от 18.06.2021 протокол № 10

Зав. кафедрой Янкубаева Айсулу Сергеевна

Визирование РПД для исполнения в очередном учебном году

Рабочая программа пересмотрена, обсуждена и одобрена для исполнения в 2022-2023 учебном году на заседании кафедры **кафедра иностранных языков и методики преподавания**

Протокол от 11.04.2024 г. № 9
И.о.зав. кафедрой Кольцов Иван Анатольевич

1. ЦЕЛИ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

1.1	<i>Цели:</i> формирование иноязычной коммуникативной компетенции.
1.2	<i>Задачи:</i> <ul style="list-style-type: none"> • активизация лексического, грамматического и фонетического материала; • совершенствование языковых и речевых экспрессивных и рецептивных навыков; • совершенствование умений монологической и диалогической речи; • совершенствование умений говорения, аудирования, чтения и письма; • совершенствование умений культуры ведения дискуссии и беседы.

2. МЕСТО ДИСЦИПЛИНЫ В СТРУКТУРЕ ООП

Цикл (раздел) ООП:		Б1.В.01 ДВ.01
2.1	Требования к предварительной подготовке обучающегося:	
2.1.1	Практика устной и письменной речи (первый язык)	
2.1.2	Практическая фонетика (первый язык)	
2.1.3	Практическая грамматика (первый язык)	
2.2	Дисциплины и практики, для которых освоение данной дисциплины (модуля) необходимо как предшествующее:	
2.2.1	Аналитическое чтение художественного текста (первый язык)	
2.2.2	Практика устной и письменной речи (первый язык)	

3. КОМПЕТЕНЦИИ ОБУЧАЮЩЕГОСЯ, ФОРМИРУЕМЫЕ В РЕЗУЛЬТАТЕ ОСВОЕНИЯ ДИСЦИПЛИНЫ (МОДУЛЯ)

УК-4: Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)

ИД-1.УК-4: Выбирает на государственном и иностранном (-ых) языках коммуникативно приемлемые стиль делового общения, вербальные и невербальные средства взаимодействия с партнерами.

- знает основные грамматические структуры; общеупотребительную, общекультурную и профессиональную лексику; речевые клише, необходимые для осуществления деловой коммуникации на иностранном языке
- умеет построить высказывания в смоделированных (предлагаемых) ситуациях общения на иностранном языке, правильно используя вербальные и невербальные средства общения
- владеет иностранным языком как стилем делового общения

ИД-2.УК-4: Ведет деловую переписку, учитывая особенности стилистики официальных и неофициальных писем, социокультурные различия в формате корреспонденции на государственном и иностранном (-ых) языках.

- знает особенности стилистики написания официальных и неофициальных писем
- умеет вести деловую переписку с учетом социокультурных особенностей с представителями других стран
- владеет техникой делового письма на иностранном языке

ПК-1: Способен сформировать мотивацию к обучению через организацию внеурочной деятельности обучающихся в соответствующей предметной области

ИД-1.ПК-1: Обладает специальными знаниями и умениями в предметной области

- знает структурную типологию и правила построения устного и письменного речевого высказывания на изучаемом языке;
- умеет реализовывать четыре вида речевой деятельности;
- владеет навыками подготовленной и неподготовленной речи, а также дискурсивными технологиями и техникой реализации коммуникативных целей высказывания, активным вокабуляром и комплексом средств выражения мыслительного содержания.

4. СТРУКТУРА И СОДЕРЖАНИЕ ДИСЦИПЛИНЫ (МОДУЛЯ)

Код занятия	Наименование разделов и тем /вид занятия/	Семестр / Курс	Часов	Компетен-ции	Литература	Инте ракт.	Примечание
	Раздел 1. 9 семестр						

1.1	Appearance and character The origion of english words. /Лаб/	9	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.3	0	
1.2	Appeareance and character. The origion of english words. /Ср/	9	5	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.3	0	
1.3	Health. Word building, conversion. /Лаб/	9	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.3	0	
1.4	Health. Word building, conversion. /Ср/	9	12	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.3	0	
1.5	Theatre anh cinema. The role of cinema in modern world. Word groups and phraseological units. /Лаб/	9	12	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1 Л1.2Л2.3	0	
1.6	Theatre anh cinema. The role of cinema in modern world. Word groups and phraseological units. /Ср/	9	11	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1 Л1.2Л2.3	0	
1.7	Shopping. Food. Having things done. Semantic change. /Лаб/	9	12	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.3	0	
1.8	Shopping. Food. Having things done. Semantic change. /Ср/	9	8	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.3	0	
	Раздел 2. Промежуточная аттестация (экзамен)						
2.1	Подготовка к экзамену /Экзамен/	9	34,75	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1		0	
2.2	Контроль СР /КСРАТТ/	9	0,25	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1		0	
2.3	Контактная работа /КонсЭж/	9	1	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1		0	
	Раздел 3. 10 семестр						
3.1	Education as Social and Cultural Phenomenon. The Required Product of Modern Education. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.2	Modern Conceptions of Education. Education Is the Key to a Nation's Greatness. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.3	The history of education. The history of British schools. The history of the Russian education. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.4	The system of primary and secondary education in England and Wales (state- maintained sector.) School management. The idea of comprehensive schooling. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	

3.5	Elitist or equal education; uniformity or diversity in the field of education – pros and cons. National Curriculum. Assessment and testing in British schools. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.6	Самостоятельная работа включает в себя подготовку к аудиторным занятиям (работа с учебным материалом), а также подготовку к монологическим высказываниям по изучаемой теме, диалогам, творческим презентациям и различным видам письменных работ. /Ср/	10	27	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.7	System of qualifications (GCSE, GCE, GNVQ, QCA) and the Sixth Form. The idea of testing through exams – pros and cons. School performance. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.8	School Life Uniform and equipment. Rules and regulations. Penalties against fixed rules. /Лаб/	10	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.9	Remembering school days. What makes a good teacher great. How schools have changed since our grandparents times. Victorian values vs. modern ones. /Лаб/	10	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.10	The youth service. Social, cultural and sporting life at school. Educating the whole person: realistic or not. Pros and cons. /Лаб/	10	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.11	Independent, public, boarding schools – what each stands for. The most famous public schools. The reasons of their exclusiveness. The idea of a separate section of education. /Лаб/	10	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.12	The establishments for further education. The establishments for higher education. /Лаб/	10	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.13	The most famous universities – Oxford and Cambridge. The idea of universal education. What are universities for? /Лаб/	10	6	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
3.14	Самостоятельная работа включает в себя подготовку к аудиторным занятиям (работа с учебным материалом), а также подготовку к монологическим высказываниям по изучаемой теме, диалогам, творческим презентациям и различным видам письменных работ. /Ср/	10	27	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.1Л2.2	0	
Раздел 4. 10 семестр							

4.1	Main Concepts of Communication in Business. Language in Social Context. Word building. Shortening. Secondary ways of word building. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.1	0	
4.2	Introducing and Greeting People. Talking about Work. Word building. Shortening. Secondary ways of word building. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.1	0	
4.3	Main Concepts of Listening Skills in Business Communication. Most Important Business Communicative Skills. Variants and dialects of English. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.1	0	
4.4	The Difficulties of Effective Listening. Types of Listening. Variants and dialects of English. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.1	0	
4.5	Main Concepts of Questions and Answers in Business Communication. The Power of Asking Questions. Enriching vocabulary. Word structure. Affixation. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.1	0	
4.6	What are the Questions to Ask when Communicating. How to Answer Interview Questions about Communication. Enriching vocabulary. Word structure. Affixation. /Лаб/	10	3	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.1	0	
4.7	Самостоятельная работа включает в себя подготовку к аудиторным занятиям (работа с учебным материалом), а также подготовку к монологическим высказываниям по изучаемой теме, диалогам, творческим презентациям и различным видам письменных работ. /Ср/	10	18	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1	Л1.2Л2.1	0	
	Раздел 5. Промежуточная аттестация (экзамен)						
5.1	Подготовка к экзамену /Экзамен/	10	34,75	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1		0	
5.2	Контроль СР /КСРАТТ/	10	0,25	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1		0	
5.3	Контактная работа /КонсЭк/	10	1	ИД-1.УК-4 ИД-2.УК-4 ИД-1.ПК-1		0	

5. ФОНД ОЦЕНОЧНЫХ СРЕДСТВ

5.1. Пояснительная записка

9 семестр

1. Do you like children? In either case, explain why.
2. Talking to a detective. You think you saw the people who've robbed your neighbours' flat.
3. You came home on holiday and tell your mother about your roommate
4. Give your friend the recipe of your favourite dish.
5. What do you know about traditional dishes of various countries.
6. Tell how you lay the table for a party at home
7. Do you prefer to do shopping on your own or in company? Why?
8. What is the best place for shopping foods and goods in your city?
9. What is the best time for shopping (morning, evening, weekend)? Why
10. Tell about your nearest dry-cleaner's.
11. Were you and your friends always satisfied with the hairdresser/barber .Speak about your negative experience.
12. What services can you get at the gas station?
13. Reading a newspaper advertisement for films.
14. My grandmother is fond of T.V. serials.

15. Clubs and societies in Russia

10 семестр

1. Aims of Education
2. The history of education (major milestones, the beginning of formal education)
3. The history of education (Sumerian and Egyptian education, other middle eastern education)
4. The history of education (Ancient Greek and Roman systems of education)
5. The History of British Schools
6. State – Maintained Sector
7. School Life
8. Uniform at school – for and against
9. The Idea of Comprehensive Schooling
10. The idea of testing through exams
11. Independent Sector
12. Post – School Education
13. Elitist vs. equal higher education
14. What are universities for?
15. The Oldest and the Most Prestigious Universities (Oxford and Cambridge)
16. Tutorial system of education – pros and cons

10 семестр

1. Language in social context.
2. Introducing and greeting people.
3. Most important business communicative skills.
4. Types of listening.
5. The power of asking questions.
6. What are the questions.
7. Tips on questions matter.

5.2. Оценочные средства для текущего контроля

9 семестр

1. Traditions in countries of the world.
2. Social holidays and festivals.
3. To Sir with Love. E.R. Braithwaite
4. A Teacher Who Had a Lot of Influence on Me. My Memories of School Days.
5. 6. English in My Life.

10 семестр

1. Education in England – Pros and Cons.
2. If I Were an Oxford Student...
3. Spare the Rod and Spoil the Child.
4. The Idea of Testing Through Exams
5. Similarities and Differences of the British and Russian Systems of Education

10 семестр

1. How to talk about work.
2. The difficulties of effective listening.
3. What are the questions to ask when communicating.
4. How to answer interview questions about communication.

5.3. Темы письменных работ (эссе, рефераты, курсовые работы и др.)

Формируется отдельным документом в соответствии с Положением о ФОС ГАГУ.

5.4. Оценочные средства для промежуточной аттестации**6. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ (МОДУЛЯ)****6.1. Рекомендуемая литература****6.1.1. Основная литература**

Авторы, составители	Заглавие	Издательство, год	Эл. адрес
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	Авторы, составители	Заглавие	Издательство, год	Эл. адрес
Л1.1	Киреева Д.М., Мотько М.Л.	Man and the movies. The British system of education: учебное пособие для студентов 3 курса очной формы обуч. по напр. 44.03.05 Пед. обр., профили Иностр. яз., Русск. яз. англ. яз., Иностр. яз. и иностр. яз., Родн. яз. и иностр. яз.	Горно-Алтайск: РИО ГАГУ, 2015	http://elib.gasu.ru/index.php?option=com_abook&view=book&id=43:man-and-the-movies-the-british-system-of-education&catid=35:inostrannye-yazyki&Itemid=180
Л1.2	Кругликова Е.А.	Лексикология английского языка: учебное пособие	Красноярск: Сибирский федеральный университет, 2016	http://www.iprbookshop.ru/84368

6.1.2. Дополнительная литература

	Авторы, составители	Заглавие	Издательство, год	Эл. адрес
Л2.1	Глебова М.В.	Учебные материалы по практике устной речи английского языка для студентов 4 курса: учебное пособие для студентов английского отделения	Горно-Алтайск: РИО ГАГУ, 2010	http://elib.gasu.ru/index.php?option=com_abook&view=book&id=507:uchebnye-materialy-po-praktike-ustnoy-rechi-anglijskogo-yazyka-dlya-studentov-4-kursa&catid=35:inostrannye-yazyki&Itemid=180
Л2.2	Roberts R., Clare A., Wilson JJ.	New Total English: Intermediate: student's Book with ActiveBook plus Vocabulary Trainer	Harlow: Pearson, 2011	
Л2.3	Аракин В.Д.	Практический курс английского языка. 2 курс: учебник для вузов	Москва: ВЛАДОС, 2000	

6.3.1 Перечень программного обеспечения

6.3.1.1	Moodle
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6.3.2 Перечень информационных справочных систем

6.3.2.1	База данных «Электронная библиотека Горно-Алтайского государственного университета»
6.3.2.2	Электронно-библиотечная система IPRbooks

7. ОБРАЗОВАТЕЛЬНЫЕ ТЕХНОЛОГИИ

	дискуссия
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8. МАТЕРИАЛЬНО-ТЕХНИЧЕСКОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ (МОДУЛЯ)

Номер аудитории	Назначение	Основное оснащение
312 А2	Лингафонный кабинет для проведения практических и лабораторных занятий	Рабочее место преподавателя. Посадочные места для обучающихся (по количеству обучающихся), ученическая доска, ноутбук (15 шт.), наушники, колонки
202 А4	Компьютерный класс. Помещение для самостоятельной работы	Рабочее место преподавателя. Посадочные места обучающихся (по количеству обучающихся). Мультимедиапроектор, экран, компьютеры
208 А4	Читальный зал. Помещение для самостоятельной работы	Рабочее место преподавателя. Посадочные места обучающихся (по количеству обучающихся). Компьютеры с доступом в Интернет, проектор, экран, копировальный аппарат, многофункциональное устройство, выставочные стеллажи, печатные издания.

9. МЕТОДИЧЕСКИЕ УКАЗАНИЯ ДЛЯ ОБУЧАЮЩИХСЯ ПО ОСВОЕНИЮ ДИСЦИПЛИНЫ (МОДУЛЯ)

Самостоятельная работа студентов по курсу направлена на совершенствование умений и навыков, полученных на практических занятиях, а также на развитие у студентов креативности, инициативы, умения организовывать свое время. При выполнении самостоятельной работы студенту необходимо использовать не только материалы учебников и учебных пособий, указанных в библиографических списках, но и знакомиться с дополнительной литературой, Интернет-источниками.

Для подготовки к занятиям необходимо рассмотреть вопросы и разобрать задания, обратиться к рекомендуемой учебной литературе.

При чтении художественных или иных текстов на английском языке целесообразно использовать наряду с двуязычными словарями справочники по страноведению и толковые словари.

Рекомендации по выполнению письменных работ

Письменные работы нужно выполнять в соответствии с рекомендациями, данными преподавателем, а также в соответствии с теоретическим материалом.

Виды письменных работ:

1. SUMMARY

Summary – is a brief account giving the main points of a matter. Summarizing, or making a summary, is necessary in a variety of everyday situations. In written practice, summarizing is training in style, its ultimate aim being the ability to present ideas, clearly and concisely expressed, in a logical and readable form. There are two types of summarizing: 1) Free or Brief Summarizing, and 2) Précis-Writing.

1) Brief Summary – is an outline of some broad topic containing only the essential points and expressed in the minimum of words. One of its varieties is the Synopsis, i.e., the summary of a book usually standing at the beginning of the book to tell the reader what it is about.

2) Précis-Writing – being a more formal type of exercise, consists of summarizing the contents of a paragraph, a passage, a chapter, or of a letter, a document, but not a full-length book. It presupposes a clear concise orderly retelling of the contents of a passage or a text. It is ordinarily about 1/3 or 1/4 as long as the original.

A Précis does not express the “thought” of a passage, for the “thought” cannot be divorced from the words and, consequently, the passage cannot be expressed more concisely than its original length. The Précis involves the summarizing of the gist of a passage and the exclusion of minor points. A good Précis is a sign of a good brain. Making a Précis act in accordance with the following steps:

- Read the passage thoroughly. Be sure you understand completely every shade of meaning in it;
- Select the main points and write them in your own words, but if the words of the original, carefully selected, come more easily, by all means use them;
- Subordinate or eliminate minor points;
- Retain the paragraphing of the original, unless the summary is extremely short;
- Preserve the proportion of the original;
- Change direct narration to indirect whenever it is possible;
- Use words instead of word combinations and word combinations instead of sentences;
- Omit figures of speech, repetitions, and most examples
- Avoid wordy phrases containing colourless words like character, nature, case, manner, kind, sort, etc.;
- Don't use personal pronouns, use proper names;

Use only the information taken from the passage – do not introduce any extra material by way of opinion, interpretation or appreciation you would yourself have expressed on the same subject.

2. DESCRIPTIVE ESSAY

More than many other types of essays, descriptive essays strive to create a deeply involved and vivid experience for the reader. Great descriptive essays achieve this affect not through facts and statistics but by using detailed observations and descriptions.

What do you want to describe?

As you get started on your descriptive essay, it's important for you to identify exactly what you want to describe. Often, a descriptive essay will focus on portraying one of the following:

- a person
- a place
- a memory
- an experience
- an object

Ultimately, whatever you can perceive or experience can be the focus of your descriptive writing.

Why are you writing your descriptive essay?

It's a great creative exercise to sit down and simply describe what you observe. However, when writing a descriptive essay, you often have a particular reason for writing your description. Getting in touch with this reason can help you focus your description and imbue your language with a particular perspective or emotion.

Example: Imagine that you want to write a descriptive essay about your grandfather. You've chosen to write about your grandfather's physical appearance and the way that he interacts with people. However, rather than providing a general description of these aspects, you want to convey your admiration for his strength and kindness. This is your reason for writing the descriptive essay. To achieve this, you might focus one of your paragraphs on describing the roughness of his hands, roughness resulting from the labor of his work throughout his life, but you might also describe how he would hold your hands so gently with his rough hands when having a conversation with you or when taking a walk.

How should you write your description?

If there's one thing you should remember as you write your descriptive essay, it's the famous saying: show don't tell. But what's the difference between showing and telling?

Consider these two simple examples:

- I grew tired after dinner.
- As I leaned back and rested my head against the top of the chair, my eyelids began to feel heavy, and the edges of the empty plate in front of me blurred with the white tablecloth.

The first sentence tells readers that you grew tired after dinner. The second sentence shows readers that you grew tired. The most effective descriptive essays are loaded with such showing because they enable readers to imagine or experience something for

themselves.

As you write your descriptive essay, the best way to create a vivid experience for your readers is to focus on the five senses.

- sight
- sound
- smell
- touch
- taste

When you focus your descriptions on the senses, you provide vivid and specific details that show your readers rather than tell your readers what you are describing.

Quick Tips for Writing Your Descriptive Essay

Writing a descriptive essay can be a rich and rewarding experience, but it can also feel a bit complicated. It's helpful, therefore, to keep a quick checklist of the essential questions to keep in mind as you plan, draft, and revise your essay.

Planning your descriptive essay:

- What or who do you want to describe?
- What is your reason for writing your description?
- What are the particular qualities that you want to focus on?

Drafting your descriptive essay:

- What sights, sounds, smells, tastes, and textures are important for developing your description?
- Which details can you include to ensure that your readers gain a vivid impression imbued with your emotion or perspective?

Revising your descriptive essay:

- Have you provided enough details and descriptions to enable your readers to gain a complete and vivid perception?
- Have you left out any minor but important details?
- Have you used words that convey your emotion or perspective?
- Are there any unnecessary details in your description?
- Does each paragraph of your essay focus on one aspect of your description?
- Are you paragraphs ordered in the most effective way?

3. INTERVIEW

1. Start your interview with questions that identify your subject. Follow these questions with those that address the issues you want to cover.

2. Number your questions and place them in the order you want to ask them. It is difficult to cover all the bases in your initial script without having the answers, so being prepared with follow-up questions is always a good idea. Also be prepared for surprises and don't allow them to catch you off guard.

3. Make notes to yourself in the columns of your interview script to help remind you of the direction of the interview. You want to allow yourself room to improvise questions on the spot, depending upon your subject's direction; but you also want to stay on track and ensure your interview covers everything you wanted to cover. It might be helpful to write your questions under bold headings that indicate the general direction of specific sets of questions.

4. Analyze your notes and write your interview. There are two formats for writing an interview:

The first type of interview is the essay format. In this type of interview you are going to frame what you were told into an essay which portrays the individual a certain way, usually, but not always, favorably. The essay is written from your perspective and makes no attempt at objectivity. It is the author's subjective experience of this person. In the second type of interview, the author's questions and the interviewee's responses are written down in a kind of script that reads much like a play. In this type of interview, the author attempts to project a kind of disciplined objectivity, and the interviewee's responses are left to make the impression on the audience that they made to the interviewer.

4. MOVIE SCRIPT

It's easy to feel intimidated by the thought of writing a screenplay. The rules! The formatting! The binding! Don't let the seemingly endless parade of screenwriting elements scare you away from writing your first script.

It's crucial to remember that film is primarily a visual medium. As a screenwriter, you must show what's happening in a story, rather than tell. A 2-page inner monologue may work well for a novel, but is the kiss of death in a script. The very nature of screenwriting is based on how to show a story on a screen, and pivotal moments can be conveyed through something as simple as a look on an actor's face. Let's take a look at what a screenplay's structure looks like.

Screenplay Elements

Below is a list of items (with definitions) that make up the screenplay format, along with indenting information.

Scene Heading

A scene heading is a one-line description of the location and time of day of a scene. It should always be in CAPS. Example: EXT. WRITERS STORE - DAY reveals that the action takes place outside The Writers Store during the daytime.

Subheader

When a new scene heading is not necessary but some distinction needs to be made in the action, you can use a subheader. But be sure to use these sparingly, as a script full of subheaders is generally frowned upon.

Action

The narrative description of the events of a scene, written in the present tense. Remember: only things which can be seen or heard should be included in the action.

Character

When a character is introduced, his name should be capitalized. For example: The door opens and in walks LIAM...

A character's name is CAPPED and always listed above his lines of dialogue. Minor characters can be listed without names, for example, TAXI DRIVER or CUSTOMER, etc.

Dialogue

Lines of speech for each character. Dialogue format is used anytime a character is heard speaking, even for off-screen or voice-overs. Extension

Placed after the character's name, in parenthesis. An abbreviated technical note placed after the character's name to indicate how the voice will be heard onscreen, for example, if the character is speaking as a voice-over, it would appear as LIAM (V.O.).

5. MOVIE REVIEW

What is a film review?

Perhaps we should first point out what a film review is not. A film review is not a detailed explanation of everything that took place in the film.

The real purpose of writing a film review is to show why you liked or disliked a particular film, the film's place among cinema, how the actors played their roles, and why someone should watch it.

1. Watch the film. You obviously can't evaluate the film without watching it first. Get a good understanding of the film's purpose and plot.

2. Evaluate the Film. Ask yourself some questions:

- What was the film's purpose?
- Did it fulfill that purpose?
- Is the plot clear and well organized, or filled with holes?
- Does the film include only what's necessary, or is it cluttered with needless events and details?
- Any spectacular camera shots?
- Is the film boring and lifeless, or is it vivid and alive?
- Is the dialogue colorful and exciting, or trite?
- Is the film based on a book, or historic event, or perhaps a sequel?
- Is the film accurate in portraying its time period?
- Did the actors bring the characters to life?

Know the actors and directors of the film as well as their previous films. Did the actor and director work on any other works together? Do they have a particular style? Are they Oscar winners? Did this film receive any Oscars?

3. Writing the Review: A film review has 4 main parts.

- Introduction
- Summary
- Proof of Thesis
- Conclusion

The introduction includes general information about the film, such as the title, director, actors, and genre of film. The introduction should also include a thesis statement. A thesis statement shows your attitude towards the film, as well as gives the main ideas that you're going to develop in the film review. A thesis statement gives your evaluation of the film (did you like it, or dislike) and the reasons for that evaluation.

Compare these two thesis statements:

Poor: "I didn't like the film. Something about it bothers me." (Vague, no Reason Given)

Better: "Despite an exciting plot, this film is not quite satisfying because it gives an inaccurate picture of a soldier's life during World War II." (Specific Reason Given)

Poor: "I think this is a good film. I really enjoyed it." (Vague, why did you enjoy it?)

Better: "Every scene in this film showed Alfred Hitchcock's mastery as a director, but what really makes this film enjoyable are the lively dialogue, suspense, and convincing characterization by the actors." (Specific reasons given why you like the film, which you can develop throughout the review.)

Summary: The summary shouldn't be too long. Try not to bore the reader with needless details, and be sure not to include spoilers. If you feel you must include spoilers, be sure you put a warning. Most of all, the summary should be brief – short and sweet – don't tell every single detail that happened in the film.

Proof of Thesis: This is the third part of the film review. Its purpose is to let you show that your evaluation was fair and accurate.

Prove your thesis statement by using examples from the film itself. For instance, if you stated that the film was full of suspense, pull something from the film to support that claim. Most importantly, be specific. Give specific details.

Conclusion: The conclusion is basically the restatement of the thesis. You can also state if the film is a classic, and the film's future popularity.

6. REFLECTIVE ESSAY

Reflective writing is different from most other forms of academic writing because it does not require (usually) that you cite sources. Instead, it calls on you to express your own views on an experience, even though you may have "experienced" it only in print or on the screen.

Rather than ask, "what is reflective writing," you might better ask "what is reflective thinking?" Writing, after all, is the process of making your thinking visible on paper. Consider the root word "reflect," meaning "to give back an image." To think reflectively means to give a second look at your own experience in order to analyze and learn from what took place.

Reflective thinking fosters metacognition: that is, the ability to analyze and understand your own thought processes. Metacognition enables you to develop strategies for acting purposefully towards a goal. It is the opposite of unproductive random behavior—trial and error—that dooms you to repeat mistakes and prevents you from applying successful strategies from the past.

Characteristics of Reflective Writing

Reflective writing for an academic assignment, regardless of its purpose or setting, can be identified by these characteristics:

It is purposeful. Reflective writing does not mean jotting down scraps of thoughts as they pop into your head. That might work for a

personal diary, but not for reflective writing with an academic purpose. Start with a goal: What do you want to accomplish, to learn, to improve, to demonstrate, to understand better. . . ?

It is personal. It explores a relationship between the writer and something else.

It is perceptive. Reflective writing is not merely describing or telling a story. It requires higher order thinking skills:

- Analysis. What are the separate and underlying components of the situation, process, or argument you are reflecting on?

What are the causes and effects?

- Synthesis. How do those components relate to or react to one another? How are they different when considered together rather than apart? What would happen if you introduced a change? How can you summarize?

- Evaluation. What is your attitude towards the subject? What is your degree of subjectivity? How have you been affected?

What part will you accept or reject?

It is polished. Although you may not use research sources, reflective writing must meet the standards of precision, clarity, conciseness, and correctness of any other styles of formal writing.

- Plan to write and revise. Do not hand in the first draft.

- Use formal punctuation, use complete sentences, insert page numbers and headings when appropriate, and maintain margins and paragraph indents.

- Read the paper back to yourself, aloud. When you write from a personal perspective, it is easy to lose sight of your audience. Check for clear organization and graceful transitions.

- Run the spell check.