

SATHYABAMA UNIVERSITY
FACULTY OF SCIENCE AND HUMANITIES
DEPARTMENT OF ENGLISH
SYLLABUS PLAN & STUDY MATERIALS B.E/B.Tech (2015–16)
ENGLISH FOR SCIENCE & TECHNOLOGY- SHS1101
UNIT-5

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UNIT-5

LISTENING AND SUMMARIZING

1. Listen to the audio file and summarize the ideas in 100 words.

<https://www.youtube.com/watch?v=WppXw73BEQM>

2. Listen to the conversation and summarize it.

<https://www.youtube.com/watch?v=Lpkjfj7G73Y>

3. Listen to the discussion and summarize the content.

<https://www.youtube.com/watch?v=dWQqH90L494>

MAKING PRESENTATIONS ON GIVEN TOPICS

Presentation planning is a useful and necessary skill in professional, community, school and social environments. In professional settings, presenters inform others, sell products, explain important decisions and stimulate brainstorming for new ideas. In politics and communities, presentations are often given to influence important decisions or to inspire solutions to problems. School presentations provide practice in becoming a clear and effective presenter. Social situations, such as giving a toast at a wedding, also require presentation skills. Here are the steps for planning a presentation in any setting.

The purpose of giving a paper

Giving a conference paper usually serves one or more of three purposes:

- It gives you an opportunity to order your thinking in a logical way.
- It allows for dissemination of your ideas and findings.
- It acts as a rehearsal prior to the publication for a journal or chapter in a book.

If the prospect of giving a paper is daunting, you may find some consolation in the fact that it serves other purposes than the immediate sharing of ideas with a select audience and can act as a stepping stone to new opportunities. In particular, it gives you the chance to reflect on the process and use this as a spur to improving the clarity of your thinking and subsequent talks and publications

Decide on a topic.

Choose a topic that you find interesting. Another thing that many people miss is make the presentation interesting .Presentation planning can be time-consuming, so choosing an interesting topic will keep you stimulated during the planning and the actual presentation.

Determine the scope of your topic. Adjust the scope of your topic based on the time allotted. If given only 5 minutes to cover a broad topic, give a general overview or focus on a specific aspect of the topic.

Gather information about your topic.

Review business documents and past presentations on the topic. For a presentation in a business environment, study relevant documents and information, such as product descriptions, customer feedback, usage statistics and other information that may be incorporated into your presentation. Research academic sources. For school presentations, find out your teacher's requirement for the presentation assignment. You may be asked to cite information from books, articles or academic journals. Speak to informed individuals and experts. When planning to give a eulogy at a funeral, for example, familiarize yourself with the biography of the deceased. Speak to individuals who knew the person well to fill in important facts that you do not know or cannot remember.

Create a presentation outline. Your presentation should have an introduction, a body and a conclusion. Introduce yourself and the topic. An effective introduction clearly explains who you are, what your topic is and what you plan to cover during your presentation. Identify the topics for the body of your talk. The specific intent of your presentation will guide this section. In most cases, the body of your presentation should be organized in a step-by-step fashion that guides the listeners from one point to the next. Close the presentation. Summarize the points you have covered, thank the audience members for their attention, and open the floor for questions and answers, if applicable.

Determine presentation aids.

To enhance your presentation, use handouts, slides, video clips, audio recordings or other tools. Visual and audio aids help to stimulate attention and appeal to people of diverse learning styles. Create quality visual aids. Enhance your audience's experience by creating visuals that are easy to read. Avoid using a tiny font or colors that are difficult to view. Limit excessive use of presentation tools. For example, avoid asking the audience to read information from handouts or slides for an extensive period of time. Explain the information and use presentation tools only to accentuate specific points.

Practice your presentation.

The presentation planning process involves repeated practice. Use a script. Practice your presentation by writing out your presentation on note cards or using your presentation outline to guide you. Ask friends, family or colleagues to listen to your presentation. Request honest feedback related to the clarity of your content, your mannerisms, your voice quality and the pace of your delivery.

1. Listen to the audio on how to make presentations.

<http://time.com/money/4072254/give-killer-presentation-tips/>

2. What are the dos and don'ts while making presentations

<https://www.youtube.com/watch?v=1AnzoQCTDBg>

3. Make Presentations on the following topics

- Alternatives fuels
- Bermuda triangle
- Black Hole Facts
- Benefits of Reading

- Contamination of Water
- Depletion of Ozone layer in the atmosphere and its effects
- Exploitation of natural and energy sources
- Economical Crisis: Reasons & solutions
- Environmental Movements in India
- Effects of Social Networking
- Evolution of Human
- False Memory syndrome
- Forest Conservation
- Factors affecting teaching
- Global Warming: threat to the world?
- Global Warming and the green house effect
- Impact of Fast Foods
- Measures for Minimizing Noise Pollution
- Side effects of Smoking
- Use of Mobile Phones in Schools/colleges

GIVING IMPROMPTU TALKS

Engaging The Audience

The whole of this account so far has been to help you to deliver your paper confidently and effectively. The ‘proof of the pudding’ however, is the point at which you come face to face the audience.

Making a positive start

The need to make a positive start is recognized by most public speakers, who use a variety of strategies to involve the audience early on, including:

- Telling a humorous story
- Telling an anecdote
- Giving a personal insight
- Sharing a recent incident involving themselves

Although all of these ‘starters’ can get the talk off to a smooth start, and help the audience and the presenter to relax, they can also backfire if badly handled. It is sometimes better to employ a more formal (but positive) tone and follow a standard routine:

Look around the room and smile

Say ‘good morning/evening’

Thank everyone for coming (and the Chair for the introduction)

Give the title of the talk and a brief explanation of its purpose

The stories, humour and anecdotes are often most effective when the presentation is well underway and the audience has tuned in to the sound of your voice and the topic in hand.

Communicating with the audience

Good communication lies at the heart of an effective talk. To enhance your level of communication with an audience, there are at least seven points worth considering:

1. Directing the talk

You have to convince your listeners that you are directing your talk to them, individually. But establishing and maintaining good eye contact is by far the most notable. However, the content of what you say is also an essential element of this process.

2. Proximity to audience

The size of room and the arrangement of furniture often dictate your position with respect to the audience. It may or may not be a good idea to move closer to your listeners, depending upon the nature of the occasion. Be careful not to rock or walk backwards and forwards too much during the presentation. It is extremely irritating for the audience and may distract from the content of the talk.

3. Standing or sitting

Whether you stand or sit depends upon the context. In a small room with few people it is probably more appropriate to sit. If you sit, it is important to have access to your visual aids and equipment. It is easier to produce high quality voice tonal quality and projection when standing

4. Furniture

Engagement with an audience is usually facilitated by a more informal arrangement. Some speakers find that too much furniture, especially a table positioned between themselves and their listeners, acts as a barrier and is to the detriment of good quality interaction. Always check the layout of the room well in advance of the meeting.

5. Inserting pauses

The appropriate use of pauses can be valuable in raising (not lowering) the level of interaction. Short pauses (up to about five seconds) give an audience time to re-orientate and often mean that the next thing that you say is listened to with greater care. A brief pause also allows you to mentally relax for a moment, change body position and re-establish eye contact. Longer pauses (up to about ten seconds) may occasionally be necessary if you need (for instance) to take a sip of water, move to a different part of the room or leave the audience space to ponder a deep proposition or question.

6. Deliberately slowing speed of speech

In addition to pauses, slackening the speed of delivery can be a useful strategy for enhancing the degree of interaction with an audience. Slower speech is most effective when used either to pose a question or to emphasize a key point. Too much emphasizing of words and phrases reduces their impact.

7. Reviewing what has been said

It is worth spending a few moments at key junctures in the presentation to remind the audience what you have already said, before continuing to the next section. They form useful ‘bridges’ between phases of the talk and help to reassure listeners that you are in charge of your material.

Impromptu and liberated speaking

There is a difference between ‘impromptu’ speaking (extempore, without previous thought) and ‘liberated’ speaking (unfettered, discursive). *Impromptu* speaking is done off the top of the head, spontaneously, whereas *liberated* speaking is done without reference to notes but follows a pre-determined brief.

Impromptu speaking is often prefaced by the use of a phrase such as ‘that reminds me of the time’ or ‘it occurs to me that’ and can be a powerful method of communicating if it helps to clarify a point or stir the audience. On the other hand, *impromptu* speaking runs a risk of diverting attention from the main point, becoming long-winded or distorting the balance of the presentation. Some presenters become so involved in the excitement of speaking ‘off the cuff’ that they lose the thread of the talk and falter or lose momentum.

By contrast, *liberated* speaking emerges from thorough preparation and familiarity with material, such that presenters can put notes to one side and maintain constant eye contact with the audience. Liberated speaking has to be the most conscientiously rehearsed part of the presentation. It is like continuing to sing in tune after the musicians have ceased playing, so requires careful preparation. It is probably true that the very best communicators make their ‘liberated’ speaking sound as if it is

‘impromptu’. That is, they appear to completely disregard their notes when, unbeknown to the audience, their apparent spontaneity is following a carefully prepared and rehearsed structure. Sir Winston Churchill was regarded as one of the best ‘impromptu’ speakers of his generation. He made it all look and sound so natural!

Body language

Although giving a paper may be uninterrupted in the sense that spoken comments from the audience are not invited, it is important, nevertheless, to keep your listeners involved and feeling part of the proceedings. There are several strategies to use to achieve this, including the use of rhetorical questions, posing scenarios for consideration and telling an anecdote or story. Whatever the style of presentation, the effective use of *body language* is a powerful means of helping members of the audience to engage with the talk. Four strategies may be usefully employed:

- a) **Maintaining an open body position.** The shoulders are kept as wide as possible and the arms slightly away from the hips, as opposed to hunching the shoulders and keeping the arms wrapped around the front of the body. Arm folding and hand clasping can help to relax the atmosphere if only used occasionally but should not be the normal pose.
- b) **Standing up straight or leaning gently forward.** This should be possible even if seated. Leaning back or jutting the chin in the air, sweeping your eyes across the audience without really looking at anyone, or staring constantly at an invisible spot on the back wall, all tend to result in a ‘disengaged’ atmosphere and distance you from your listeners.
- c) **Demonstrating a bright facial disposition.** It is surprising how shining eyes and a pleasant, natural smile can help convince the listeners that the speaker has something worth saying. A ‘stony’ face has a depressing effect on an audience’s mood and willingness to be sympathetic towards what you say.
- d) **Expressive use of hands.** Gracious movement of arms and fingers can help to reinforce a point or ‘paint’ a picture in listeners’ minds. This is not the same, of course, as gesticulating and making irritating, jerky movements or jumping to-and-fro like a ping-pong ball!

The use of humour

Jokes tend to ‘do the rounds’ and most people will have heard the one you tell (or a version of it). There is also the danger of unintentionally offending someone or demeaning your role as a serious presenter. The use of humour, on the other hand, can be a powerful tool, providing it is not overdone or used offensively or derisively.

A characteristic of most effective talks is the ability of the presenter to be both pleasant and serious, and to come across as a cheerful person with something interesting to offer. Needless to say, this is difficult to achieve if you are unduly tense or anxious about what you intend to say and do. Establishing and maintaining a balance between cheerfulness and seriousness is assisted when we understand that:

- Being serious is different from being grim
- Being humorous is different from being frivolous
- Being cheerful is different from being light-hearted

The best presenters are able to influence the audience in such a way that they can change the mood in the room by moderating their voice tone, speed of delivery and body language. Thus, for a *serious* mood:

- Voice tone is moderated
- Speed of delivery is slowed
- Body language is subdued
- Whereas for a cheerful mood:
- Voice tone is lifted
- Speed of delivery is heightened
- Body language is animated

The overall balance of different moods will depend upon the topic. However, whatever variations in mood are employed, it is helpful to begin seriously to convince the audience that you have something important to say and end cheerfully to promote a positive feel to the concluding moments of your talk.

The use of anecdote

An effective anecdote leaves the audience with a better understanding of the point you were trying to illustrate. They should never be too complicated or the purpose of them can be lost. They should never be protracted or, by the time you return to the main theme, listeners have difficulty picking up the thread of your argument.

Anecdotes may be drawn from your personal experience. If so, minimize your own role in the account and concentrate on the issues. When recounting a gripping story, be careful not to leave your audience wondering 'what happened next' or they will be frustrated with the incompleteness of the tale and unable to concentrate on the next section of your talk.

Anecdotes can be taken from well-known stories, including fantasies and fables (such as Aesop's). A child's story can also be the source for an analogy (such as the limit to rationalism represented in Jack and the Beanstalk when he 'instinctively' but wisely exchanges the cow for some beans).

Anecdotes often bolster your engagement with an audience but they can absorb an undue amount of time, so need to be used sparingly.

Ways to impair your engagement with the audience

There are a number of ways in which you can *alienate* rather than engage an audience. Many of the following points are implicit in earlier sections, but are of such significance that they justify being reinforced here:

1. Crowding your paper with too much material

If your aims and purposes are precise, and you have carefully rehearsed your presentation, this should not be a problem. If you hear yourself about to tell your listeners that you have 'just a couple more things to mention', when your time is almost up, it is better to conclude briskly and finish.

2. Wandering off the point

As we noted earlier, there are many temptations to wander off the point. If you find yourself enjoying yourself too much at the front, the chances are that your audience is not! It is possible to get carried away with the occasion and lose your sharpness. Unfortunately, it usually feels so good when you start meandering, so it is easy to misinterpret the polite smiles and fixed expressions.

3. Being unnecessarily controversial

Tackling tough issues is the heartbeat of a good paper, especially if you have thought through the issues and arguments carefully beforehand. There is a difference, however, between presenting a variety of alternative positions or challenging well established assumptions, and deliberately whipping up emotions with provocative comments. The former approach results in thoughtful debate, the latter leads to fractiousness and a polarization of views.

4. Reacting to superficial responses

Don't read *too* much from people's faces and reactions. Sometimes the person who seems to be bored throughout or frowns a lot is, in fact, highly appreciative of what you are doing. The bright-eyed individual may be asleep with his eyes open or working out a hard question to ask you at the end! You will probably never know whether the majority of people are enjoying your presentation or not, so don't waste time worrying about it. Once you convince yourself that the audience is bored or skeptical, you will quickly lose confidence and psychologically 'distance' yourself from them.

5. Failing to reinforce points

You have spent a long time considering the issues you are presenting in your paper, whereas the audience has probably spent much less time. It pays, therefore, to underline key points regularly and, if the issues are complex, offer a variety of insights and examples to reinforce them. The introduction to such reinforcement will often be introduced by use of expressions such as: 'Let me put this another way...' or 'A different way of seeing this is...'

6. Dwelling too long on points

By contrast with item 5, it is possible to over-state issues to the point that you become repetitive. It is only a short step from repetition to tedium, so keep stay sharply aware of any tendency to become ponderous.

7. Sounding self-congratulatory

There is a big difference between sounding confident and cocky! Audiences relax with a confident presentation but groan inwardly if they think the presenter is arrogant. A little humility goes a long way!

8. Patronizing the audience

None of us deliberately patronise an audience. It usually happens when we have failed to do our homework about their experience and expectations, and consequently misjudge the content of our talk. The solution is obvious: always find out about the audience composition. If, for any reason you do not have this prior information, it is worth spending the first few minutes asking your listeners about why they have come. You may be surprised or alarmed at some of the answers!

9. *Getting facts wrong*

It is important to check your facts carefully during your preparation. A solitary error, especially in the early stages of the talk, can prejudice an audience. It is particularly important to double-check dates, names of individuals and specialist terms.

Judiciousness

There are a number of particularly unwise statements that should be avoided during the talk. For instance:

You'll have to forgive me, as I'm not very used to public speaking. I expect you want me to shut up and let you get a word in edgeways. If you make such a statement, anything you say from that point onward will be perceived as a hindrance to letting the audience contribute. It is better to say 'I want to spend five more minutes concluding this part of the talk, then I will take a few questions before we watch the video extract'. You've been a wonderful audience. Such shallow remarks can cheapen the enterprise. If you are genuinely grateful, it is better to say 'Thank you for listening so attentively, I have really appreciated the chance to share my research with you'.

Dealing With Questions And Comments

It is common to spend a few minutes at the end of the presentation to allow for questions and/or comments. If you have succeeded in generating interest and raised some relevant issues, there should be little difficulty in filling the allotted time, providing it is properly managed.

The chairperson's role

It is essential for you to agree beforehand with the chair about the purpose of the plenary session. If you are inexperienced or anxious, you may only want to accept questions that are for clarification rather than interrogation. Depending on the nature of the topic, you might want to invite comments rather than questions. Regardless of the chair's best endeavours, some questions and comments will come across as a non-too-subtle attempt to discredit your position or undermine your credibility. Some people are quite nervous about making a comment in public and this can cause them to express things awkwardly. As the presenter, and regardless of what you believe their motives to be, you should listen closely to all that members of the audience say and ask, concentrate on the speaker as much as possible (even when jotting things down!) and thank that person for their contribution.

Your responses

Most questions are genuine and are a request for clarification. A few are requests for further information. Sometimes questions are not really questions at all but statements or (even prejudices) dressed up like questions. On other occasions the questioner is wrestling with some difficult concepts by trying to formulate a question. In these situations, you may need to 'rescue' the person by carefully intervening with 'I think I see what you're trying to say' and attempting to summarize the points. If you do not know the answer, admit that you are struggling to respond. If someone raises an issue or introduces a perspective that had not occurred to you, be thankful.

READING AND SUMMARIZING REPORTS

Making a habit of summarizing what you read is a useful tool for improving reader comprehension, and also a valuable critical thinking exercise. Summarizing a reading assignment increases recall and condenses an author's idea down to a few sentences.

Instructions

1. Use your own words.
2. Present your ideas in order.
3. pull out main ideas
4. focus on key details
5. use key words and phrases
6. break down the larger ideas
7. write only enough to convey the gist
8. take succinct but complete notes

Steps:

- Students have to do selective underlining on a selection.
- Students have to create a summary paragraph of what they can remember of the key
- They have to write successively shorter summaries,.
- They should reduce their written piece until the most essential and relevant information remains.
- Try to get it down to two or three sentences; and ultimately a single sentence.

Guidelines

1. A summary is a shorter version of a longer piece of writing.
2. Summarizing exercises are usually set to test your understanding of the original, and your ability to re-state its main purpose.
3. Summarizing is also a useful skill in doing research.
4. The summary should be expressed in your own words.
5. Aim for something like one tenth of the original. [A summary which was half the length of the original would not be a summary.]
6. Read the original quickly, and try to understand its main subject or purpose.
7. Underline or make a marginal note of the main issues.
8. Use a highlighter if this helps.
9. Work through the text to identify its main sections or arguments. These might be expressed as paragraphs or web pages.
10. Remember that the purpose [and definition] of a paragraph is that it deals with one issue or topic.
11. Draw up a list of the topics – or make a diagram. [A simple picture of boxes or a spider diagram can often be helpful.]
12. Write a sentence which states the central idea of the original text.
13. The final summary should concisely and accurately capture the central meaning of the original.
14. Remember that it must be in your own words. By writing in this way, you help to re-create the meaning of the original in a way which makes sense for you.

Summarizing teaches students how to discern the most important ideas in a text, how to ignore irrelevant information, and how to integrate the central ideas in a meaningful way. Teaching students to summarize improves their memory for what is read. Summarization strategies can be used in almost every content area.

Why use summarizing?

- It helps students learn to determine essential ideas and consolidate important details that support them.
- It enables students to focus on key words and phrases of an assigned text that are worth noting and remembering.
- It teaches students how to take a large selection of text and reduce it to the main points for more concise understanding.

How to use summarizing

1. Begin by reading OR have students listen to the text selection.
2. Ask students the following framework questions:
 1. What are the main ideas?
 2. What are the crucial details necessary for supporting the ideas?
 3. What information is irrelevant or unnecessary?
3. Have them use key words or phrases to identify the main points from the text.
4. Use writing activities to build on prior knowledge, help improve writing, and strengthen vocabulary skills.
5. Guide students throughout the summary writing process. Encourage students to write successively shorter summaries, constantly refining their written piece until only the most essential and relevant information remains.
6. Have students work together to answer summary questions and write responses.

E-MAIL WRITING

Although e-mail is a valuable communication tool, its widespread use in academic and business settings has introduced some new challenges for writers.

Because it is a relatively new form of communication, basic social conventions for writing and responding to e-mail are still being worked out. Miscommunication can easily occur when people have different expectations about the e-mails that they send and receive. In addition, e-mail is used for many different purposes, including contacting friends, communicating with professors and supervisors, requesting information, and applying for jobs, internships, and scholarships. Depending on your purposes, the messages you send will differ in their formality, intended audience, and desired outcome. Finally, the use of e-mail for advertising purposes has clogged communication channels, preventing some e-mails from reaching their intended audience. Writers are challenged to make their e-mail stand apart from “spam” and to grab and hold the attention of their audience.

E-mail is a good way to get your message across when:

- You need to get in touch with a person who is hard to reach via telephone, does not come to campus regularly, or is not located in the same part of the country or world (for instance, someone who lives in a different time zone).
- The information you want to share is not time-sensitive. The act of sending an e-mail is instantaneous, but that does not mean the writer can expect an instantaneous response. For many people, keeping up with their e-mail correspondence is a part of their job, and they only do it during regular business hours. Unless your reader has promised otherwise, assume that it may take a few days for him/her to respond to your message.
- You need to send someone an electronic file, such as a document for a course, a spreadsheet full of data, or a rough draft of your paper.
- You need to distribute information to a large number of people quickly (for example, a memo that needs to be sent to the entire office staff).
- You need a written record of the communication. Saving important e-mails can be helpful if you need to refer back to what someone said in an earlier message, provide some kind of proof (for example, proof that you have paid for a service or product), or review the content of an important meeting, deadline, memo

E-mail is not an effective means of communication when:

- Your message is long and complicated or requires additional discussion that would best be accomplished face-to-face. For example, if you want feedback from your supervisor on your work or if you are asking your professor a question that requires more than a yes/no answer or simple explanation, you should schedule a meeting instead.
- Information is highly confidential. E-mail is NEVER private! Keep in mind that your message could be forwarded on to other people without your knowledge. A backup copy of your e-mail is always stored on a server where it can be easily retrieved by interested parties, even when you have deleted the message and think it is gone forever.

- Your message is emotionally charged or the tone of the message could be easily misconstrued. If you would hesitate to say something to someone's face, do not write it in an e-mail

Subject Lines

E-mail subject lines are like newspaper headlines. They should convey the main point of your e-mail or the idea that you want the reader to take away from your e-mail. Therefore, be as specific as possible. Think about the subject lines on the e-mail messages you receive. Which ones do you think are most effective? Why?

Greetings and Sign-offs

Use some kind of greeting and some kind of sign-off. Don't just start with your text, and don't stop at the end without a polite signature. If you don't know the person well, you may be confused about how to address him/her. It is always better to make some kind of effort. When in doubt, address someone more formally to avoid offending them. Some common ways to address your reader are:

Dear Professor Smith,

Hello Ms. Albina,

Hi Mary Jane,

If you don't know the name of the person you are addressing, or if the e-mail addresses a diverse group, try something generic, yet polite:

To whom it may concern,

Dear members of the selection committee,

Hello everyone,

Your closing is extremely important because it lets the reader know who is contacting them. Always sign off with your name at the end of your e-mail. If you don't know the reader well, you might also consider including your title and the organization you belong to; for example:

Mary Watkins

Senior Research Associate

Bain and Company

Joseph Smith

UNC-CH, Class of 2009

For your closing, something brief but friendly, or perhaps just your name, will do for most correspondence:

Thank you,

Best wishes,

See you tomorrow,

Regards,

For a very formal message, such as a job application, use the kind of closing that you might see in a business letter:

Sincerely,

Respectfully yours,

Cc: and Bcc: ('carbon copy' and 'blind carbon copy')

Copying individuals on an e-mail is a good way to send your message to the main recipient while also sending someone else a copy at the same time. This can be useful if you want to convey the same exact message to more than one person. In professional settings, copying someone else on an e-mail can help get things done, especially if the person receiving the copy is in a supervisory role. For example, copying your boss on an e-mail to a nonresponsive co-worker might prompt the co-worker to respond. Be aware, however, that when you send a message to more than one address using the Cc: field, both the original recipient and all the recipients of the carbon copies can see all the e-mail addresses in the To: and Cc: fields. Each person who receives the message will be able to see the addresses of everyone else who received it.

Blind copying e-mails to a group of people can be useful when you don't want everyone on the list to have each other's e-mail addresses. The only recipient address that will be visible to all recipients is the one in the To: field. If you don't want any of the recipients to see the e-mail addresses in the list, you can put your own address in the To: field and use Bcc: exclusively to address your message to others. However, do not assume that blind copying will always keep recipients from knowing who else was copied—someone who is blind copied may hit "reply all" and send a reply to everyone, revealing that he/she was included in the original message.

Tips for writing more effective e-mails

Think about your message before you write it. Don't send e-mails in haste. First, decide on the purpose of your e-mail and what outcome you expect from your communication. Organize your thoughts in a logical sequence. You can try brainstorming techniques like mapping, listing, or outlining to help you organize your thoughts.

Reflect on the tone of your message. When you are communicating via e-mail, your words are not supported by gestures, voice inflections, or other cues, so it may be easier for someone to misread your tone. For example, sarcasm and jokes are often misinterpreted in e-mails and may offend your audience.

Strive for clarity and brevity in your writing. Miscommunication can occur if an e-mail is unclear, disorganized, or just too long and complex for readers to easily follow.

Steps to ensure:

1. Briefly state your purpose for writing the e-mail in the very beginning of your message.
2. Be sure to provide the reader with a context for your message. If you're asking a question, cut and paste any relevant text (for example, computer error messages, assignment prompts you don't understand, part of a previous e-mail message, etc.) into the e-mail so that the reader has some frame of reference for your question. When replying to someone else's e-mail, it can often be helpful to either include or restate the sender's message.
3. Use paragraphs to separate thoughts (or consider writing separate e-mails if you have many unrelated points or questions).
4. Finally, state the desired outcome at the end of your message. If you're requesting a response, let the reader know what type of response you require

5. Format your message so that it is easy to read. Use white space to visually separate paragraphs into separate blocks of text. Bullet important details so that they are easy to pick out. Use bold face type or capital letters to highlight critical information, such as due dates.

Proofread. Re-read messages before you send them. Use proper grammar, spelling, capitalization, and punctuation. If your e-mail program supports it, use spelling and grammar checkers. Try reading your message out loud to help you catch any grammar mistakes or awkward phrasing that you might otherwise miss.

Use a neutral Email address. Your Email address should be a variation of your real name, not a username or nickname. Use periods, hyphens, or underscores to secure an e-mail address that's just your name, without extra numbers or letters, if you can.

- Never use an unprofessional email address. No one will take you seriously
- **Use a short and accurate subject header.** Avoid saying too much in the subject header, but make sure it reflects the content of your Email to a person unfamiliar with you.
- **Use a proper salutation.** Addressing the recipient by name is preferred. Use the person's title (Mr. Mrs. Ms. or Dr.) with their last name, followed by a comma or a colon.
- **Introduce yourself in the first paragraph (if necessary).** Also include why you're writing, and how you found that person's Email address, or the opportunity you're writing about.
- **Write the actual message.** Be sure to get your point across without rambling; if it's fluffed up, the reader may glance over the important details. Try to break up the message into paragraphs by topic to make your message more logical and digestible.
 - The email should be no more than 5 paragraphs long and each paragraph should be no more than 5 sentences long.
 - Insert a line break between each paragraph; indenting isn't necessary and will likely be lost during the email transfer anyway.
 - Be sure to avoid informal writing.

Use the correct form of leave-taking. This will depend on your level of intimacy with the recipient. Examples include:

- *Yours sincerely,*
- *Yours cordially,*
- *Respectfully,*
- *Best,*

Sign with your full name. If you have a job title, include that in the line after your name, and write the company name or website in the line after that. If you do not have a job title but you have your own blog or website related to the content of the e-mail, include a link to that below your name. If the e-mail is about a job, only include a career-related website or blog, not hobbies or interests.

REARRANGING THE JUMBLED SENTENCES

Word Jumble is a great activity to introduce example sentences and it allows students to think about sentence structure. Rearranging jumbled sentences is a part of technical writing for engineering students. It can be a useful activity as a first step to introducing key phrases. The sentences can be original, they can be taken from a course book, or they can be a way to introduce corrections. The coherence and logical order of the sentences are maintained by using connectives and discourse markers.

1. Choose the most logical order of sentences from among the given choices to construct a coherent paragraph.

A. Experts such as Larry Burns, head of research at GM, reckon that only such a full hearted leap will allow the world to cope with the mass motorization that will one day come to China or India.

B. But once hydrogen is being produced from biomass or extracted from underground coal or made from water, using nuclear or renewable electricity, the way will be open for a huge reduction in carbon emissions from the whole system.

C. In theory, once all the bugs have been sorted out, fuel cells should deliver better total fuel economy than any existing engines.

D. That is twice as good as the internal combustion engine, but only five percentage points better than a diesel hybrid.

E. Allowing for the resources needed to extract hydrogen from hydrocarbon, oil, coal or gas, the fuel cell has an efficiency of 30 %.

1. CEDBA 2. CEBDA 3. AEDBC 4. ACEBD

A. This fact was established in the 1730s by French survey expeditions to Equador near the Equator and Lapland in the Arctic, which found that around the middle of the earth the arc was about a kilometer shorter.

B. One of the unsettled scientific questions in the late 18th century was the exact nature of the shape of the earth.

C. The length of one-degree arc would be less near the equatorial latitudes than at the poles.

D. One way of doing that is to determine the length of the arc along a chosen longitude or meridian at one-degree latitude separation.

E. While it was generally known that the earth was not a sphere but an 'oblate spheroid', more curved at the equator and flatter at the poles, the question of 'how much more' was yet to be established

1. BECAD 2. BEDCA 3. EDACB 4. EBDCA

2. Six Sentences—First and Last Sentences Fixed. Sentences given when properly sequenced, form a coherent paragraph. The first and last sentences are 1 and 6, and the four in between are labelled A, B, C and D. Choose the most logical order of these four sentences from among the four given choices to construct a coherent paragraph from sentences 1 to 6.

A.

1. Security inks exploit the same principle that causes the vivid and constantly changing colours of a film of oil on water.

A. When two rays of light meet each other after being reflected from these different surfaces, they have each travelled slightly different distances.

B. The key is that the light is bouncing off two surfaces, that of the oil and that of the water layer below it.

C. The distance the two rays travel determines which wavelengths, and hence colours, interfere constructively and look bright.

D. Because light is an electromagnetic wave, the peaks and troughs of each ray then interfere either constructively, to appear bright, or destructively, to appear dim.

6. Since the distance the rays travel changes with the angle as you look at the surface, different colours look bright from different viewing angles.

1. ABCD 2. BADC 3. BDAC 4. DCAB

B.

1. High-powered outboard motors were considered to be one of the major threats to the survival of the Beluga whales.

A. With these, hunters could approach Belugas within hunting range and profit from its inner skin and blubber.

B. To escape an approaching motor, Belugas have learned to dive to the ocean bottom and stay there for up to 20 minutes, by which time the confused predator has left.

C. Today, however, even with much more powerful engines, it is difficult to come close, because the whales seem to disappear suddenly just when you thought you had them in your sights.

D. When the first outboard engines arrived in the early 1930s, one came across 4 and 8 HP motors.

6. Belugas seem to have used their well-known sensitivity to noise to evolve an ‘avoidance’ strategy to outsmart hunters and their powerful technologies.

1. DACB 2. CDAB 3. ADBC 4. BDAC

REPORTED SPEECH

Direct speech – Indirect speech (If the reporting speech Reported speech)

Quoting actual words of the speaker – Direct speech

Reporting without quoting the exact words – Indirect speech

Reported speech is essential in Technical. Writing to write Report writing

Direct speech – Use inverted commas “ ”

In. speech – Write grammatical / other changes.

There are four types of conversions while changing from Direct to Indirect

Statement

(eg) Babu said, “ I am 12 years old”

Babu said that he was 12 years old.

Rules

Conjunction ‘that’ – added

Tense change – present → past

I → He

Eg. Mala said to Rani, “This is my new car”.

Mala told Rani that that was her new car.

Rules

Conj ‘that’ added

Tense change – present → past

This → that

My → her

Said to → told

Exception

For some universal or habitual actions / facts, the reported speech remains unchanged.

(eg) The teacher said, “The sun rises in the East”

The teacher said that the sun rises in the east.

Rules

Conj – that added

No change in tense

Interrogatives or questions :

Non verbal (asked, enquired, demanded)

Rule: ‘Wh’ questions take no conjunction

Ramya said to Uma, “Where is your house?”

Ramya asked Uma where her house was.

Rules

Said to → asked

Your → her

Is → was

Removal of inverted commas and question mark

b) Priya said to Praveen, "How did you operate the device?"

Priya asked Praveen how he had operated the device.

Rules

Said to → asked

(Did + operate)

Operated → had operated

Remove I.C. & Qn.

(ii) Verbal (Questions starting with verbs)

Rule

Conj if / whether added

Raja said to Satheesh, "Are you waiting here for the doctor?"

Raja asked Satheesh if he was waiting there for the doctor

Rules

You → he

Said to → asked

Conj if → added

Are waiting → was waiting

Here → there

b) Remi said to Beni, "Have you met my friend now?"

Remi asked Beni whether he had met her friend then.

Rules

Said to → asked

Conj whether → added

You → he

Have met → had met

My → her

Now → then

3. Imperatives or commands / requests

Keys : requested, advised, ordered, commanded, threatened, asked,

Negative: Don't → not to

Conjunction → "to"

The mother said to her son, "Don't go near the well".

The mother advised her son not to go near the well.

b) The student said to the teacher, "Please repeat the lesson sir".

The student requested his teacher to repeat the lesson.

Rules : Said to → Advised

Said to → requested

Remove → please

Use 'to' conj

c) The thief said to the lady, “Give your jewels or I will kill you”.
The thief threatened the lady to give her jewels or he would kill her

Rules

Conj → to
Said to → threatened
You → her
I → he
Your → her
Will kill → would kill

d) The principal said to the students, ‘ Attend the class at 9.A.M. tomorrow’.
The principal ordered the students to attend the class at 9 A.M. the next day.

Rules

Said to → ordered
Conj → to
Tomorrow → the next day

Exclamations and wishes

Keys for introductory verb: exclaimed, declared, wished, blessed, Omit the interjections like
Alas, Hurrah, oh, well, Ah

Conj – that

He said, “Alas! I have lost my purse”

He exclaimed / shouted sadly that he had lost his purse.

Rules

Said → Exclaimed
Have lost → had lost
Conj → that
Remove → Alas

HOMOPHONES & HOMONYMS

Homophones fall under the umbrella of the term homonyms. Homonyms is a broad term for words that sound or are spelled the same but have different meanings. Homophones are words that are pronounced the same but they have different meanings and are usually spelled differently as well.

Examples of Homophones

air, heir	aisle, isle	made, maid	mail, male
ante-, anti-	bare, bear, bear	meat, meet	morning, mourning
be, bee	brake, break	none, nun	oar, or
buy, by	cell, sell	one, won	pair, pear
cent, scent	cereal, serial	peace piece	plain, plane
coarse, course	complement, compliment	poor, pour	pray, prey
dam, damn	dear, deer	principal, principle	profit, prophet
die, dye	eye, I	real, reel	right, write
fair, fare	fir, fur	root, route	sail, sale
flour, flower	hair, hare	sea, see	seam, seem
heal, heel	hear, here	sew, so, sow	sight, site
him, hymn	hole, whole	shore, sure	sole, soul
hour, our	idle, idol	some sum	son, sun
in, inn	knight, night	stair, stare	stationary, stationery
knot, not	know, no	steal, steel	suite, sweet
to, too, two	toe, tow	tail, tale	their, there
waist, waste	wait, weight		
way, weigh	weak, week		
wear, where			

Most people think homophones are pretty cool and they enjoy learning about them. While it's fun to explore all the different meanings and spellings of these words, it's best to concentrate on those that are used more often in writing such as:

ad, add	ate, eight
aunt, ant	be, bee
blew, blue	buy, by, bye
cell, sell	hear, here
hour, our	its, it's
know, no	meet, meat
one, won	their, there, they're
theirs, there's	to, too, two
who's, whose	your, you're

List of British-English homophones.

<p>accessary, accessory ad, add ail, ale air, heir aisle, I'll, isle all, awl allowed, aloud alms, arms altar, alter arc, ark aren't, aunt ate, eight auger, augur auk, orc aural, oral away, aweigh awe, oar, or, ore axel, axle aye, eye, I bail, bale bait, bate baize, bays bald, bawled ball, bawl band, banned bard, barred bare, bear bark, barque baron, barren base, bass bay, bey bazaar, bizarre be, bee</p>	<p>beach, beech bean, been beat, beet beau, bow beer, bier bel, bell, belle berry, bury berth, birth bight, bite, byte billed, build bitten, bittern blew, blue bloc, block boar, bore board, bored boarder, border bold, bowled boos, booze born, borne bough, bow boy, buoy brae, bray braid, brayed braise, brays, braze brake, break bread, bred brews, bruise bridal, bridle broach, brooch bur, burr but, butt buy, by, bye buyer, byre</p>	<p>ceiling, sealing cell, sell censer, censor, sensor cent, scent, sent cereal, serial cheap, cheep check, cheque choir, quire chord, cord cite, sight, site clack, claque clew, clue climb, clime close, cloze coal, kohl coarse, course coign, coin colonel, kernel complacent, complaisant complement, compliment coo, coup cops, copse council, counsel cousin, cozen caster, castor caught, court caw, core, corps cede, seed calendar, calender call, caul canvas, canvass cast, caste</p>
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Select the right word that belongs in each sentence.

1. Street signs are written with _____ letters. A) capital B) capitol
2. The healthiest drink is _____ water. A) plain B) plane
3. Both countries signed the _____ treaty. A) peace B) piece
4. Maria has just completed her _____ semester of college. A) forth B) fourth
5. Thank you for the birthday _____! A) presence B) presents
6. Aspirin can _____ some types of pain. A) lessen B) lesson
7. Wine and cheese _____ each other. A) complement B) compliment
8. The park ranger _____ the lost hikers to safety. A) lead B) led
9. _____ did you put my car keys? A) Wear B) Where
10. Telling my grandmother she is a good cook is the _____ she loves best.
 A) complement B) compliment
11. The public water supply is tested to be sure it contains no _____. A) lead B) led
12. We felt honored by the governor's _____ at our graduation ceremony.
 A) presence B) presents
13. During our tour of the _____, we saw the chamber in which the legislature meets.
 A) capital B) Capitol
14. Would you like a _____ of cake? A) peace B) piece
15. The mountain search and rescue team _____ the lost hikers to safety. A) lead B) led

CREATIVE WRITING

Creative writing is any form of writing which is written with the creativity of mind: fiction writing, poetry writing, creative nonfiction writing and more. The purpose is to express something, whether it be feelings, thoughts, or emotions. Rather than simply giving information or inciting the reader to make an action beneficial to the writer, creative writing is written to entertain or educate someone, to spread awareness about something or someone, or to simply express one's thoughts.

Two kinds of creative writing: good and bad. Bad creative writing cannot make any impression on the reader. You don't want to do that, do you? Of course not. So whether you're a novelist, a poet, a short-story writer, an essayist, a biographer or just an aspiring beginner, you'll want to perfect your craft. But the question is: how?

When you write great fiction, poetry, or nonfiction, amazing things can happen. Readers can't put it down. The work you wrote becomes a bestseller. It becomes famous. But you have to reach to that level... *first*. The best way to increase your proficiency in creative writing is to write, write compulsively, but it doesn't just mean write whatever you want. There are certain things you should know first... it helps to start with the right foot

Creative writing can be challenging but rewarding. Some use it as an escape; others just want something to call their own. Whatever the reason, creative writing is something that you can be proud of. The average person is much more creative than he or she thinks. You will be amazed by what you come up with if you just take the time to try. Whether you want to write a short story, a novel, or jot down some poetry, these steps and applications can hopefully help you on your way.

Relax before writing. You cannot write something if you're frustrated. If you are typing, make sure you are sitting up straight with your feet flat on the floor if you are planning on writing for a while. You always want good posture when you're typing so as not to injure your back, shoulders, or wrists. If you are writing by hand, make sure that you are sitting up straight, not lounging in your chair. If you are sitting on a couch or laying in a bed when you are writing or typing, make sure your shoulders are up so you don't injure yourself. It might sound a bit stupid that you could injure yourself by writing a creative piece but, it's possible.

Have a passion for what you are writing. You've probably become used to writing long essays about boring books or stories about assigned topics. Well, since this is your story, write about what you like. You can piece together memories, facts, and fiction to make a great story.

Convey emotion in your writing. It adds so much to any story, making the story relevant to the reader and the real world.

Show your work to others. It's a terrible thing to have your great novel that you spent three months writing lying around in a folder in your computer. Have someone critique your work so that you can see what you did well and what you could improve.

Edit thoroughly multiple times. Make sure to check for both spelling and grammatical errors. If your piece is longer, run through the plot line in your head. Does it make sense? Is it relatively easy to follow? Would you be interested in reading this work if you were a reader?

Develop your ideas.. However, avoid plagiarism, as you will not get the satisfaction you would if your writing was original and if it portrayed your talent.

Creative Writing activities:

1. Switch Persona

Write a mini-story in the first person. Take on the persona of someone with a different gender, different nationality, and different age.

2. **“I remember...”**Start a paragraph with, “I remember...” and let your memories dictate what you write.
3. Open the dictionary to a random page. Find a word that you do not know how to define. Write an imaginary definition for it. Repeat.
4. Describe anything first. Your first experience, your first kitten, your first day of school—all will make excellent stories.
5. Cut out interesting words, phrases, and images from a magazine. Place them in a bowl, close your eyes and pull out two of these magazine snippets. Write a mini-story of not more than 250 words.
6. Find a world map and blindly put your finger on a spot. Then pretend you’re a travel writer and write about a weird experience you had in that particular country

1. Write **PHRASE POEM** / MY YEAR IN ---- GRADE ~~ Reflect back on your year in _____ grade. Think of short phrases describing special events that you have enjoyed. Write a "phrase poem" about your experiences.

Example:

*My first day in college
Certificates in back pack
Fear and tension
Controlling emotions
Tears rolling form my mom’s eyes
Big hugs
Dads encouraging smiles
Smiling at new faces
Eating together
Sharing news
Wondering about roommates
New lessons and wild experiments*

2. ***IDON'T UNDERSTAND POEM*** - Begin this poem with the words "I don't understand." Write a poem that lists several things you don't understand about the world, yourself, or other people. These can be serious or silly things. End your poem with something you DO understand.

I don't understand why I need to be treated like a kid

I don't understand why I can't eat what I like

I don't understand why I have to sleep early

I don't understand why my father calls me everyday

But most of all I don't understand what all this fuss is about

But I do understand they love me and miss me a lot !

3. ***CINQUAIN*** - a five-line poem consisting of five, usually unrhymed lines containing two, four, six, eight and two syllables.

Line 1 – One word title

Line 2 – Two descriptive words

Line 3 – Three action words

Line 4 – Four feeling words

Line 5 – one word, which answers the question, "When I think of the title, I think of...?" Example

Computer

Sleek dark

Calculating working programming

Thinking moving sensing

Indispensible

4. ***Couplet*** - a two-line poem with a simple rhyming pattern. Couplets are often silly.

Line of poetry that rhymes with line 2

Line of poetry that rhymes with line 1

Example

My English teacher wants me to use my imagination

So I can get into conversation

And so I can brainstorm

And write a poem from a discussion

5. ***Diamonte*** - a diamond-shaped poem of seven lines that is written using parts of speech. The Diamonte is a form similar to the Cinquain.

Line 1: Noun or subject

Line 2: Two Adjectives

Line 3: Three 'ing' words

Line 4: Four words about the subject

Line 5: Three 'ing words

Line 6: Two adjectives

Line 7: Synonym for the subject

Example

Classroom

Noisy, hot

writing speaking imagining

knowledge, scholarly, friendship, rivalry

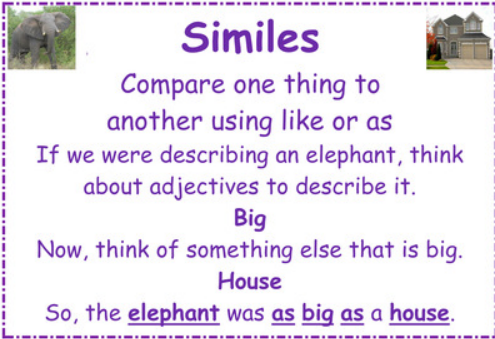
wondering, sleeping, laughing, mingling studying

happy content

education

POSTER MAKING USING SIMILES/METAPHORS

A **simile** is a figure of speech that directly compares two things through the explicit use of connecting words (such as *like*, *as*, *so*, *than*, or various verbs such as *resemble*). Although similes and metaphors are sometimes considered to be interchangeable, similes acknowledge the imperfections and limitations of the comparative relationship to a greater extent than metaphors. Metaphors are subtler and therefore rhetorically stronger in that metaphors equate two things rather than simply compare them. The terms **metaphor** and **simile** are slung around as if they meant exactly the same thing.



Similes

Compare one thing to another using like or as

If we were describing an elephant, think about adjectives to describe it.

Big

Now, think of something else that is big.

House

So, the elephant was as big as a house.

A simile is a metaphor, but not all metaphors are similes.

Metaphor is the broader term. In a literary sense metaphor is a rhetorical device that transfers the sense or aspects of one word to another.

As slow as a snail.

As big as an elephant.

As white as snow.

As fast as a cheetah

Similes can be found just about anywhere; from the printed word to oral conversation; in language, literature, and music. A simile is a figure of speech that compares two things that are alike in some way. To help you identify a simile versus a metaphor, know that the words “like” or “as” are typically used in a simile.

Well-known similes are:

“cute as a kitten,” comparing the way someone looks to the way a kitten looks

“as busy as a bee” comparing someone’s level of energy to a fast-flying bee

"as snug as a bug in a rug" comparing someone who is very cozy to how comfortable a bug can be in a rug

"as happy as a clam" comparing someone's happiness to the contentment of a clam

"Life is like a box of chocolates, you never know what you're going to get." comparing the uncertainty of life to the uncertainty of choosing a chocolate from a box

"as agile as a monkey" implying someone can move as well as a monkey does

"as black as coal" comparing the color of something dark to the very-dark coal color

"as blind as a bat" indicating that the person cannot see any better than a bat

Similes Add Depth to Language

Similes can make our language more descriptive and enjoyable. Writers, poets, and songwriters make use of similes often to add depth and emphasize what they are trying to convey to the reader or listener. Similes can be funny, serious, mean, or creative.

Following are some examples of similes:

My love is like a red, red rose.

You were as brave as a lion.

They fought like cats and dogs.

He is as funny as a barrel of monkeys.

This house is as clean as a whistle.

He is as strong as an ox.

Your explanation is as clear as mud.

Watching the show was like watching grass grow.

That is as easy as shooting fish in a barrel.

This contract is as solid as the ground we stand on.

That guy is as nutty as a fruitcake.

Don't just sit there like a bump on a log.

That went over like a lead balloon.

They are as different as night and day.

She is as thin as a toothpick.

Last night, I slept like a log.

This dress is perfect because it fits like a glove.

They wore jeans, which made me stand out like a sore thumb.

My love for you is as deep as the ocean.

I am so thirsty, that my throat is as dry as a bone.

As bold as brass

As bright as a button

As shiny as a new pin

As cold as ice

As common as dirt

As cool as a cucumber

As hard as nails

As hot as hell

As innocent as a lamb

A large as life

A light as a feather

As tall as a giraffe

As tough as nails

As white as a ghost

As sweet as sugar

As sure as death and taxes

Other examples of metaphors:

You are my sun.

That throws some light on the question.

The couch is the autobahn of the living room.

Six Flags is the aquarium of roller coasters.

Consider these two sentences from Leonard Gardner's novel *Fat City*:

The stooped forms inched in an uneven line, like a wave, across the onion field.

Occasionally there was a gust of wind, and he was engulfed by sudden rustling and flickering shadows as a high spiral of onion skins fluttered about him like a swarm of butterflies.

Each of these sentences contains a **simile**: that is, a comparison (usually introduced by *like* or *as*) between two things that are generally not alike--such as a line of migrant workers and a wave, or onion skins and a swarm of butterflies.

Importance:

Writers use similes to explain things, to express emotion, and to make their writing more vivid and entertaining. Discovering fresh similes to use in your own writing also means discovering new ways to look at your subjects.

Metaphors also offer figurative comparisons, but these are implied rather than introduced by *like* or *as*. See if you can identify the implied comparisons in these two sentences:

The farm was crouched on a bleak hillside, where its fields, fanged in flints, dropped steeply to the village of Howling a mile away.

(Stella Gibbons, *Cold Comfort Farm*)

Time rushes toward us with its hospital tray of infinitely varied narcotics, even while it is preparing us for its inevitably fatal operation.

(Tennessee Williams, *The Rose Tattoo*)

The first sentence uses the metaphor of a beast "crouched" and "fanged in flints" to describe the farm and the fields. In the second sentence, time is compared to a doctor attending a doomed patient.

Create a quote or a poster using examples given below:

- *Life is like a box of chocolate you never know what you are going to get?* – *Forrest Gump*
- *Life is like a roller coaster it's full of ups and downs but its your choice to scream or enjoy the ride.* – unknown
- *“Life is like a camera. Focus on what’s important, capture the good times, develop from the negatives, and if things don’t work out. Take another shot”* – Unknown
- *Life is an art. Paint your dreams.* – unknown
- *“Life is a story. Make yours the Best seller’* – unknown
- *Life is a dance, you learn as you go. Sometimes you lead. Don’t worry about what you don’t know.”* – unknown

Simile vs. Metaphor

Simile: A is Like B

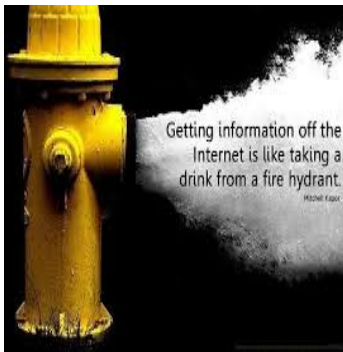
Metaphor: A is B

- like
- as if
- similar
- looked as if
- looked like
- sounds like
- feels like
- acts like

A simile uses *like* or *as* in its construction to compare two things

"Life is like riding a bicycle. To keep your balance, you must keep moving."

Albert Einstein
Quoted in The World As I See It



**LIFE IS LIKE AN ELEVATOR:
 ON YOUR WAY UP, SOMETIMES,
 YOU HAVE TO STOP AND LET
 SOME PEOPLE OFF.**

Similes

- Writers, especially poets, use similes to point out **new** and **interesting** ways of viewing the world.
- Their use of similes provides us with **vivid mental pictures** that make their thoughts and perspectives more accessible.

**Do you ever
 feel like a
 plastic bag,**

Imagine by Roland Egan

1. Imagine a snail as big as a whale,
2. Imagine a park as big as a shark,
3. Imagine a bee like a tree,
4. Imagine a toad as long as a road,
5. Imagine a hare as big as a chair,
6. Imagine a goat as long as a boat
7. And a flea the same size as me

**You would be crazy to go into
 business with him. He is as
 slippery as an eel.**

Write a metaphor/ simile using the picture



QUESTIONS FOR PRACTICE

PART-A

1. Convert the following into indirect speech/reported speech

Direct :” He said to his friend, “It is raining now”.

Direct: Kumar said to Raju, “I went to Chennai Yesterday”.

Direct: Ramya said to Rani ,:”Where is your house?”

Direct: Suman said to Sanjeev, “How did you operate the device”?.

Direct: Ramesh said to Kamalesh. “Are you waiting here for the lab technician?”

Direct: The customer said to the mechanic,” Is my car ready now?”

Direct: The principal said to the students, ”Attend the class at 9.00 am tomorrow”.

Direct The student said to his teacher,” Please, repeat the lesson, Sir”.

Direct: The mother said to her son, ”Don’t go near the well”.

Direct: He said, ”Alas! I have lost my purse”.

Direct: The captain said, “Hurrah, we have won the match”.

2.Fill in the blanks using the right choice given in brackets

1. Get up my (sun / son).

2. You (ought / aught) to have said it long ago.

3. (Buoys / Boys) float on the sea to warn ships of danger.

4. He skidded because he did not apply the (brake / break).

5. We must try our best to (caste / cast) away all prejudices.

6. I did not have the (hart / heart).

7. The (hair / hare) has a short tail.

8. The flesh of Kangaroo sells very (deer / dear) .

9. He told me the (tail / tale) of a fox.

10. The travellers had a terrible journey through the (torturous / tortuous) road.

11. The children have been playing for (two / too) .

12. What is the (prize / price) of it.

13. Please (pray / prey) for me.

14. We (peel / peal) the orange with a knife.

15. Please (pass / pause) for a while.

16. The time is half (passed / past) ten.

17. Her face became (pale / pall) because of fear.

18. (Ore / Oar) is used to row the boat.

19. (Led / Lead) is a heavy metal.

20. Every airport has a (hanger / hangar) .

21. There is a (whole / hole) in the bucket.

22. The strength for Achilles was on his (heal / heel) .

23. If you want to reach God you have to (forgo / forego) worldly pleasures.

24. (Fowl / Foul) bird does not fly in the air.

25. She narrated series of (descrete / descreet) events.

3.Fill in the blanks using the right choice given in brackets.

1. Nobody can what I tell (hear / here)
2. desires in our village to become a (nun / none)
3. She brushed away her when she learnt her booking was confirmed in three
A/c. (tear / tier)
4. how the is tumultuous. see/sea
5. you till now? (Were / Where)
6. I have not the cover book till now. (red / read)
7. The house was to work for many hours without rest. (maid / made)
8. They at the market where they buy (meat / meet)
9. Last, she was (weak / week)
10. people cannot show the way to success. (idle / ideal)

4 . Fill in the blanks using the right choice given in brackets.

1. and are related subjects. (astrology / astronomy)
2. She said, "I shall not before I (dye / die)
3. She on a which was paved with flowers. (road / rode)
4. The of animals have never such a melodious music. (heard / herd)
5. A teacher is always of the needs of the learners. (conscientious / conscious)
6. The he took him. (ails / ale)
7. Japan, an country, has a population too. (industrious / industrial)
8. people cannot show the way to success. (ideal / idle)
9. There was a on his dying face as he his will. (signed / shine)
10. people, at times, have fears. (imaginative / imaginary)

5.Choose the right answer

1. Something that is sacred is also ____.
a. holy b. wholly
2. A ____ is a narrow passage of water.
a. straight b. strait
3. There is too much at ____ to be careless.
a. stake b. steak
4. There is no nicer smell than freshly ____ grass.
a. moan b. mown
5. There is not much to buy for one ____.
a. scent b. sent c. cent
6. The children told ____ mother a lie.
a. their b. there c. they're
7. Brian invited ____ of his friends to his birthday party.
a. known b. none c. nun

- 8.The pain made her ____.
a. moan b. mown
- 9.A ____ is a female deer.
a. doe b. dough
- 10.There is a ____ in my eye.
a. moat b. mote
- 11.She liked clothes made from blue ____ material.
a. gene b. jean
- 12.She likes to ride the roller coaster for the ____ thrill of it.
a. shear b. sheer
- 13.It looks like ____ but the weather forecast was for sunshine.
a. rain b. reign c. rein
- 14.The golfer scored a ____ in one.
a. whole b. hole
- 15.The ball went ____ the window.
a. threw b. through
- 16.I am glad that it is over and ____ with.
a. done b. dun
- 17.A female sheep is called a ____.
a. ewe b. you c. yew
- 18.The soldier ____ a flower on his uniform.
a. war b. wore
- 19.A small sample is over there in the glass ____.
a. file b. phial
- 20.The golfer gently tapped the ball into the ____.
a. hole b. whole

PART-B

1. Rearrange the following jumbled sentences in the correct order :

The cell phones of today are also replacing our other gadgets, such as cameras and video cameras. Early cell phones were just for talking. Gradually, features like voicemail were added, but the main purpose was talk. When cameras were first introduced on phones, the images were low quality and the feature was considered to just be an extra. Eventually, cell phone manufacturers began to realize that they could integrate other technologies into their phone and expand its features. The app market has transformed the phone into a virtual toolbox with a solution for almost every need. The earliest smartphones let users access email, and use the phone as a fax machine, pager, and address book. In recent years, the purpose of the cell phone has shifted from a verbal communication tool to a multimedia tool, often adopting the name “mobile device” rather than being called a phone at all. We now use our cell phones more for surfing the web, checking email, snapping photos, and updating our social media status than actually placing calls. Modern day smartphones — the Apple iPhone in particular — changed everything that consumers expect from their phones.

2. Rearrange the following sentences in the correct order

As a result, millions of people can access and share the same “broadcast” news and entertainment at very low cost. Travelling through our atmosphere or the universe, they connect points that could be connected in no other way. Notwithstanding that a new generation of Americans believes that entertainment arrives on a cable, it is impossible to overstate the impact that broadcast information and entertainment have had on the world. Traveling at a known speed, they allow us to locate flying objects, pinpoint our own location on the surface of the earth, and even chart the universe. Perhaps no other property, however, has been more profound than what we might call their ability to “fill space.” While the radio signal may appear to move from point to point in a linear fashion, it is in fact expanding spherically. I Radio waves have almost magical properties that capture the imagination and lead to a variety of different uses. It passes through many solids, and fills in behind obstructions through the mechanisms of reflection and diffraction, so that the information it carries is available “everywhere” throughout a large area of coverage.

3. Read the following passage and summarize it.

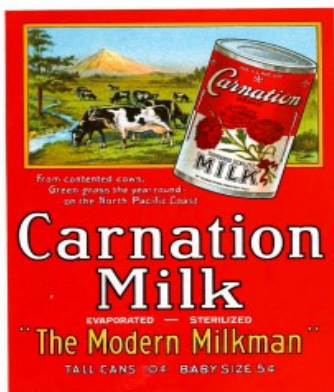
Renewable energy is a type of energy that can be replenished. Once it is used, more can be produced. Some of the main types of renewable energy are wind, solar, and biomass such as wood waste. Renewable energy is a very important form of energy because it is a great alternative to other forms of energy that are not replenished. About 16% of our total energy comes from a renewable source. More than half of the renewable energy we use comes from biomass. A wind turbine converts wind into electricity and the largest one is 20 stories tall. A wind turbine is so powerful that just one can provide electricity for up to 300 homes at the same time. The use of renewable energy is not a new technique and some forms have been used for over 2,000 years. Water is the most commonly used source of renewable energy. The sun, another source of renewable energy, provides

enough energy every hour to provide power for the whole world for an entire year. The silicon in sand can be used to produce forms of electricity. Some people believe that by the year 2050, we will have enough renewable energy to meet 95% of our energy needs. Biodiesel is a type of fuel made from biomass such as vegetable oil and animal fats. Geothermal energy comes from heat stored deep within the Earth. The majority of renewable energy is used as a source of electricity. The more renewable energy we use, the less fossil fuels are needed. We currently are not able to use more renewable energy sources because typically renewable energy is more expensive to produce than nonrenewable sources. Renewable energy is also called clean energy because it does not produce pollution.

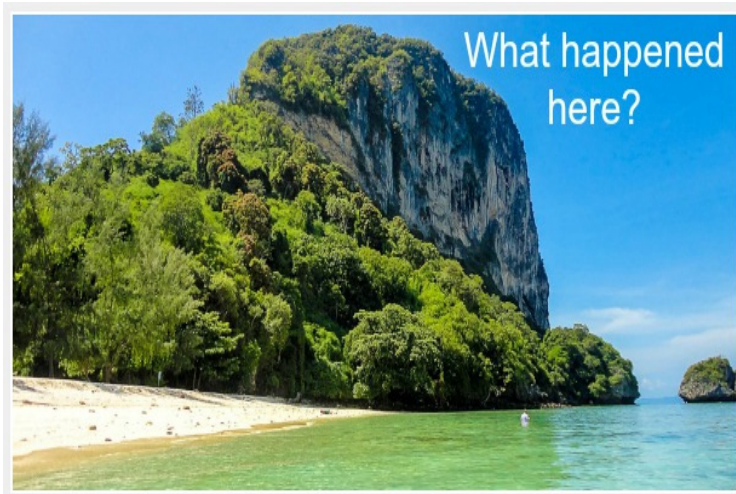
4. Rearrange the following sentences to make a coherent paragraph.

- a) i) In the long term, certain chemicals in tobacco smoke intensify the damage in the lung region.
- ii) But, giving up smoking progressively reduces such risk of lung cancer.
- iii) But, giving, the mucus remains and starts accumulating in the lungs, making them liable to infection.
- iv) However, without any doubt it can be said that smoking is injurious to health.
- v) The damage caused to the lungs and respiratory passages inhibits the process that removes mucus and dust particles.
- vi) There is overwhelming statistical and experimental evidence to associate smoking with diseases like lung cancer and coronary heart attacks.
- vii) This in turn induces cancer in the lung tissues.
- viii) Apart from early death from these two diseases, heavy smokers suffer from persistent cough which damage the lungs.

5. Find these advertisements. Create a poem using words only from them.



6. Look at the picture and write an imaginary story behind it



7. Write a letter to your future self. What do you want to say?

