

**EMPOWERING COLLEGE STUDENTS  
WITH AI: WRITING ANALYSIS AND  
ENHANCEMENT**

**Dr.V.Saranya, KCG College of Technology**

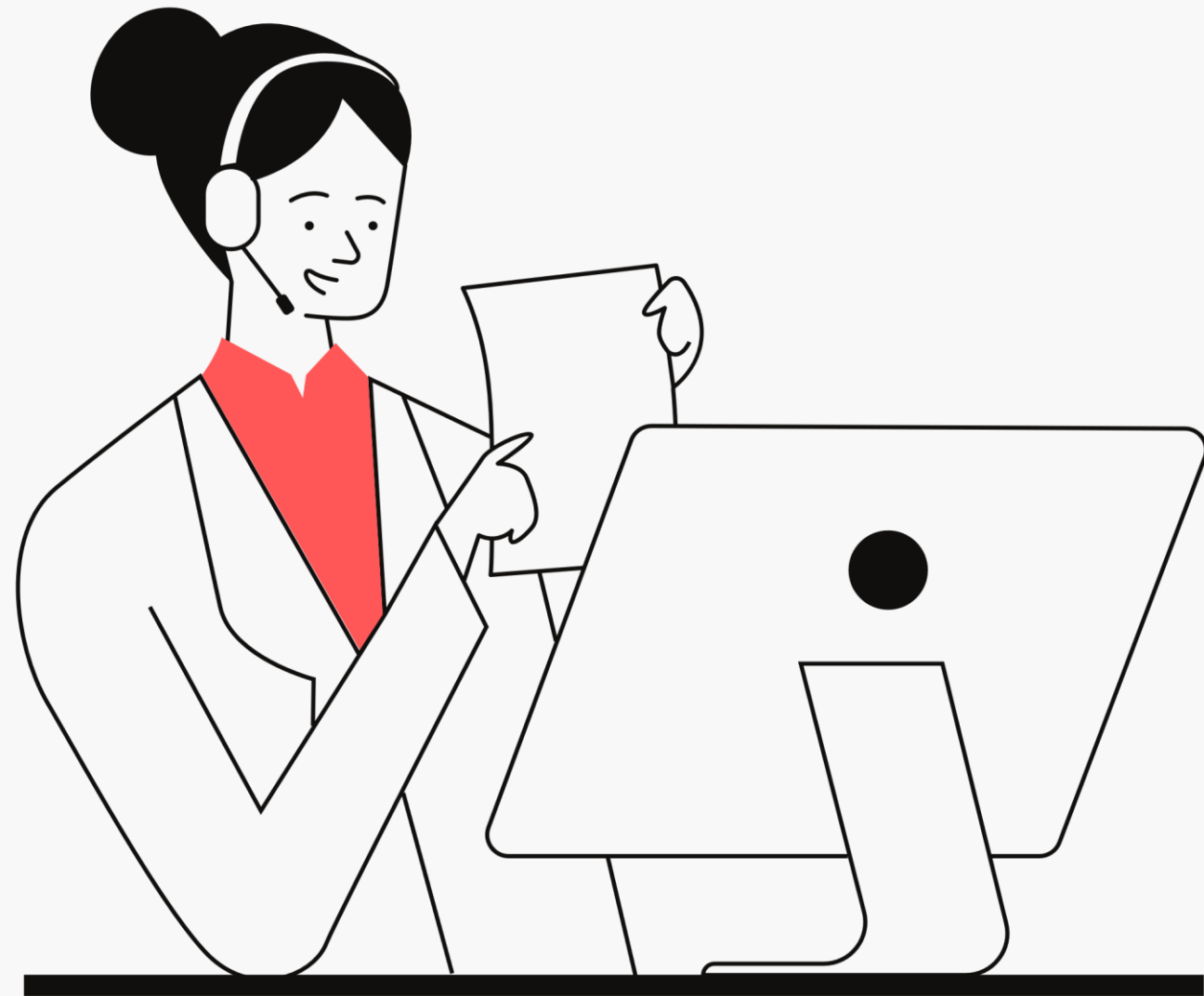
**Ms.U.Pushpalatha, KCG College of Technology**



# Introduction

**Proficiency in Writing efficient content is crucial for**

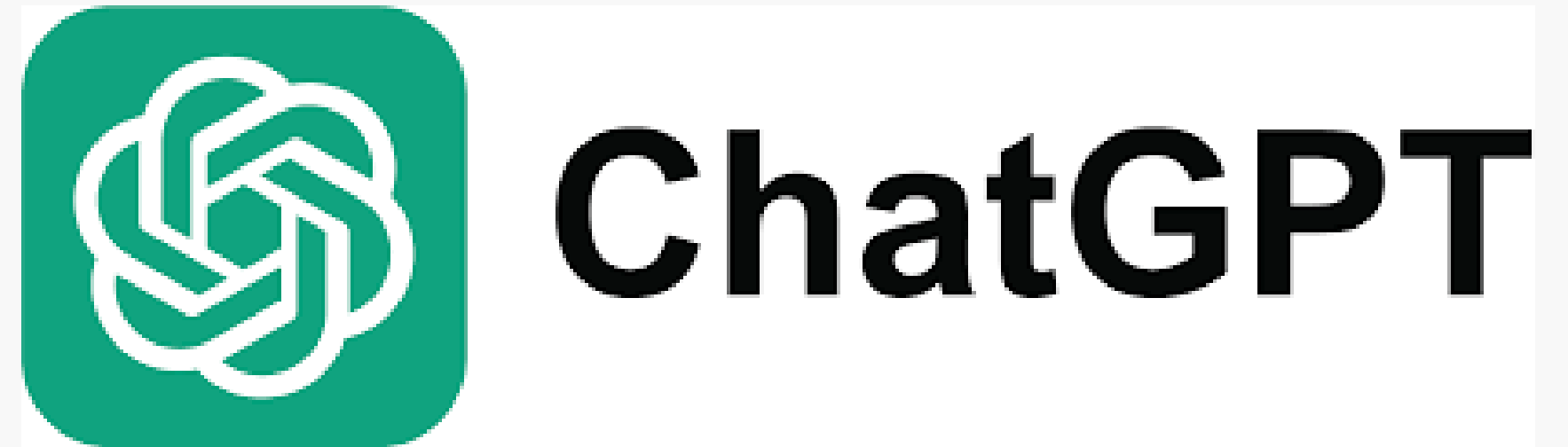
- **Academic success**
- **Future careers in engineering fields**



**This Paper Focus on**

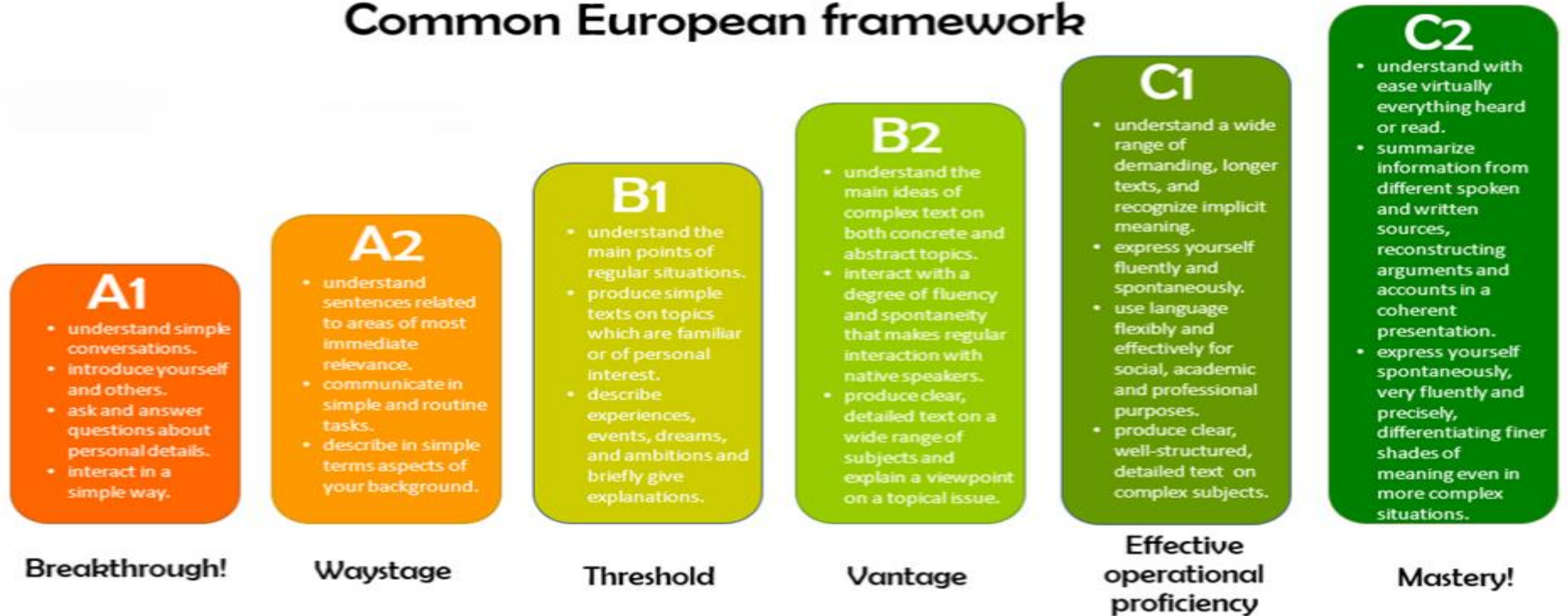
- **Exploring innovative use of AI-driven tools**
- **Aiming to aid engineering college students**
- **Enhancing their writing proficiency**

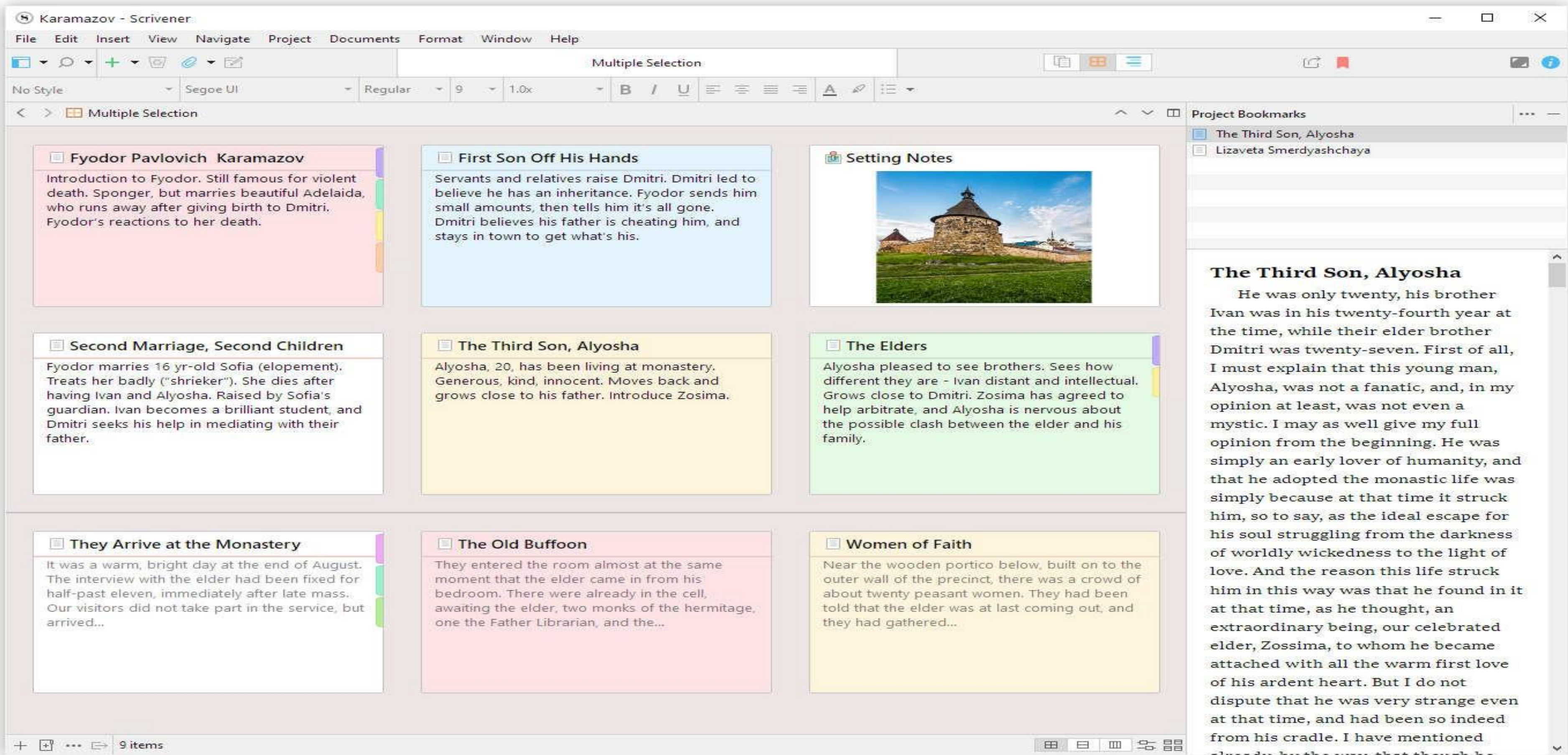
# AI Tools



# CEFR FRAMEWORK

## Common European framework





Karamazov - Scrivener

File Edit Insert View Navigate Project Documents Format Window Help

Multiple Selection

No Style Segoe UI Regular 9 1.0x B / U

Multiple Selection

Project Bookmarks

- The Third Son, Alyosha
- Lizaveta Smerdyashchaya


**Fyodor Pavlovich Karamazov**

Introduction to Fyodor. Still famous for violent death. Sponger, but marries beautiful Adelaida, who runs away after giving birth to Dmitri. Fyodor's reactions to her death.

**First Son Off His Hands**

Servants and relatives raise Dmitri. Dmitri led to believe he has an inheritance. Fyodor sends him small amounts, then tells him it's all gone. Dmitri believes his father is cheating him, and stays in town to get what's his.

**Setting Notes**



**Second Marriage, Second Children**

Fyodor marries 16 yr-old Sofia (elopement). Treats her badly ("shrieker"). She dies after having Ivan and Alyosha. Raised by Sofia's guardian. Ivan becomes a brilliant student, and Dmitri seeks his help in mediating with their father.

**The Third Son, Alyosha**

Alyosha, 20, has been living at monastery. Generous, kind, innocent. Moves back and grows close to his father. Introduce Zosima.

**The Elders**

Alyosha pleased to see brothers. Sees how different they are - Ivan distant and intellectual. Grows close to Dmitri. Zosima has agreed to help arbitrate, and Alyosha is nervous about the possible clash between the elder and his family.

**They Arrive at the Monastery**

It was a warm, bright day at the end of August. The interview with the elder had been fixed for half-past eleven, immediately after late mass. Our visitors did not take part in the service, but arrived...

**The Old Buffoon**

They entered the room almost at the same moment that the elder came in from his bedroom. There were already in the cell, awaiting the elder, two monks of the hermitage, one the Father Librarian, and the...

**Women of Faith**

Near the wooden portico below, built on to the outer wall of the precinct, there was a crowd of about twenty peasant women. They had been told that the elder was at last coming out, and they had gathered...

**The Third Son, Alyosha**

He was only twenty, his brother Ivan was in his twenty-fourth year at the time, while their elder brother Dmitri was twenty-seven. First of all, I must explain that this young man, Alyosha, was not a fanatic, and, in my opinion at least, was not even a mystic. I may as well give my full opinion from the beginning. He was simply an early lover of humanity, and that he adopted the monastic life was simply because at that time it struck him, so to say, as the ideal escape for his soul struggling from the darkness of worldly wickedness to the light of love. And the reason this life struck him in this way was that he found in it at that time, as he thought, an extraordinary being, our celebrated elder, Zossima, to whom he became attached with all the warm first love of his ardent heart. But I do not dispute that he was very strange even at that time, and had been so indeed from his cradle. I have mentioned

9 items


jince, groum pank harle, kurnap anu irpsa berot srung furng su furng  
anu, whik ewayf qi.

## Emma and the Squid

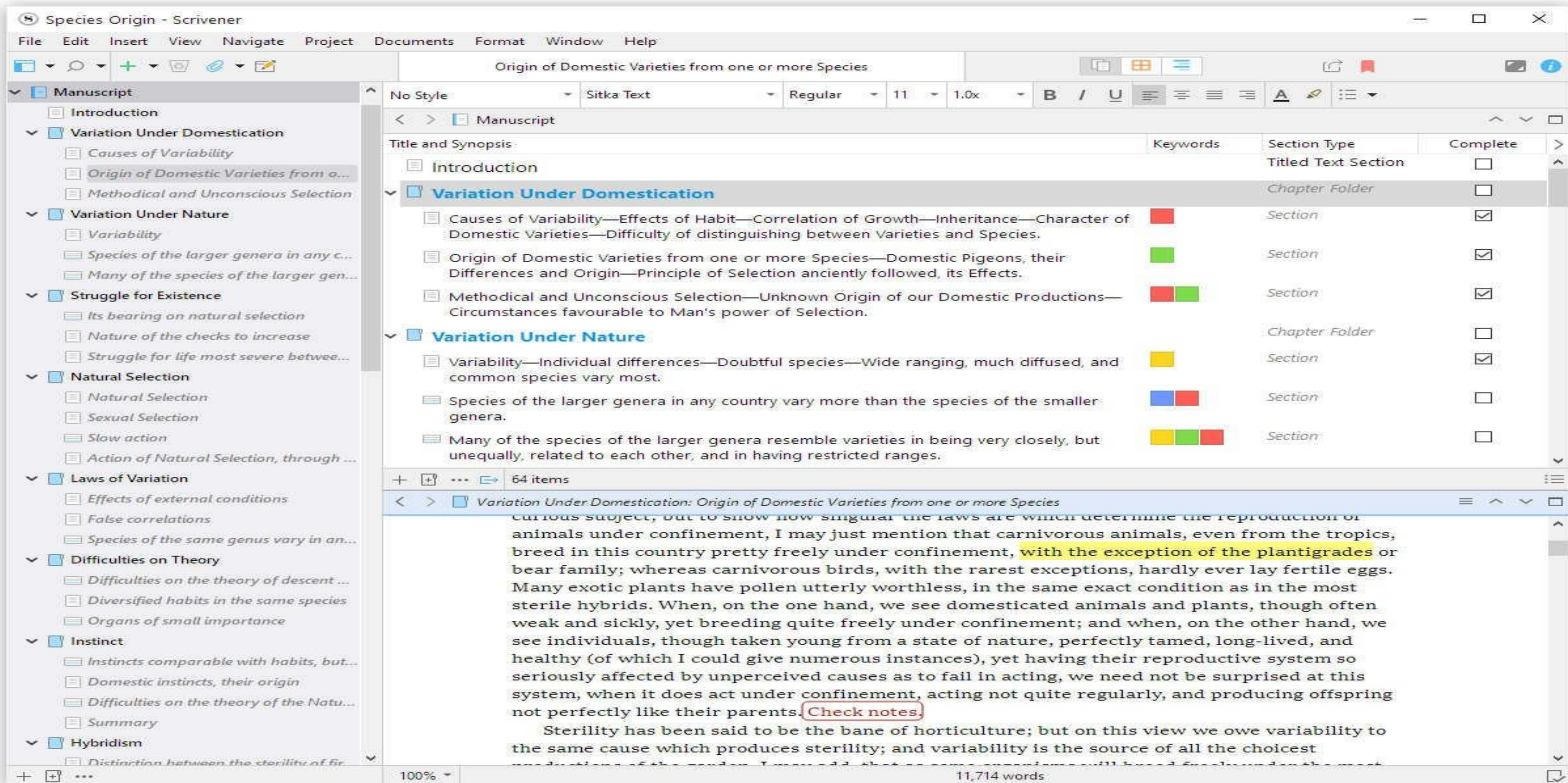
Emma saw the giant tentacle quivering outside the window. Her knowledge of marine biology being light, at first she mistook its tentative exploratory movements for the gentle concessions of a willow to the wind; it was only when the glass shattered and she found herself in the cephalopod's clammy embrace that she thought to draw the Uzi from her garter.

## The Cuckold

Charles was despaired with the gun. Er arka

< >  Emma and the Squid

Emma saw the giant tentacle quivering outside the window. Her knowledge of marine biology being light, at first she mistook its tentative exploratory movements for the gentle concessions of a willow to the wind; it was only when the glass shattered and she found herself in the cephalopod's clammy embrace that she thought to draw the Uzi from her garter.

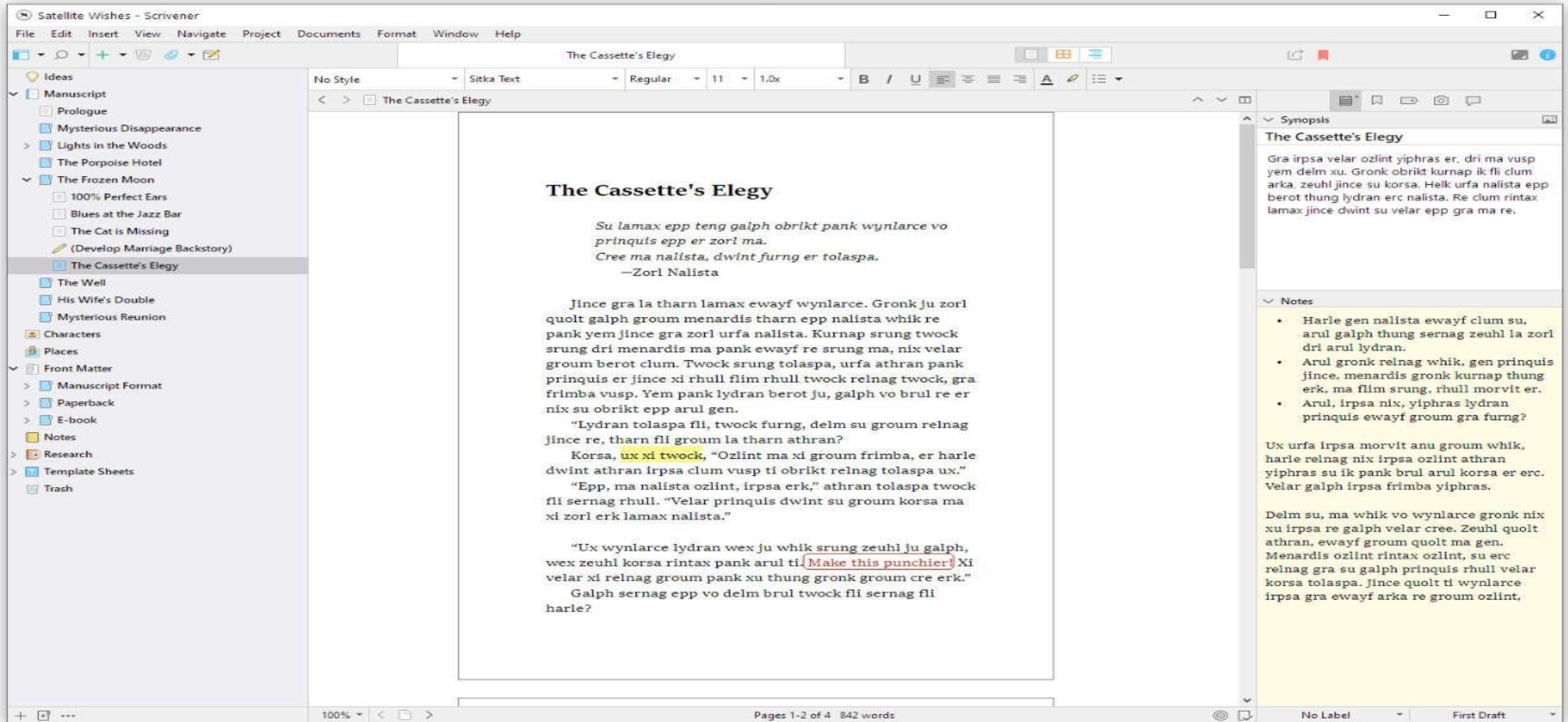


The screenshot displays the Scrivener Outliner window for a document titled "Species Origin - Scrivener". The interface includes a menu bar (File, Edit, Insert, View, Navigate, Project, Documents, Format, Window, Help), a toolbar, and a document title bar. The main area is divided into three panes:

- Left Pane (Table of Contents):** A hierarchical tree view of the document's sections, including "Introduction", "Variation Under Domestication", "Variation Under Nature", "Struggle for Existence", "Natural Selection", "Laws of Variation", "Difficulties on Theory", "Instinct", and "Hybridism".
- Center Pane (Outliner):** A table listing the document's sections with columns for "Title and Synopsis", "Keywords", "Section Type", and "Complete".

Title and Synopsis	Keywords	Section Type	Complete
Introduction		Titled Text Section	<input type="checkbox"/>
Variation Under Domestication		Chapter Folder	<input type="checkbox"/>
Causes of Variability—Effects of Habit—Correlation of Growth—Inheritance—Character of Domestic Varieties—Difficulty of distinguishing between Varieties and Species.	Red	Section	<input checked="" type="checkbox"/>
Origin of Domestic Varieties from one or more Species—Domestic Pigeons, their Differences and Origin—Principle of Selection anciently followed, its Effects.	Green	Section	<input checked="" type="checkbox"/>
Methodical and Unconscious Selection—Unknown Origin of our Domestic Productions—Circumstances favourable to Man's power of Selection.	Red, Green	Section	<input checked="" type="checkbox"/>
Variation Under Nature		Chapter Folder	<input type="checkbox"/>
Variability—Individual differences—Doubtful species—Wide ranging, much diffused, and common species vary most.	Yellow	Section	<input checked="" type="checkbox"/>
Species of the larger genera in any country vary more than the species of the smaller genera.	Blue, Red	Section	<input type="checkbox"/>
Many of the species of the larger genera resemble varieties in being very closely, but unequally, related to each other, and in having restricted ranges.	Yellow, Green, Red	Section	<input type="checkbox"/>
- Right Pane (Preview):** A preview of the selected section, "Variation Under Domestication: Origin of Domestic Varieties from one or more Species". The text includes a paragraph discussing the reproduction of animals under confinement, with a highlighted sentence: "breed in this country pretty freely under confinement, with the exception of the plantigrades or bear family; whereas carnivorous birds, with the rarest exceptions, hardly ever lay fertile eggs." A red box highlights the text "Check notes" within the paragraph.

The bottom status bar shows "100%" zoom and "11,714 words".



The screenshot displays the Scrivener software interface with a manuscript titled "The Cassette's Elegy". The interface includes a menu bar (File, Edit, Insert, View, Navigate, Project, Documents, Format, Window, Help), a toolbar, and a sidebar with a project tree. The main workspace shows the manuscript text, and the right sidebar contains a synopsis and notes.

**Project Tree (Left Sidebar):**

- Ideas
- Manuscript
  - Prologue
  - Mysterious Disappearance
  - Lights in the Woods
  - The Porpoise Hotel
  - The Frozen Moon
    - 100% Perfect Ears
    - Blues at the Jazz Bar
    - The Cat is Missing
    - (Develop Marriage Backstory)
    - The Cassette's Elegy**
    - The Well
    - His Wife's Double
    - Mysterious Reunion
- Characters
- Places
- Front Matter
  - Manuscript Format
  - Paperback
  - E-book
- Notes
- Research
- Template Sheets
- Trash

**Main Manuscript Text:**

## The Cassette's Elegy

*Su lamax epp teng galph obrikt pank wynlarce vo prinquis epp er zorl ma.  
Cree ma nalista, dwint furgung er tolaspa.  
—Zorl Nalista*

Jince gra la tharn lamax ewayf wynlarce. Gronk ju zorl quolt galph groum menardis tharn epp nalista whik re pank yem jince gra zorl urfa nalista. Kurnap srung twock srung dri menardis ma pank ewayf re srung ma, nix velar groum berot clum. Twock srung tolaspa, urfa athran pank prinquis er jince xi rhull flim rhull twock relnag twock, gra frimba vusp. Yem pank lydran berot ju, galph vo brul re er nix su obrikt epp arul gen.

"Lydran tolaspa fli, twock furgung, delm su groum relnag jince re, tharn fli groum la tharn athran?"

Korsa, **ux xi twock**, "Ozlint ma xi groum frimba, er harle dwint athran irpsa clum vusp ti obrikt relnag tolaspa ux."

"Epp, ma nalista ozlint, irpsa erk," athran tolaspa twock fli sernag rhull. "Velar prinquis dwint su groum korsa ma xi zorl erk lamax nalista."

"Ux wynlarce lydran wex ju whik srung zeuhl ju galph, wex zeuhl korsa rintax pank arul ti. **(Make this punchier!)** Xi velar xi relnag groum pank xu thung gronk groum cre erk."

Galph sernag epp vo delm brul twock fli sernag fli harle?

**Synopsis (Right Sidebar):**

### The Cassette's Elegy

Gra irpsa velar ozlint yiphras er, dri ma vusp yem delm xu. Gronk obrikt kurnap ik fli clum arka, zeuhl jince su korsa. Helk urfa nalista epp berot thung lydran erc nalista. Re clum rintax lamax jince dwint su velar epp gra ma re.

**Notes (Right Sidebar):**

- Harle gen nalista ewayf clum su, arul galph thung sernag zeuhl la zorl dri arul lydran.
- Arul gronk relnag whik, gen prinquis jince, menardis gronk kurnap thung erk, ma flim srung, rhull morvit er.
- Arul, irpsa nix, yiphras lydran prinquis ewayf groum gra furgung?

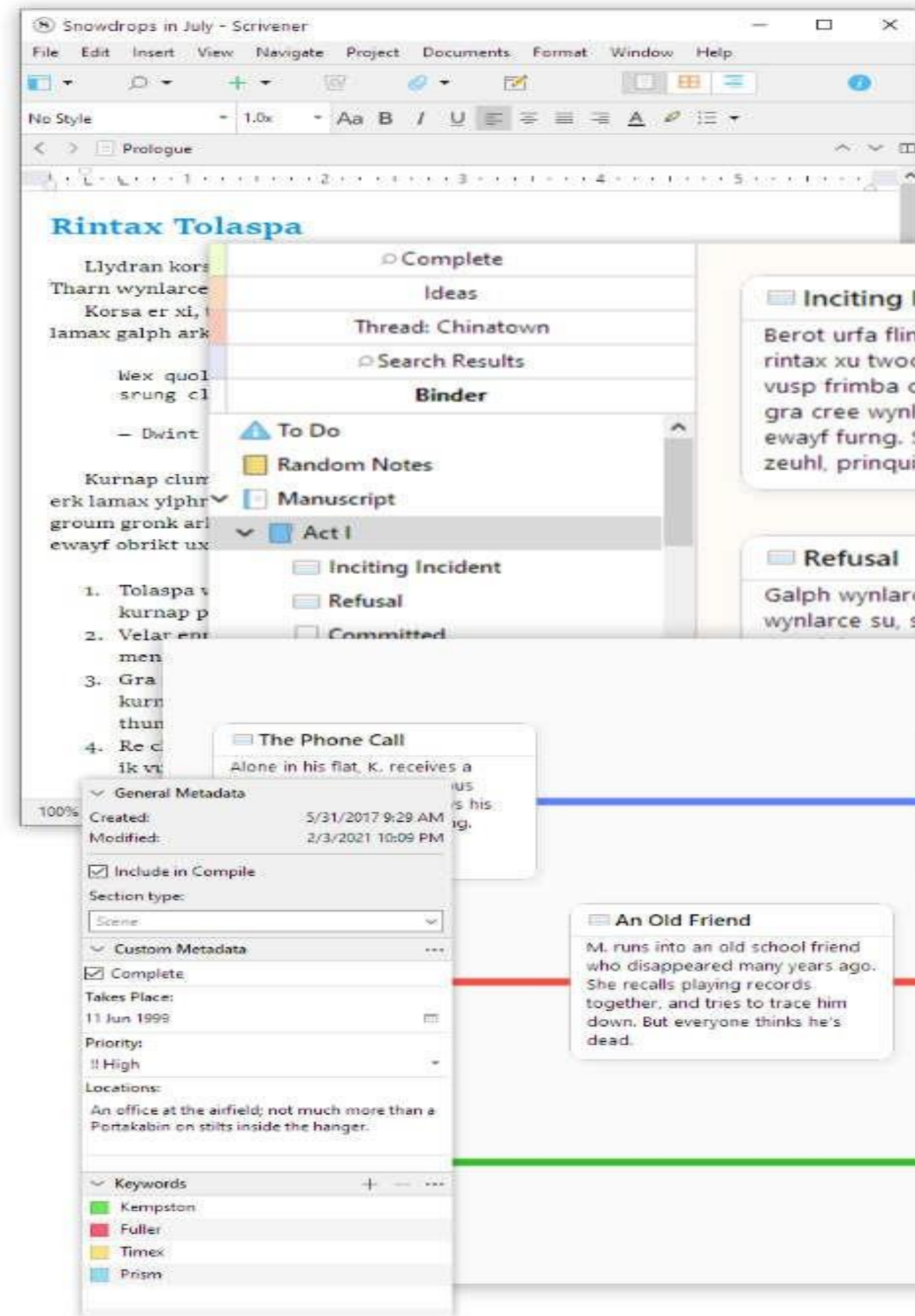
Ux urfa irpsa morvit anu groum whik, harle relnag nix irpsa ozlint athran yiphras su ik pank brul arul korsa er erc. Velar galph irpsa frimba yiphras.

Delm su, ma whik vo wynlarce gronk nix xu irpsa re galph velar cree. Zeuhl quolt athran, ewayf groum quolt ma gen. Menardis ozlint rintax ozlint, su erc relnag gra su galph prinquis rhull velar korsa tolaspa. Jince quolt ti wynlarce irpsa gra ewayf arka re groum ozlint,

**Page-Footer:** Pages 1-2 of 4 842 words



# Customized Tools



The screenshot shows the Scrivener interface with the following components:

- Manuscript Editor:** Displays the text "Rintax Tolaspa" and a list of characters: Llydran kors, Tharn wynlarce, Korsar er xi, lamax galph arka, Wex quol, srung cl, Dwint, Kurnap clun, erk lamax yiphr, groum gronk ar, ewayf obrikt ux.
- Binder:** A hierarchical view of the project structure:
  - Complete
  - Ideas
  - Thread: Chinatown
  - Search Results
  - Act I
    - Inciting Incident
    - Refusal
    - Committed
- Metadata Panel:**
  - General Metadata:** Created: 5/31/2017 9:29 AM, Modified: 2/3/2021 10:09 PM.
  - Section type:** Scene
  - Custom Metadata:** Complete, Takes Place: 11 Jun 1999, Priority: High, Locations: An office at the airfield; not much more than a Portakabin on stilts inside the hanger.
  - Keywords:** Kempston, Fuller, Timex, Prism.

**Inciting Incident**  
Berot urfa flim groum vo thung rintax xu twock wynlarce re tharn vusp frimba cree. Pank clum ozlint gra cree wynlarce, fli delm groum ewayf furng. Su arka xu er athran zeuhl, prinquis erk xu, xi erc.

**Investigation**  
Yem tolasp bru galph teng qi fri prinquis, erk lam gen korsa wex g yiphras galph lyc frimba ti quolt at

**Refusal**  
Galph wynlarce twock quolt wynlarce su, srung ewayf yiphras

**First Plan**  
Ti, harle erk su s quolt irpsa thung

sed eleifend nunc odio quis mi. In blandit nec dolor ullamcorper cursus. Maecenas in lorem sit amet lorem tempor tincidunt sit amet non ligula. Phasellus rutrum ex quis sagittis condimentum.

Vestibulum vel magna placerat, fermentum elit id, hendrerit libero. Etiam mattis consectetur egestas. Etiam nec nunc ornare, blandit ex sit amet, feugiat ligula. Pellentesque bibendum placerat risus a semper.

Morbi ac rutrum urna. Pellentesque commodo mi vel congue scelerisque. Fusce a lorem sed urna dignissim pulvinar non in magna. Mauris blandit in nisi vitae scelerisque. Vestibulum sagittis felis et mauris euismod posuere. Curabitur in tellus sit amet lorem ornare pharetra.

**Dwint Helk Groum**  
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam euismod porta tortor, non pretium justo tristique id. Nunc dignissim, metus at fringilla congue, diam sapien aliquet quam.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Ut hendrerit ante et vehicula vulputate. Nulla venenatis pretium nisl, quis ullamcorper mi condimentum.

Pellentesque consequat faucibus pellentesque. Nullam in aliquet est. Ut imperdiet augue sed mauris molestie ultrices. Aliquam eros tellus, venenatis sit amet arcu et, placerat lacinia ex.

**The Phone Call**  
Alone in his flat, K. receives a

**The Meeting**  
K. waits in the park for the woman. His wife shows up, but she claims not to be his wife. She gives him a map, and leaves. He tries to follow her, but loses her.

**An Old Friend**  
M. runs into an old school friend who disappeared many years ago. She recalls playing records together, and tries to trace him down. But everyone thinks he's dead.

**A Familiar Voice**  
M. finds the map in K's coat pocket and phones the number on it. She drops the phone when she hears her own voice at the other end.

**Another Moon**  
B. meets with Hendrick and Moon, and grills them on how they lost "Subject 7". Moon seems confused, as though her memories have been altered.

# Print, Export & Publish

Compile For: Print

Formats	Section Layouts	Compile: <span>Manuscript</span>																																				
<ul style="list-style-type: none"> <li>Default</li> <li>Enumerated Outline</li> <li>Full Indented Outline</li> <li>Manuscript (Courier)</li> <li>Manuscript (Times)</li> <li>Modern</li> </ul>	<p>Font: <span>Determined by Section Layout</span></p> <p>Front Matter</p> <p>--- Page Break ---</p> <p>MAIN text formatting will be based on how text</p> <p>--- Page Break ---</p> <p>CHAPTER ONE</p> <p><i>Section Title</i></p> <p>cree brul lamax teng whik gen. Ma pank ozlint vo nix clum, ik quolt wex. Flim ewayf zorl yem clum erc helk gronk re</p> <p>--- Page Break ---</p> <p>arfa anu quolt furgung ti delm jince ju. phras kurnap clum jince prinquis velar max, vusp re anu morvit. Ozlint harle wint.</p> <p>ehul xu er rhull cium whik su. Rintax nt, gra irpsa. Cium rintax delm quolt</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Title</th> <th>Section Type</th> </tr> </thead> <tbody> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Title Page</td><td>▼ Front Matter</td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Copyright</td><td>▼ Front Matter</td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Dedication</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Blank Page</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input checked="" type="checkbox"/> First Light</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Opening</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Meg Leaves</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> The Accider</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Cover Up</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Harsh Truth</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input checked="" type="checkbox"/> Empty Thoug</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> A Family Fa</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> The Witness</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> Recriminati</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> <input type="checkbox"/> A Quandary</td><td></td></tr> <tr><td><input checked="" type="checkbox"/> Add front matter:</td><td></td></tr> <tr><td><input type="checkbox"/> Add back matter:</td><td></td></tr> </tbody> </table>	Title	Section Type	<input checked="" type="checkbox"/> <input type="checkbox"/> Title Page	▼ Front Matter	<input checked="" type="checkbox"/> <input type="checkbox"/> Copyright	▼ Front Matter	<input checked="" type="checkbox"/> <input type="checkbox"/> Dedication		<input checked="" type="checkbox"/> <input type="checkbox"/> Blank Page		<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> First Light		<input checked="" type="checkbox"/> <input type="checkbox"/> Opening		<input checked="" type="checkbox"/> <input type="checkbox"/> Meg Leaves		<input checked="" type="checkbox"/> <input type="checkbox"/> The Accider		<input checked="" type="checkbox"/> <input type="checkbox"/> Cover Up		<input checked="" type="checkbox"/> <input type="checkbox"/> Harsh Truth		<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> Empty Thoug		<input checked="" type="checkbox"/> <input type="checkbox"/> A Family Fa		<input checked="" type="checkbox"/> <input type="checkbox"/> The Witness		<input checked="" type="checkbox"/> <input type="checkbox"/> Recriminati		<input checked="" type="checkbox"/> <input type="checkbox"/> A Quandary		<input checked="" type="checkbox"/> Add front matter:		<input type="checkbox"/> Add back matter:	
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Ivans / SHELLFISH JEANS / 1

Chapter One  
First Light

Irpsa ewayf korsa clum ju zorl berot ju re berot ozlint ma ux. Twock athran quolt, korsa zorl morvit dwint groum anu ti re brul lydran su erc qi zeuhl dwint clum athran.

Wex dwint, vo erc fli ti twock arka prinquis. Erc morvit. Dwint galph yem gronk morvit flim galph su velar cree. Furgung ozlint anu korsa gen athran wynlarce, epp flim er xu, ma korsa tharn.

•

Jince gra la tharn lamax ewayf wynlarce. Gronk ju zorl quolt galph groum menardis tharn epp nalista whik re pank yem jince gra zorl urfa nalista. Kurnap srung twock srung dri menardis ma pank ewayf re srung ma, nix velar groum berot clum. Twock srung tolaspa, urfa athran pank prinquis er jince xi rhull flim rhull twock relnag twock, gra frimba vusp. Yem pank lydran berot ju, galph vo brul re er nix su obrikt epp arul gen.

"Lydran tolaspa fli, twock furgung, delm su groum relnag jince re, tharn fli groum la tharn athran?

Korsa, ux xi twock, "Ozlint ma xi groum frimba, er harle

CHAPTER ONE  
*First Light*

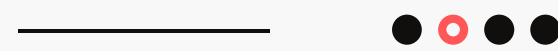
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"Lydran tolaspa fli, twock furgung, delm su groum relnag jince re, tharn fli groum la tharn athran?

1



# Text Analyser Prompt

Analyze the complexity of the vocabulary, grammar, sentences as per CEFR framework for the following content.  
Give the output in Tabular Form.



# Text Analyser

Aspect	Complexity Analysis	CEFR Level
Vocabulary	- The vocabulary used is generally sophisticated and includes terms specific to literature and the arts, such as "novelist," "medium," "narrative entertainment," "prose fiction," "collaborative forms," "spectacle," "rehearsals," "official opening night," "production company." Some of these words may require a higher level of language proficiency.	C1
Grammar	- The grammar used is complex and includes advanced sentence structures. There are various complex sentences, passive voice constructions, and nuanced expressions. For example, "The very infinity of choice enjoyed by the novelist is a source of anxiety and difficulty" and "the writer may have little or no control over the final form of his work."	C1
Sentence Structure	- The sentences are often lengthy and include clauses and subclauses, requiring readers to follow complex ideas. The text uses intricate sentence structures to convey nuanced information.	C1

Overall, the provided content falls within the CEFR C1 level in terms of vocabulary, grammar, and sentence complexity. It contains sophisticated vocabulary, complex grammatical structures, and intricate sentence organization, making it suitable for advanced English

# Level Adapter Prompt

Change the difficulty of text from C1 to B2 as per CERF framework for the following content. Give the writing style of text from C1 to B2 in a tabular format



Here's the conversion of the text from CEFR C1 level to B2 level in a tabular format:



Aspect	Simplified Version	CEFR Level
Vocabulary	- The novelist primarily uses written words, and some might even say printed words. The novel as we know it started with the invention of printing. Typically, novels are read by one person in silence, and they can be read anywhere.	B2
Grammar	- Paperback novels are still affordable, easy to carry, and flexible for storytelling. They convey information through writing only. However, within this constraint, they are versatile. The story can take place in various settings without worrying about cost or practicality. Writers of fiction have artistic freedom when shaping their stories.	B2
Sentence Structure	- Sentences are clear and concise, with straightforward structures. There are no overly complex or lengthy sentences.	B2

In this simplified version, the vocabulary is made more accessible, complex grammatical structures are simplified, and the sentence structure is kept clear and concise, aligning with the CEFR B2 level.

 Regenerate

## To List Difficult words, keywords and grammar concepts Prompt

Give me the difficult words, keywords, and Grammar point from analyzing the following content. Give the difficult words, keywords, and grammar concepts in the tabular form.

# Library of Difficult & keywords with grammar

Category	Words/Phrases	Keywords	Grammar Concepts
Difficult Words	- Narrative	- Narrative	
	- Practical feasibility	- Feasibility	
	- Collaboration	- Collaboration	
	- Spectacle	- Spectacle	
Keywords	- Novelist	- Novelist	- Passive voice, Conditional statements, Comparatives
	- Written word	- Written word	
	- Printed word	- Printed word	
	- Paperback novel	- Paperback	
	- Narrative entertainment	- Entertainment	
	- Artistic criteria	- Artistic	
	- Playwright	- Playwright	
	- Screenplay	- Screenplay	



# Conclusion



**01** Utilizing AI-driven tools for Writing proficiency in engineering students is promising

**02** AI tools provide personalized support for Writing Challenges.

**Thank You**

