

CBS

Colegio Bautista Shalom



English Course

First Grade

Fourth Bimester

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NOTE: As you progress in learning each of the topics developed you will find exercises to solve with the help of your teacher.

Section aimed at the professor to teach you to identify the main idea in reading!

READING FOR MEANING: FINDING THE MAIN IDEA

We have all been there, though it can often feel as futile as the search for that proverbial needle in a haystack... Finding the main idea of a piece of writing can be a challenge, but it is an essential reading comprehension skill for our students to develop.

Students that become skilled in this art will benefit from it far beyond the perimeters of the school gates. From the small print of an insurance document to writing a book review, the ability to filter a text and identify its central idea is as much a crucial life skill as an essential literacy-based learning objective. Though it isn't always easy, luckily there is much we can do to help our students hone their abilities in this area.



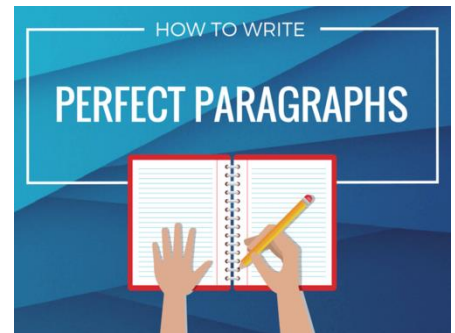
WHAT IS 'THE MAIN IDEA'? DEFINITION

Whether we are talking about the main idea of a paragraph, a poem, a chapter, or a longer text, finding the main idea requires the reader to identify the topic of a piece of writing and then uncover what the writer wants us to know about that topic. As is so often the case, it is best to start small. When working with students on how to identify the main idea, begin by having students locate the main idea in a sentence before building up to locating it in a longer paragraph. As students gradually build their confidence in identifying the main idea in paragraphs, they will soon be ready to move onto longer texts in the form of chapters and eventually full length books.

A WORD ON PARAGRAPHS

The main idea of a sentence is usually fairly straightforward to identify. Often it is as simple as identifying the subject of the sentence. Whole chapters or books, on the other hand, can seldom be easily reduced to expression in the form of a single, main idea. For these reasons, the paragraph offers the student the most suitable format in which to practice their main idea identification skills.

Usually, if the writer knows what they are doing, we can identify a single main idea in every paragraph. We can think of this as the key point that is usually expressed in the form of a topic sentence. It is often found in the paragraph's first sentence, with subsequent sentences providing the supporting details. It can, however, occur in the middle, at the end, or even be split across the paragraph. It may even not be there at all - at least not explicitly.



Writers are a creative bunch, and so students will require more sophisticated means to accurately identify the main idea in all cases and that is exactly what this article will help you help your students to do.

HOW IS A MAIN IDEA EXPRESSED?

It can appear to be a fairly clear-cut task to define the main idea, so why is it often so problematic for students to identify it? Well, the truth is that it needn't be so. Often the central concept is expressed directly in the text and is as easy to identify as your own face in the mirror.

However, the main idea will not always be expressed so explicitly and students must learn to identify it whether it is expressed directly or merely implied, if they are to fully comprehend what they are reading.

THE STATEMENT OF THE MAIN IDEA

Attention is the key to pulling the main idea from a text, whatever the genre. Students need to identify the most relevant information from the work and use it to develop a statement that expresses what they perceive the main idea to be.

We can refer to this as *The Statement of the Main Idea*. This statement should be a lean sentence or two. The process of composing this statement starts with asking questions about the text. Not all questions will apply to every text, but they will provide a good starting point for extracting the main idea from any piece of writing.

- **Who** - Can the student identify the person or people the text is about?
- **What** - Can the student identify the topic or underlying theme of the text?
- **When** - Can the student identify a reference to a specific time or period?
- **Where** - Can the student identify a specific place or a setting?
- **Why** - Can the student identify a reason or explanation for what happens in the text?
- **How** - Can the student identify a method or theory in the text?

These questions, and variations of these questions, can help students draw out what the text is about. The two most important questions of those above are *who* and *what*. These will be sufficient to elicit the information required to identify the main idea in most circumstances. But, the true litmus test of whether the student has been able to absorb the text's main idea is whether or not they are able to summarize what they have read in their own words.

THE LITMUS TEST: SUMMARIZING AND PARAPHRASING

We know through our experience in the classroom that *learning-through-teaching* is an extremely effective instructional strategy. It also offers teachers opportunities to observe and assess their students' grasp of the concepts they have been working on. Similarly, when we ask our students to summarize or paraphrase the main idea of an extract, we are creating an opportunity to observe their comprehension of what they have read and their ability to identify the main idea therein. You can also encourage students to regularly practice these skills by challenging them to paraphrase and summarize things you have said or read to them in class, even during lessons entirely unrelated to literacy. Encourage them to be concise and to the point, you may even wish to set a word limit of 10 or 15 words within which they must express the main idea.

Keep it lean!

STRATEGIES FOR SUCCESS IN IDENTIFYING THE MAIN IDEA

Get The Gist

In this method, give each of your students a copy of a nonfiction paragraph. If you wish, you can differentiate for students' different abilities by choosing extracts of varying complexities. Regardless of the level of difficulty, the approach will remain the same. Have students:

1. Ask themselves who or what the paragraph is about.
2. Ask themselves what is the most important information about the who or what.
3. Restate the main idea in 10 words or less.

You can model this strategy for your students by walking them through the process first. Project the text onto the whiteboard for shared reading and, with focused support and prompting, have them answer the initial questions.

Part 3 of the process above can be undertaken as a piece of shared writing which will model the correct approach, before students begin to do it independently. Later, when students have written independent statements of the main idea, they can compare their responses and offer each other feedback. After feedback

MAIN IDEA GRAPHIC ORGANIZER

What is the Main Idea?

Name _____

Title: _____

MAIN IDEA: _____

DETAIL: _____

DETAIL: _____

DETAIL: _____

Innovative TEACHING IDEAS

sessions, they can be given a further opportunity to redraft and modify their statements for accuracy and brevity.

Through these processes, students will improve their ability to identify a main idea and express it in a clear and concise manner.

Get the Gist - Longer Texts

As we mentioned earlier, it isn't always easy to reduce a longer extract, such as a chapter, down to a single central idea - much less a whole book! There will be times, however, where students will be asked to do just that. They will need a systematic approach to help them in such circumstances. The following process provides for an effective approach:

1. Look at the title - Often the title provides a good indication of the topic of the text, or at least helps to orientate the reader in the direction of the main idea.
2. Look at the first and last sentences / paragraphs of the extract - Often the main idea will be introduced and summarized respectively in these parts of the text.
3. Look for repeated words and phrases in the extract -The frequency with which they occur will be a strong indicator of their relative importance and will point students in the direction of that elusive main idea.
4. Instruct students to ask themselves, "*What does the writer want me to know?*" - Answering this question successfully will require the students to uncover the main idea of the text.

As the students work through each of the above steps they can highlight, underline, or circle the keywords and phrases and then use these to help them form their statement of the main idea.

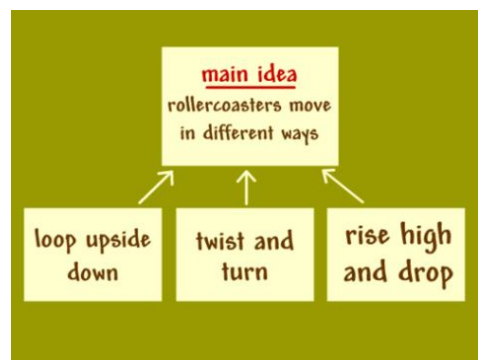
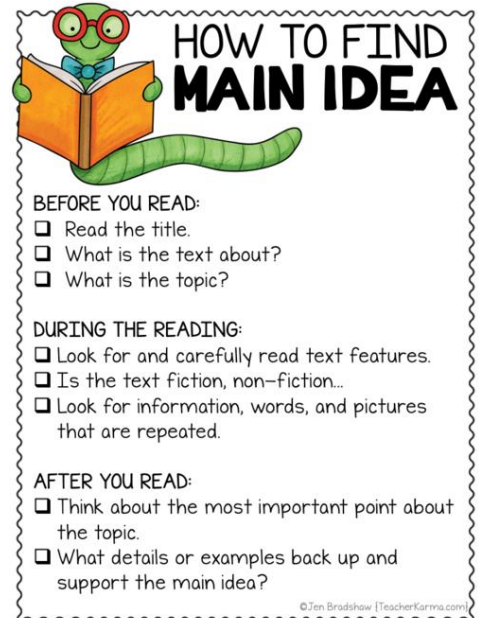
HOW TO LOCATE THE MAIN IDEA WHEN IT IS IMPLIED

Inferring the main idea requires the student to look for patterns in the details as they read. As when the main idea is explicit, the student must first identify what the topic of the writing is before determining what it is the writer wants the reader to know about that topic. If the main idea is not stated explicitly in a sentence or paragraph, then it is implied and students must consciously work to uncover it by analysing the details to infer the main idea. Conscious practice of this strategy will soon see it become second nature and the student will quickly become skilled in identifying the main idea even when it is not stated explicitly.

CONCLUSION

To efficiently identify the main idea in a piece of writing, students should first determine what the topic of the text is. Then, they will need to work out what it is the writer wants us to understand about that topic. This is the essence of how to identify the main idea. Students should understand that the main idea may not always be explicit and they may need to work hard to uncover exactly what the text *implies*. Regardless of whether the main idea is explicit or implicit, every paragraph will have a main idea and students should understand that it can be located at the beginning, in the middle, at the end, or even be split up throughout the paragraph.

With perseverance and hard-earned experience, students will be able to use a variety of methods and, at times, a fusion of these methods, to uncover the main idea with speed and accuracy. Soon they will be able to apply these methods to a broad range of texts over a wide range of lengths and complexities.



END SECTION.

PRONOUN AND ANTECEDENT AGREEMENT

Pronouns are words that take the place of nouns. The antecedent of a pronoun is the word to which the pronoun refers. The pronoun and its antecedent agree in gender and number.

Jane called her friend.
John called his friend.

Jane and her are both singular and feminine.
John and his are both singular and masculine.

The girls finished their job. *The plural pronoun agrees with the plural antecedent.*
The boys finished their job. *The plural pronoun agrees with the plural antecedent.*

The pronoun is masculine (he, his, him) when the antecedent is masculine, and feminine (she, her, hers) when the antecedent is feminine, and neutral (it, its) when the antecedent has no gender association.

A plural pronoun should be used with a compound antecedent joined by and. Mary and Bill ran until they were exhausted.

A singular pronoun is used to refer to two or more singular antecedents joined by or or nor. A plural pronoun is used with two or more plural antecedents joined by or or nor.

Ben or Tom will give his presentation today.
 Either the juniors or the seniors are singing their class song.

When a singular antecedent and a plural antecedent are joined by or or nor, use a pronoun that agrees with the nearer antecedent.

The boy or his parents will present their idea.
 The parents or the boy will present his idea.

Use a singular pronoun when a collective noun refers to a group as a single unit. Use a plural pronoun when the collective noun refers to a group's members as individuals.

The class decided it wanted to do the project.
 The class stayed in their desks.

Use singular pronouns to refer to indefinite pronouns (words like everybody, none, nobody, someone) used as antecedents.

Each of the boys had his assignment ready.
 Everyone on the women's team improved her time.
 Everybody on the committee had his or her own agenda.

Use the relative pronouns who, whom, which, and that with the appropriate antecedents.

Who refers to people and animals that have names?
 He is the one who committed the crime.

Which refers to animals and things?
 The biology book, which is on the table, was very helpful.
 That refers to animals, things and sometimes to people.
 The house that is on the right is being demolished.

EXERCISE 01: Pronoun and Antecedent Agreement Practice. Circle the correct form of the pronoun.

1. Jane and Sarah said (she, they) were too tired to skate any longer.
2. Either Bill or John will bring a sample of (his, their) own work.
3. Jane and Jill called (her, their) friend.
4. Either Jane or her friends will present (her, their) project.
5. Neither Mary nor Susan said (she, they) would be there.
6. Every student wants to impress (his or her, their) professors.

7. Both John and Jim said (he, they) were not exercising regularly.
8. The jury was asked to return to (its, their) seats.
9. Please remind each student to bring (his or her, their) homework tomorrow.
10. Neither John nor Bob was willing to admit that (he, they) had cheated.
11. Each of the girls had (her, their) assignment completed.
12. Every worker in this office needs (his or her, their) own computer.
13. The committee finally made (its, their) decision public.
14. Nobody remembered to bring (his or her, their) photos.
15. Neither girl will wear (her, their) black pants.
16. Beth and Jane reported the problem to (her, their) supervisor.
17. Each teacher turned in (his or her, their) grades to the principal.
18. The choir presented (its, their) final performance.
19. Either the employees or Ms. Jones will make (their, her) presentation.
20. Both Suzi and Beth will try to see (her, their) parents over the weekend.

EXERCISE 02: Select the sentence that is incorrect in each group.

1.
 - A. Each of the students should bring his or her textbook to the study session.
 - B. Both Christine and George brought their children with them to the meeting.
 - C. Everyone wanted to share their observations.
 - D. When people are interrogated relentlessly, they tend to grow weary.
2.
 - A. John and Jane are combining their money to purchase a larger gift for their parents.
 - B. Neither Steve nor Gary wanted to present his own ideas.
 - C. Sandy was the only one in the class who had his or her homework.
 - D. If anyone wants the tickets, they need to call me tonight.
3.
 - A. The members of the team played their hardest.
 - B. Bob is one of those teachers who consider themselves privileged to work with students.
 - C. The tour guide, as well as the entire group, checked their supply list.
 - D. Either my sister or my cousin will bring her video camera.
4.
 - A. Everyone should write their name on the top of their test.
 - B. If students need help; they should make an appointment to meet with a tutor.
 - C. Neither of them will wear her costume once the performance is over.
 - D. Both girls will try to see their relatives in New York.
5.
 - A. Nobody in the class completed his or her assignment perfectly.
 - B. The students, rather than the professor, will present their theory at the conference.
 - C. Every instructor and every administrator stated his or her opinion.
 - D. The committee is making their final presentation this evening.
6.
 - A. The groups of student workers are distributing the schedule which was developed.
 - B. The principal, as well as the teachers, initiated his request for parental help.
 - C. Every employee must wear his or her identification badge.
 - D. The mother and the father explained their concern.
7.
 - A. Either Sally or Christine will present their congratulations to the winner.
 - B. The students, as well as the principal, expressed their opposition to the board's decision.
 - C. John, rather than Dianne or Phil, brought his design for the poster.
 - D. Many of them will see their friends at the conference.
8.
 - A. If anyone objects to the decision, they should say so now.

- B. Everyone was quiet until he or she heard the speaker's controversial remark.
- C. The audience showed their boredom by moving around during the presentation.
- D. She is the type of student who tries his or her hardest.

9.

- A. Anyone who thinks the task seems easy should try it themselves.
- B. Neither Ruth nor Betty was late for her appointment.
- C. Nobody thought about bringing his or her portfolio.
- D. Both Ann and Sarah asked if they could turn her assignment in late.

10.

- A. Someone has forgotten to complete their registration form.
- B. Joan, as well as both of her sisters, wanted to complete her assignment over the weekend.
- C. Neither Greg nor his brothers remembered their password.
- D. David and Sarah, as well as John, filed their complaint.

PRACTICE THE FOLLOWING VOCABULARY

COUNTRIES AND NATIONALITIES

						
Country	Nationality	Language	Country	Nationality	Language	
Afghanistan	Afghan	Afghan	Italy	Italian	Italian	
Argentina	Argentine	Spanish	Japan	Japanese	Japanese	
Australia	Australian	English	Jordan	Jordanian	Arabic	
Bolivia	Bolivian	Spanish	Korea	Korean	Korean	
Brazil	Brazilian	Portuguese	Laos	Laotian	Laotian	
Cambodia	Cambodian	Cambodian	Latvia	Latvian	Latvian	
Canada	Canadian	English/French	Lithuania	Lithuanian	Lithuanian	
Chile	Chilean	Spanish	Malaysia	Malaysian	Malay	
China	Chinese	Chinese	Mexico	Mexican	Spanish	
Colombia	Colombian	Spanish	New Zealand	New Zealander	English	
Costa Rica	Costa Rican	Spanish	Nicaragua	Nicaraguan	Spanish	
Cuba	Cuban	Spanish	Panama	Panamanian	Spanish	
(The) Dominican Republic	Dominican	Spanish	Peru	Peruvian	Spanish	
Ecuador	Ecuadorian	Spanish	(The) Philippines	Filipino	Tagalog	
Egypt	Egyptian	Arabic	Poland	Polish	Polish	
El Salvador	Salvadorean	Spanish	Portugal	Portuguese	Portuguese	
England	English	English	Puerto Rico	Puerto Rican	Spanish	
Estonia	Estonian	Estonian	Romania	Romanian	Romanian	
Ethiopia	Ethiopian	Amharic	Russia	Russian	Russian	
France	French	French	Saudi Arabia	Saudi	Arabic	
Germany	German	German	Spain	Spanish	Spanish	
Greece	Greek	Greek	Taiwan	Taiwanese	Chinese	
Guatemala	Guatemalan	Spanish	Thailand	Thai	Thai	
Haiti	Haitian	Haitian Kreyol	Turkey	Turkish	Turkish	
Honduras	Honduran	Spanish	Ukraine	Ukrainian	Ukrainian	
Indonesia	Indonesian	Indonesian	(The) United States	American	English	
Israel	Israeli	Hebrew	Venezuela	Venezuelan	Spanish	
			Vietnam	Vietnamese	Vietnamese	
						

EXERCISE 03:1-Match the country with the

England

German

France

Dutch

Germany

French

Italy

Greek

Ireland

Spanish

Wales

Italian

Scotland

Welsh

Spain

Scot(tish)

Greece

English

holland

Irish

2-Write the appropriate nationality and write the letters near each flag.

a- I'm from England. I am English.

b- I'm from France. I am.....

c-

d-

e-

f-

g-

h-

i-

j-

3-Find the missing letters.

- a- The capital of England is L-nd-n.
- b- The capital of France is P-r-s.
- c- The capital of Germany is B-rli-.
- d- The capital of Italy is Ro--.
- e- The capital of Ireland is Dubl-n.
- f- The capital of Wales is Card-ff.
- g- The capital of Spain is Mad-d.
- h- The capital of Greece is Ath-s.
- i- The capital of Holland is Amster-m.

4-Name these places

1-Eiffel tower 2-.....3-.....

4-.....5-.....6-.....

7-.....

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WORDS MADE FROM SOUNDS

I-Phone	= ['ai-foun]	/ˈaɪ foʊn/
Gmail	= ['yimeil]	/ˈdʒiːmeɪl/
StarBuck	= [star bak]	/stɑːr bʌk/
Donuts	= ['dounat]	/ˈdəʊ.nʌt/
Internet	= ['Inthanet]	/ˈɪn.t̬ə.net/
Ketchup	= ['ketchap]	/ˈketʃ.ʌp/
Excel	= [ik'sel]	/ɪk'sel/
Pizza	= ['pitza]	/ˈpiːt.sə/
Database	= ['deita beis]	/ˈdeɪ.tə.beɪs/
Know-how	= ['nou hau]	/ˈnəʊ.haʊ/
Touch Screen	= [tach s'kr i i n]	/tʌtʃ skriːn/

SHORTENED WORDS MOST

Shortened forms of words are not acceptable in your formal writing. There are two main types of shortened words: contractions and abbreviations. You need to know about these when you are writing so that you can proof read your writing for correct usage.

CONTRACTIONS

There are TWO types of contractions: grammatical contractions and single word contractions.

1. Grammatical contractions join two words to make a single word.

Examples: it's (it is, it has); don't (do not); can't (cannot); you'll (you will); should've (should have); would've (would have); we're (we are); aren't (are not); isn't (is not), shan't (shall not); let's (let us); who's (who is, who has); they're; (they are); doesn't (does not)

2. Single word contractions are the shortened form of words that begin and end with the same letters as the original word, and do NOT have a full-stop. You should avoid using these in your writing unless they are commonly used in a field of study (discipline) or used in a reference list or in-text citation.

Examples: govt (government); dept (department), Cwth (Commonwealth), Qld (Queensland)

Abbreviations An abbreviation is a shortened form of a word that does NOT end in the same letter as the original word. Generally, full stops are used. Unless the word is used in your reference list or is an accepted form for in-text references, it is important to follow the rules for formal writing and write the term in full.

- a. Days and months: Write in full in your text, but use the correct standard abbreviation for longer months when it is used in your reference list Examples: Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec.
- b. Compass points: Write in full in your text and hyphenate compound forms—do not capitalise unless you use the abbreviated form in diagrams or illustrations. Examples: north, south, east, west, south-western, south-easterly winds
- c. Geographical features: Always write the full name of geographical features in your written text—do not use abbreviations as you would do on a map or diagram. Examples: Sydney Harbour, North Island, Snowy Mountains, Brisbane River, Cape York.

SHORTENED PHRASES

There are TWO main types of shortened phrases: acronyms and initialisms. Most shortened phrases are acceptable in your formal writing if you follow the rules. Some shortened phrases can be used as acronyms and initialisms without writing in the full term—this will depend on the discipline requirements and common usage.

Acronyms Acronyms are strings of initial letters of a group of words/phrase that are PRONOUNCED as a word. They are usually written in capitals, but some more familiar acronyms use lower case. Examples: TAFE, NATO, WHO, AIDS, ROM, ATSIC, CD, Telstra, Anzac, Qantas, scuba, radar

INITIALISMS

Initialisms are strings of initial letters that are PRONOUNCED letter by letter. The initials are written in capital letters and no full stops are used.

1. Geographical terms: Always write the names of countries and geographical places in full in your formal academic texts. Examples: United Kingdom (UK), United States of America (USA), New Zealand (NZ)
2. Australian states and territories: Write in full the first time, then use the correct standard abbreviation—In New South Wales (NSW), the law states that... Examples: NSW, Vic., Qld, WA, SA, Tas., ACT
3. Commonly known terms: If a term is mostly known by its initials then you can use it that way; otherwise, you must follow the rule. Examples: UNE, DVD, HTML, IBM, ABC, BBC, IRA, FAQ, DNA, IOU, TB, NESB



WHAT IS AN INFOGRAPHIC?

According to the Oxford English Dictionary, an infographic (or information graphic) is “a visual representation of information or data”.

But the meaning of an infographic is something much more specific.

An infographic is a collection of imagery, charts, and minimal text that gives an easy-to-understand overview of a topic.

As in the example below, infographics use striking, engaging visuals to communicate information quickly and clearly.

The yawn
/yôn/
verb

The Mystery of Yawning

Involuntarily open one's mouth wide and inhale deeply due to tiredness or boredom.

We all do it, humans and animals alike. We wake up, we yawn and stretch and make strange noises. In the middle of the day, hunched over our computer monitors, typing away. At night, halfway through our Netflix show. But why do we yawn, does it have an effect on us, and what should we do if we keep yawning?



The Many Theories

We don't have a bullet-proof answer for why we yawn. Instead, we only have a set of theories.



- 1 Yawning helps your body bring in more oxygen.
- 2 Yawning helps your body get rid of excess carbon dioxide.
- 3 Yawning is evolutionary and a form of prehistoric man intimidating predators.
- 4 Yawning was a sign that a change in activities is needed.
- 5 Yawning is a result of feeling bored.
- 6 Yawning cools the brain, allowing for clear thinking (the current theory).

What Happens When We Yawn?



We take a very deep breath



Our muscles stretch and flex, along with our joints



Our lungs expand, taking in a large amount of oxygen



Our facial muscles stretch, forcing more blood to flow to those areas (including the brain)

CONVERSATION IN A RESTAURANT

BOOKING

"I booked a table for two for ... (8pm).

"It's under the name of ..."

"A table for two please."

What the restaurant staff say:

"Of course. Please come this way."

Or...

"Your table isn't quite ready yet."

"Would you like to wait in the bar?"

"We're fully booked at the moment. Could you come back a bit later?"



ASKING ABOUT THE MENU

These are phrases you can ask the waiter if you aren't sure of something on the menu.

"What's ... exactly?"

"Is this served with ... (salad)?"

"Does this have any ... (seafood) in it?"

"What do you recommend?"



ORDERING

What the waiter says:

"Are you ready to order?"

"Can I take your order?"

"Anything to drink?"

"Would you like ... (chips) with that?"

What the customer says:

"I'll have..."

"I'd like..."

"Can I have ..."

"We'd like to order ..."

If there are problems with the order, the waiter can say:

"I don't think we have any more ... (lobster) left. I'll check with the kitchen."

"I'm sorry, but the king prawn soup is finished."



DEALING WITH PROBLEMS

The customer can say:

"Excuse me, but I didn't order this."

"I'm sorry, but this is cold."

"Can I change my order please?"

The waiter can say:

"I'm so sorry about that..."

"Let me take it back for you." (Take it back = return it to the kitchen).

"Let me change it for you."



GETTING THE BILL

"Can we have the bill please?"

"Could we get the bill?"

"Could we pay please?"

("bill" in British English; "check" in American English.)



EXERCISE 04: practice the conversation inside a restaurant with your classmates and your professor.

WORD ORDER IN POSITIVE SENTENCES

For the beginning, remember this simple rule:

subject	verb(s)	object
I	speak	English
I	can speak	English

EXERCISE 05: Word Order in Affirmative Sentences 1. Arrange the words to make affirmative sentences.

1. like / I / you → I like you
2. French / I / speak → _____
3. hates / pigeons / he → _____
4. they / song / a / sing → _____
5. sell / flowers / we → _____
6. you / see / me / can → _____
7. buy / milk / he / wants to → _____
8. feed / you / my / cat / can → _____
9. sister / has / my / got / a dog → _____
10. must / the book / read / you → _____

If you are a more advanced learner, remember the following rule:

subject	verb(s)	indirect object	direct object	place	time
I	will tell	you	the story	at school	tomorrow.

EXERCISE 06: Word Order in affirmative Sentences 2. Arrange the words to make affirmative sentences. Place time expressions at the end of the sentences.

- | | |
|--|------------------|
| 1. go / now / home / will / I | → I will go home |
| 2. give / the present / tomorrow / we / him / will | → _____ |
| 3. her / met / last night / at / we / the station | → _____ |
| 4. was / last week / he / in hospital | → _____ |
| 5. in Greece / spend / I / will / next year / my holiday | → _____ |
| 6. must / at five o'clock / leave / we / the house | → _____ |
| 7. the library / take / I / the book / will / today / to | → _____ |
| 8. my mum / breakfast / in the morning / made | → _____ |
| 9. tonight / want / to the cinema / to go / we | → _____ |
| 10. wrote / last week / they / at school / a test | → _____ |

LINKERS AND CONNECTORS

LINKERS

1. Contrast

- **In spite of / Despite** Link two contrasting ideas. Followed by a noun phrase.
- **Although / (Even) though** Link two contrasting ideas. Followed by a sentence.
- **However / Nevertheless / Still / Yet / Even so / On the contrary / In contrast.** Introduce a new idea which marks a contrast with previously stated ideas. Introduced by a comma.
- **On the one hand ... On the other hand.** Links two contrasting ideas / paragraphs.
- **In contrast to / Contrary to.** Link two contrasting ideas. Followed by a noun phrase.
- **Whereas** Link two contrasting ideas. Not separated by commas.

2. Reason and cause

- **Because / As / Since / Seeing that** Introduce a sentence. Subordinate sentences introduced by because always appear in final position.
- **Because of / On account of / Owing to / Due to.** Introduce a noun phrase.

3. Purpose

- **In order to / So as to** Introduce an infinitive of purpose.
- **In order that / So that** Introduce a sentence.

4. Consequence

- **Consequently / As a consequence / As a result / Therefore**
- **As a consequence of / As a result of** Followed by a noun phrase.
- **So** Introduces a sentence. No commas.

5. Addition

- **Moreover / Furthermore / In addition / Besides / What's more** Used after a strong pause and separated from the sentences. They are introduced by a comma.
- **As well as / In addition to / Besides** Used to add one more piece of information. Followed by a noun phrase.

6. Exemplification

- **For example / For instance** Introduces an example referring to previously stated ideas.
- **Such as** Introduces an example referring to the last idea.

CONNECTORS

1. Contrast

- **but / yet:** followed by a noun phrase or a sentence.
'The book is short but / yet interesting'
- **in spite of / despite:** It is placed at the beginning or in the middle of the sentence.
'He arrived on time despite / in spite of getting up late'
- **although / though/ even though / in spite of the fact that:** followed by a complete sentence. They can be placed at the beginning or in the middle of the sentence. If it is placed at the beginning we need to use a comma after the clause.
'Although / though / even though / in spite of the fact that the pupils had not studied, they all passed their exams'.
- **however, nevertheless, even so, on the one hand, on the other hand, on the contrary:**
'He was quite ill however/ nevertheless/ even so, he went to school'
- **while, whereas:**
'This film is very interesting, while/whereas that one is quite boring'

2. Reason and cause

- **because, as since, seeing that:**
'Because / as / since / seeing that it's late, we should go home'
- **because of, on account of, owing to, due to:**
'Because of / on account of / owing to / due to the weather, we stayed at home'
- **in order to, so as to, to:**
'She uses her video in order to / so as to / to record TV programmes'

3. Add information

- **for example, for instance, such as:**
'Vegetables are a good source of vitamins: for example / for instance, oranges have vitamin C'
- **more over, furthermore, besides, in addition to:**
'In addition to soul music, she likes rap'
- **apart from, except for:**
'Apart from English, she speaks French'.

4. Succession

- **First of all / Firstly / To begin with / First**
- **Second / Secondly / Then ...**
- **Third / Thirdly / After that...**
- **The next stage ...**
- **Finally / in short / to sum up / in conclusion / lastly / last but not least...**

5. Result

- **As a result of:**
'As a result of his brave action, he was awarded a military medal.'
- **Therefore, as a result, consequently, for this reason:**
'Consequently / for this reason, it always passes its annual road test'.

6. Order

- **First paragraph**

At first sight: A primera vista
First: En primer lugar
First of all: Antes que nada
In the first place: En primer lugar
To start with: Para empezar

- **Second paragraph**

In the second place: En segundo lugar
Second: Segundo
Secondly: En segundo lugar
Third: Tercero
Thirdly: En tercer lugar

- **Conclusion**

Finally: Por último
In conclusion: Para concluir
Lastly: Por último
And eventually: Y finalmente

- **Adding information**

apart from: Aparte de
in addition: Además
in addition to: Además de
What's more: Además; lo que es más
moreover: Además
on top of that: Además
besides: Además
On the one hand: Por una parte
On the other hand: Por otra parte
and eventually: Y finalmente

7. Contrast

all the same: a pesar de todo
however: sin embargo
instead of: en vez de
in spite of / despite: a pesar de
nevertheless: no obstante
on the contrary: por el contrario
whereas / while: mientras
though / although: aunque

8. Reason

because of + noun: a causa de
due to + noun: debido a
due to the fact that + sentence: debido a que
for this / that reason: por esta / esa razón
owing to + noun: debido a
owing to the fact that + sentence: debido a que

9. Result

as a result: como resultado
because of: a causa de
consequently: en consecuencia
so: por lo tanto
that's why: por eso, por esa razón...
therefore: por lo tanto

10. Expressing facts

actually: en realidad
as a matter of fact: de hecho
in fact: de hecho
really: en realidad

11. Expressing a personal opinion

as far as I am concerned por lo que a mí respecta
from my point of view desde mi punto de vista
I agree estoy de acuerdo
I disagree no estoy de acuerdo
in my opinion en mi opinión
in my view según lo veo
I think that creo que
it is true that es verdad que
personally personalmente
to be honest, para ser honesto
to tell the truth, a decir verdad

12. Explain

that is (to say): es decir
in other words: en otras palabras
in short: en resumen
above all: sobre todo
all in all: en general
at least: al menos
basically: básicamente, fundamentalmente
especially: especialmente, sobre todo
essentially: esencialmente
in general: en general
in particular: en particular
more or less: más o menos
on the whole: en general
to a certain extent: hasta cierto punto

13. Exemplifying

and so on: etcétera
for example: por ejemplo
for instance: por ejemplo
such: as tal(es)como

14. Summarizing

all in all: en suma
in brief: en resumen
in conclusion: Para concluir
in short: en resumen
on the whole: en general
to sum up: Para resumir

15. Sequencing

after that: después de eso
all of a sudden: de repente
Finally: Finalmente
First of all: En primer lugar
in the end: al final
in the meantime: mientras tanto
meanwhile: mientras tanto
next: luego
suddenly: de repente
then: entonces, después
while: mientras




IRREGULAR VERBS LIST


Although many verbs in the English language have a predictable pattern when it comes to indicating tense, there are numerous verbs that defer in this regard.



THE 50 MOST COMMON IRREGULAR VERBS



Base Form	Past Simple	Participle		Base Form	Past Simple	Participle
awake	awoke	awoken		quit	quit	quit
be	was/were	been		read	read	read
blow	blew	blown		ride	rode	ridden
build	built	built		run	ran	run
buy	bought	bought		say	said	said
catch	caught	caught		seek	sought	sought
choose	chose	chosen		sell	sold	sold
dream	dreamt	dreamt		send	sent	sent
drink	drank	drunk		shake	shook	shaken
eat	ate	eaten		shine	shone	shone
fall	fell	fallen		sing	sang	sung
fight	fought	fought		sink	sank	sunk
fly	flew	flown		sit	sat	sat
freeze	froze	frozen		sleep	slept	slept
grow	grew	grown		spend	spent	spent
hear	heard	heard		spread	spread	spread
hide	hid	hidden		stand	stood	stood
hold	held	held		steal	stole	stolen
know	knew	known		swear	swore	sworn
lay	laid	laid		swim	swam	swum
leave	left	left		teach	taught	taught
lend	lent	lent		tell	told	told
lie	lay	lain		think	thought	thought
lose	lost	lost		wear	wore	worn
pay	paid	paid		write	wrote	written



EXERCISE 07: Write 20 sentences using irregular verbs in the time your professor indicates.

HOW TO WRITE A PROPER EMAIL

Whether you're an up-and-coming young professional or a seasoned manager, email writing is a vital aspect of business communication. And thanks to what's often seen as the mysteries of English grammar and the subtleties of the written word, it can be a daily struggle. That's especially true if you have to motivate busy people to respond or address a potentially touchy subject. To write a great email, you need to know two things: common mistakes to avoid, and next-level strategies to get ahead.

But first things first—you have to know what a great email looks like if you're going to write one.



ANATOMY OF A GOOD EMAIL

Every email you write has the same basic structure: Subject line, greeting, email body, and closing. But as with every written form of professional communication, there's a right way to do it and standards that should be followed. Here's how to write a proper email:

1. **Subject line:** The subject line could be the most important part of the email, though it's often overlooked in favor of the email body. But if you're cold-emailing someone, or just establishing a professional relationship, your subject line can entice people to open the message as well as set expectations about what's enclosed. On the other hand, a poorly crafted or generic subject line (like "Hi" or "You don't want to miss this") can deter the reader and result in your email landing in the spam folder.

"Spend double the amount of time crafting the right subject line as you do on the [body] because if they don't open the email, it doesn't matter," says Cole Schafer, founder and copy chief of Honey Copy.

2. **Openers:** In most email writing situations, you'll want to include a quick greeting to acknowledge the reader before diving into your main message or request.

The exception: When you're on an email chain with close colleagues, it often becomes more natural to drop the opener (as well as the closing). Though it may initially feel like a faux pas, it signals a better professional rapport.

3. **Body:** The body of an email is the meat of your message, and it must have a clear and specific purpose, such as getting feedback on a presentation or arranging a meeting with a new client. It should also be concise. That way, people will be more inclined to read it, rather than skimming it and risking missing critical information. If you can, boil it down to a few choice sentences.

And for emails that require more length and detail, keep it as focused as you can. "Nobody wants to receive a novel. You want to keep it between three, four, or five lines of text," says Schafer.

4. **Closings:** Just as you want to start things off on the right foot with your greeting, you also want to part well. That means writing a friendly sign-off. And there are plenty of options to choose from.

For example, here are 12 common, and professional, closings that Grammarly users chose on a given day:



MOST FREQUENT EMAIL SIGN-OFFS

- | | |
|-------------------|---------------------|
| 1. thanks | 7. cheers |
| 2. best | 8. all the best |
| 3. regards | 9. best wishes |
| 4. sincerely | 10. respectfully |
| 5. take care | 11. talk soon |
| 6. thanks so much | 12. sincerely yours |

You'll want to choose a closing that feels genuine to your personality and tailor it to the relationship to ensure an appropriate level of professionalism. On the other hand, common closings like "love," "sent from iphone," or "thx," may be best left unused in professional emails.

COMMON EMAIL WRITING MISTAKES (AND WHAT TO DO INSTEAD)

Just as every email is an opportunity for professional growth, there's also the potential to fall into common email writing bad habits. Here are eight mistakes to avoid:

1. **Omitting necessary Oxford commas:** The Oxford comma can be somewhat polarizing when thinking about how to write a proper email, depending on which style guide is utilized for professional communications in your industry—it's usually either shunned or hailed as a tool for clarification. Either way, a lot of people have strong opinions about it. But leaving them out can lead to confusion, depending on the sentence.

What to do instead: While the Oxford comma may not be suitable in certain contexts, it's usually a good idea to use them in emails. That's because it can help you save time and avoid miscommunication, confusion, and even legal trouble.

2. **Hedging:** Grammarly users know that when it comes to hedging, it's better to omit it than leave it in, especially in emails. And if you're worried about coming off as impolite, don't be: Contrary to popular belief, hedging language makes you sound less confident, which can ultimately undermine your writing.

What to do instead: State your idea or opinion, then explain the "why" behind your reasoning. That way, you'll be better understood and your brilliance can shine through.

3. **Extremely long and/or unclear copy:** Would you read an email that was 1,000 words long? Probably not—most people skim emails that are on the long side. And if you add hard-to-follow sentences or mixed messages, to your draft, you're even less likely to get a satisfactory response. (Or any response.)

"I get a ton of [emails] that are just these huge blocks of text. And I understand why they do that—so you have enough detail. But it's really hard to read and I'm not going to read the whole thing," says Kat Boogaard, a Wisconsin-based freelance writer.

What to do instead: Keep it concise and focus on the matter at hand. Then end with a call to action, a requested response date, and make it clear that you're open to questions and follow-ups (if that's the case).

4. **Being too casual (or formal):** Depending on your circumstances, wavering too much to the casual or formal side of writing can be a misstep. Being overly casual is often seen as a rookie mistake, but stiff, formal language can also be detrimental to your message.

What to do instead: In striking the perfect balance between formal and casual, the key is thinking about the relationship between yourself and the recipient and take social cues as your communication progresses.

"You kind of want to see what someone else is doing and participate, play along, sort of acknowledge the way communication develops and the way expectations in a relationship develop," says Dan Post Senning, an etiquette expert at the Emily Post Institute.

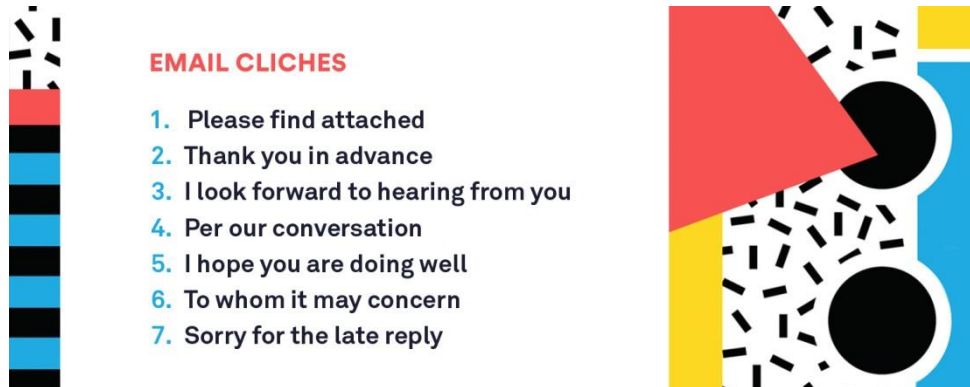
Here's a tip: While GIFs and emojis can be great for creating a sense of comradery between coworkers, these can be seen as overly casual in many contexts.

"Be careful in new relationships. The intelligent use of emoticons in emails can help you be more understood. At the same time, a lot of people will read it as unprofessional, so until you've established that relationship, you want to be careful with how you use it. Take care and think about it," says Post Senning.

- 5. Cliches:** Not all email cliches are cardinal sins. Certain aspects of your emails are bound to be a little formulaic. After all, most emails have the same basic structure, and there are phrases that you may use to ensure clarity or cover your bases. But if you're going to repeat phrases, make sure they have a clear purpose.

As Kiera Wright-Ruiz, a social media manager at Google's Local Guides puts it, "Even though I always repeat, 'please let me know if you have any questions,' I actually do want to know if they have questions."

However, most of the time, you'll want to edit out cliches whenever possible since they can make people tune out. Here are the top seven to avoid:



What to do instead: Try reading the draft for cliches, tone, and voice to more effectively communicate your message while keeping the reader engaged. Ask yourself: If your boss (or mom) read this email, would you be happy with it? If the answer is yes, then you're on the right track.

- 6. Repetition:** People often repeat words within the same paragraph, twice in two sentences, or just too close together to go unnoticed. While it's not the worst offense, it's another thing that can make a reader tune out.

Here are the most commonly repeated words to avoid:



What to do instead: Try reading your draft out loud, using the text-to-speech function on your phone, or running it by a colleague before sending it off. Grammarly can also help you catch these repeated or overused words.

- 7. Robotic language:** Email may be a descendant of snail mail, but that doesn't mean your messages should sound like an old-timey version of yourself. In fact, emails should sound like the person who is writing it. So using phrases that sound like something out of a Victorian novel isn't the best move if you want to connect with the reader.

"Let's face it: Nobody wants to read a college textbook. You want to read a blog or an article or a real conversation. They're a person, they're not a robot. So use language that sounds like something you would say if you're just sitting in a coffee shop," says copy chief Schafer.

What to do instead: You can get a more natural effect by pretending you're writing to a friend or having a conversation with a friendly acquaintance. For example, you probably wouldn't say something like, "Greetings" and "I hope the weather is fair where you are" if you were meeting someone for coffee. You'd say something like, "Hi" and "Thanks again for your time."

- 8. Overuse of exclamation points!** Enthusiasm is great. But in certain contexts, the overuse of exclamation points can do more harm than good. This is especially true if you're forging a new relationship or contacting someone outside of your company. You are, after all, a representative of your work when you use a company email address. But people love exclamation points, and they're still something that many people rely on to convey a positive tone.

For example, here are the most common sentences and words people use with exclamation points in emails:



What to do instead: After you've written your draft, do a quick search for exclamation points and use your judgment to determine which (if any) to keep based on your relationship with the recipient. As a general rule, try to keep it to one or two per email with colleagues.

NEXT-LEVEL EMAIL WRITING MOVES

Once you've got the proper email format and you know what mistakes to avoid, it's time to focus on making your drafts stand out from the myriad emails most people get every day. Here are four strategies to take yours to the next level:

THINK POSITIVE

Sending an email that is remotely negative, or even neutral, can put you in a tricky place. And as with any written communication, there may be room for misinterpretation.

"In the absence of other information, our interpretation often defaults to the negative," explains communication-etiquette expert Post Senning. "When you're talking about negative communication, you're [missing] the information that is tone of voice, the twinkle in your eye, the good humor that you intend something with or even the genuine care or concern with which you're offering critique. So be really careful. When something reads as negative to you, it probably comes across as even more negative to someone else."

STRIKE THE RIGHT TONE

You wouldn't want to get an email that reads, "Dear [client]," or which references your work in public relations when you're actually in sales, because it would immediately show that the sender is either mass emailing you, or they didn't do the proper research and find the right contact. Similarly, you'll want to make sure that every email you send has a tone that's crafted specifically for the recipient, and that you're sending it to the right person.

So even though it may be tempting to use templates, it's important to personalize it and keep in mind the communication style of the recipient before hitting send. To accomplish this, a quick Google search or a peek at the recipient's LinkedIn or Twitter feed can do wonders.

Before sending, try putting yourself in the recipient's shoes for a gut-check on tone and content. And if you have a hard time reading your own tone in email, Grammarly's tone detector can help you determine how you sound to your recipient.

FOLLOW UP—IN GOOD TIME

If you're sending an email, you're likely looking for a timely response. But with the large amounts of emails most people sort through each day, things can end up getting lost. As a general rule, a follow-up message should never come less than twenty-four hours after sending the initial email.

In other words: Don't be the person who sends a follow-up request two hours after sending. In extreme cases, that kind of behavior can even get you blocked. "When you're taking more time and actually caring about the person on the other side of the email, you're immediately going to see a much higher response rate. I had to learn that the hard way," says copy chief Schafer.

MAKE IT EASY ON THE EYES

Most of the messages you send will likely be on the shorter side, which is great for rapid responses and getting things done. But for longer emails, scannability is the name of the game. That's when things like bolded font, bullet points, underlined sentences, and a TL;DR (too long, didn't read) section come in handy.

There are a lot of factors to keep in mind when composing an email, and there's a wide margin of error. But after all is said and done, it isn't about perfection. It's about effective communication.

"I think people feel this pressure that you need to be this perfect communicator with this huge vocabulary and these perfectly structured sentences. And I don't know that that's always the case because you're just two people, communicating," says freelance writer Boogaard.

As you observed, we mention grammarly as a tool to better write an email.

You can use this application. Enter the following link and find out what happens.



EGRAPHY (OF THE NEW CONTENT INCLUDED IN THIS VERSION OF THE DOCUMENT)

1. <https://definicion.mx/idea-principal/>
2. <https://www.literacyideas.com/getting-the-main-idea>
3. <https://venngage.com > blog > what-is-an-infographic>
4. <https://www.english-at-home.com/conversations-restaurant/>
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6. <https://www.eatthis.com/restaurant-secrets/>
7. <http://www.soundgrammar.com/learn/L3-CEFR-A2/L3-23-Restaurant.htm>
8. <https://www.ocean-glassware.com/how-to-properly-handle-the-customers-complaint/>
9. <https://matadornetwork.com/read/ask-bill-major-languages/>
10. <https://generation2009-ra.blogspot.com/2019/07/the-50-most-common-irregular-verbs.html>
11. <https://www.grammarly.com/blog/email-writing-tips/>
12. <https://nextbigwhat.com/free-email-aliases-generator/>