

The BOS (Brain Operating System) Method from the *Exact Word*

By: Barbara K. Stuckey
U.S. Patent No. 5,721,938



“Good Day!

Say “Good Day”
to the person next to you.



Language Habit

how
but
before
if
when



Directions:

When you see the next
two slides, without saying
anything out loud, what
do you instantly do?



Language Habit

to
store
the
want
I
go
to



Language Habit

My uncle owns a *still* in
West Virginia;
When the IRS searches
for him for taxes,
he *stills* the engines,
hides under the *still*,
lying very *still*;
still, he *still* runs his *still*
next to the *still*-life store.

Multiple Placements for Word Patterns

- What she said inspired me.
- I love what she said.
- Although influenced by what she said, I made another commitment.
- Wanting what she said to influence the staff, I raved about her and her speech.
- Although what she said inspired me, I had to try my own plans first.

Change the pattern - change the meaning.

Fixed-Word Order

“The grammar of an inflectional language will no more mix with that of a word-order language than oil with water.”

— Dr. Harold Whitehall, *Webster's New Twentieth Century Dictionary*

The three prior slides illustrate this property of language uniquely important in English. While important in an inflected language, Fixed-Word order does not operate as the predominant factor in creating meaning as it does in English. As with the “still” sentence, the word, “still” changes its meaning *because the placement changes*. Part-of-speech *results from placement*. The “noun meaning” of “still,” distillery, changes to “yet” when “still” is placed as a conjunction and changes again as verb, adjective or adverb. [Emphasis mine.]



New Perspectives: Design and Thought

Two simple sentences:

1) The system failed. 2) The student complained.

- The student complained; **therefore**, we assumed **that the system had failed**.
- The student complained; **consequently**, **the system failed**.
- **Although the system failed**, we had prepared a default.
- The **failing** system triggered a default.
- **Since** the **failing** system triggered a default, the student felt vindicated.
- We used the **failed** system to test the default.
- **By complaining**, **the student** helped us to detect the **failing** system.
- We welcomed the student's **complaining** **when** it was specific.

Change the pattern - change the meaning.



Triggers

Opening stanza, *Canterbury Tales*, c.1387. The same Triggers we use today appear in these lines, with the same patterns of meaning.

Whan that Aprill with his shoures soote
The droghte of March hath perced to the
roote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halve cours yronne,
And smale foweles maken melodye,
That slepen al the nyght with open eye
(So priketh hem nature in hir corages);
Thanne longen folk to goon on pilgrimages...

Triggers

whan that with
of to
and in
of which
whan with
in and
in
and
that with
so in
thanne to on

Matching Thought to Wording

To shift the structure of a sentence alters the meaning of that sentence, as definitely and inflexibly as the position of a camera alters the meaning of the object photographed.... The arrangement of the words matters, and the arrangement you want can be found in the picture in your mind.

— Joan Didion, “Why I Write”

Awareness and Feedback

Biofeedback

A technique for teaching people to become aware of their involuntary bodily processes, such as temperature, heart rate, and blood pressure, in order to control them by a conscious mental effort.

Linguafeedback

A technique for teaching people to become aware of their involuntary language processes—sounds and words and sentences—in order to develop a conscious understanding of their innate, subconscious language competence.

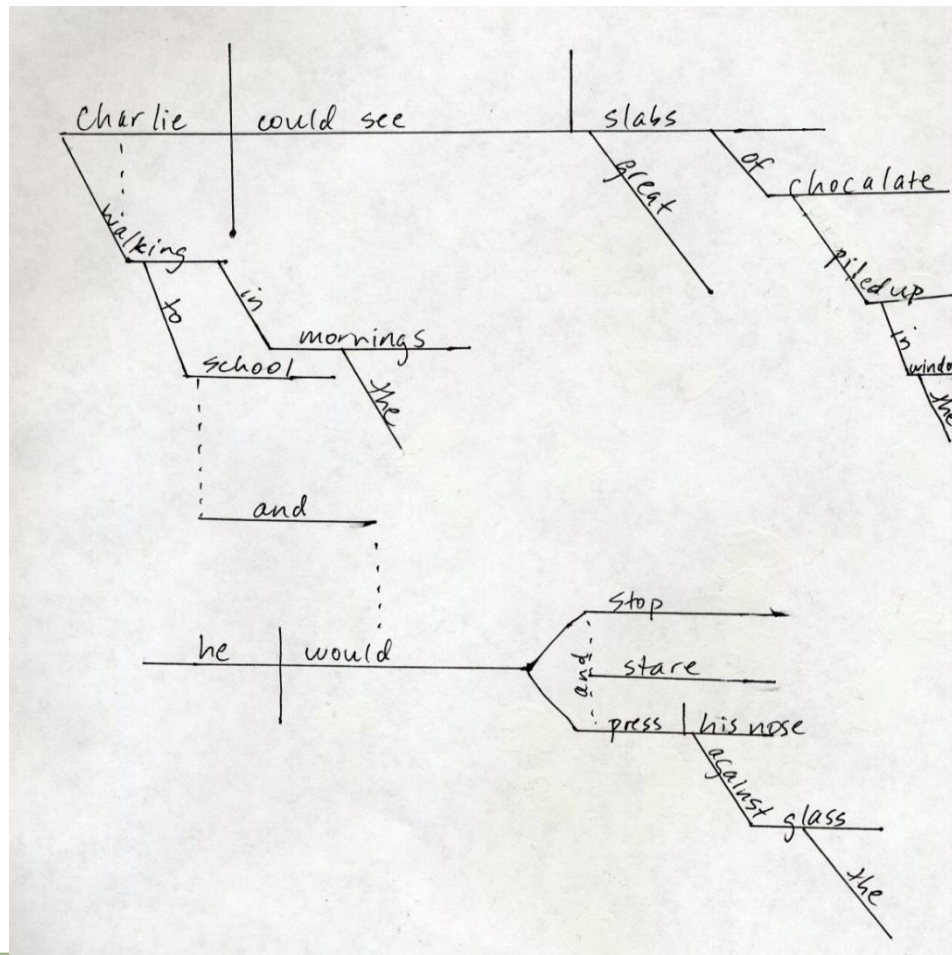
—Martha Kolln, *Understanding English Grammar*.



Classic

Walking to school in the mornings, Charlie could see great slabs of chocolate piled up high in the shop windows, and he would stop and stare and press his nose against the glass, his mouth watering like mad.

—Roald Dahl, *Charlie and the Chocolate Factory*



Patterns

Roald Dahl again, Highlighted

Walking to school in the mornings, Charlie could
see great slabs of chocolate piled up high in the shop
windows, and he would stop and stare and press his
nose against the glass, his mouth watering like mad.

Problems With the Parts of Speech

	Common Definition	Potential Problems
Noun	Name of a person, place, thing, idea	Many words that are typically nouns can have other functions in other sentences. <i>Floor</i> , for example, can be an adjective (<i>floor wax</i>) or a verb (<i>The boxer floored his opponent</i>). Pronouns also name a person.
Verb	A word that expresses action or state of being	Students have difficulty understanding what “state of being” means. Words that are verbs in one context can have other functions in other sentences (e.g., <i>fish</i>). Participles are sometimes principal parts of verbs, but they are adjectival on their own. Present participles are the same form as gerunds, which work as nouns.
Pronoun	A word that takes the place of a noun	The definition also fits synonyms. Many words that are often pronouns (e.g., <i>this</i>) are used as adjectives in other contexts.
Adjective	A word that describes or modifies a noun	Words that are often adjectives can have other functions in other sentences (e.g., <i>solid</i>). The definition also fits possessive pronouns. Articles are adjectives, but they don’t really modify or describe nouns.
Adverb	A word that modifies verbs, adjectives, and other adverbs	Most adverbs end in <i>-ly</i> , but many words ending in <i>-ly</i> are typically adjectives (e.g., <i>friendly</i>).
Preposition	A word that shows the relationship of a noun or pronoun to some other word in the sentence	Every word in a sentence is related in some way to one or more words. The definition makes sense only to people who already know it. Words that are typically prepositions can have other functions, especially when they work in concert with other words (for example, <i>of</i> in the sentence <i>I kind of thought we’d be finished by now</i>). Complex prepositions are more than one word long.
Conjunction	A word that joins words or groups of words	Coordinating conjunctions work differently than do subordinating conjunctions. Subordinating conjunctions may introduce an initial clause rather than join two clauses. The definition would also appear to fit prepositions and relative pronouns.
Interjection	A word that shows excitement or emotion	The definition works for any exclamation. Many common interjections are more than one word long and contain words that are not interjections when used by themselves (e.g., <i>Good lord!</i>).

Chapter 2: What We Know and What It Means



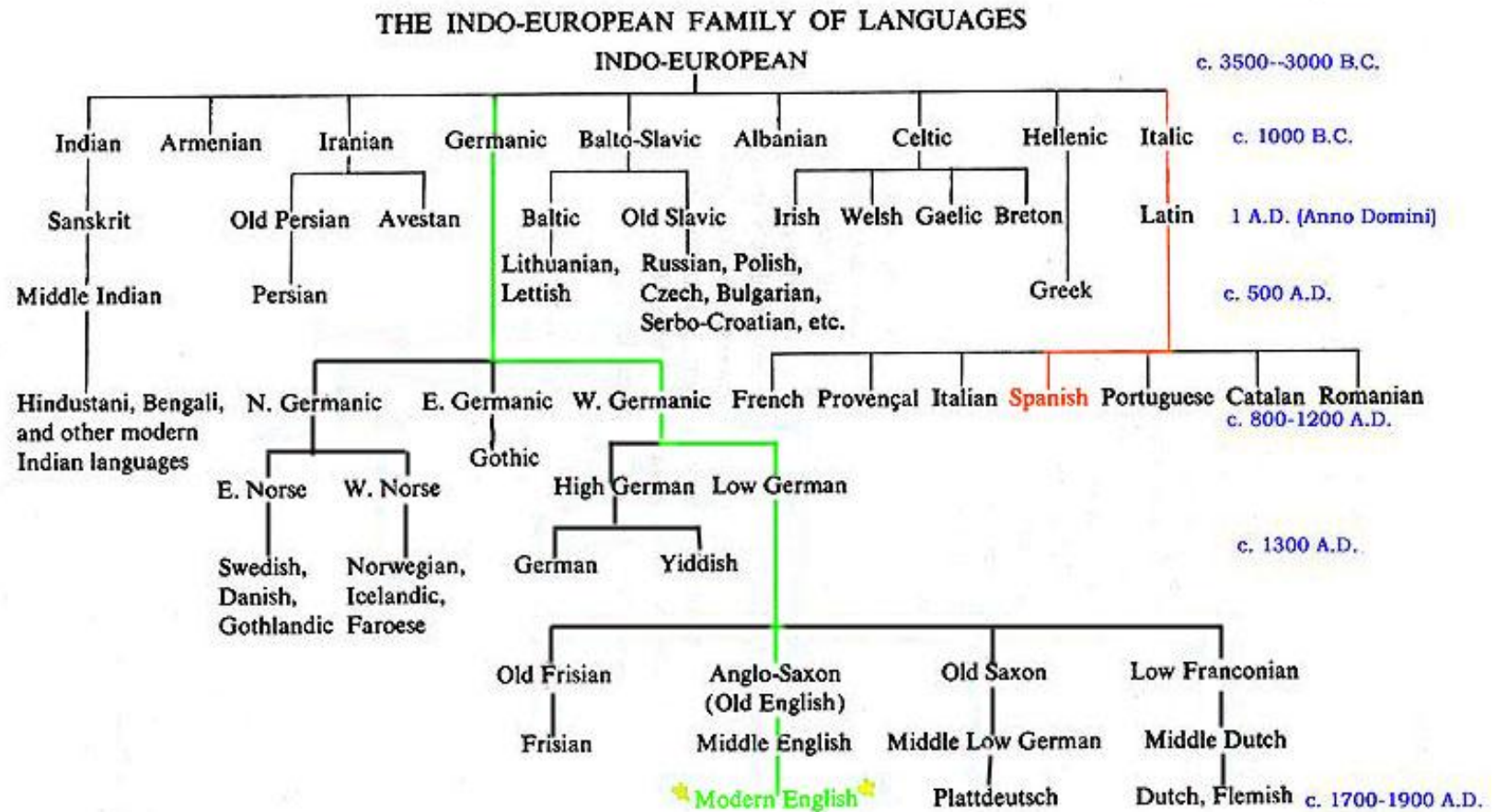
Misfit . . .

“It is known to all how upon the Teutonic grammar of our Barbarian ancestors the Roman monks of St. Gregory's time *and subsequently imposed the grammatical structure of Latin*. While St. Patrick and his followers strove in Ireland to cultivate the vulgar Celtic and bring it to development according to its own principles, the Latin Monks in English pursued exactly the opposite course, *contemning [sic] Saxon and imposing on it the principles of grammar which they had brought with them* from the south of Europe.” [Emphasis mine.]

--John Clark Ridpath, “The Persistency of Ethnic Traits” in *The Methodist Review*, 1889



Language History Tree



The Difficulty with English Grammar

Of two or three thousand languages that are spoken or have been spoken on earth, relatively few possess or have possessed a primary grammatical device of fixed word order comparable to that in Modern English.

Now the grammar of an inflectional language will no more mix with that of a word-order language than oil with water; yet in the past, descriptions of English grammar have been modeled after those of the grammars of Latin and Greek—the two languages whose structure Western civilization first came to know. This fact may account for the difficulty which modern students frequently have with "English grammar," for, although nowadays the normal English speaker has had no Latin at all or has only a superficial acquaintance with Latin, he has been compelled to look at his own language through the forms of another language of a radically different structure.

In modeling descriptions of English grammar after those of Latin and Greek, many important features have naturally been neglected. At this we need not be surprised—the surprise is that the transfer of grammatical form and terminology ever worked at all. It did work, and, in the absence of a real descriptive grammar (*i.e., a grammar undertaking to describe the structure of English as such*), worked beneficially. It was able to do so for...rather accidental reasons.

-- Dr. Harold Whitehall,
Webster's New 20th Century Dictionary



Students Say...

- I need to add more detail to help my reader understand what I'm thinking.
- I need to avoid generalizations and say what I mean specifically.
- I need to say more about what I'm thinking to expand my thoughts.
- I don't know what a semi-colon does.
- In the sentence "What she said surprised me," is "she" the subject?
- I don't know why I need to know what a dependent clause is.
- I need to cut the wordiness out of my sentences.
- I need help linking ideas and thoughts.
- There are so many ways to use a comma; I need help.
- There are so many ways to use a comma I need help.

As for more detail...

What does adding more Detail mean?

- Adding single-word qualifiers such as adjectives or adverbs?
- Using a Detail pattern such as Green or Orange?
- Looking for surrounding circumstances, which may not be Detail but Conditions?
- Finding expression for another comparable or complementary aspect of the idea at hand – another perspective?

ThoughtPrints

Primary Image

- She left.
- She caught a cold.
- The dog puked.
- The room needs paint.

Process Detail

- Leaving us, she stalked down the road.
- Polly, catching a cold, shivered uncontrollably.
- Mother threatened to cancel the party.
- Puking again, the dog looked guiltily at me.
- Choosing colors for the rooms needing paint preoccupied my afternoon.
- By avoiding the trip and shirking duties, he lost his job.

Conditional Image

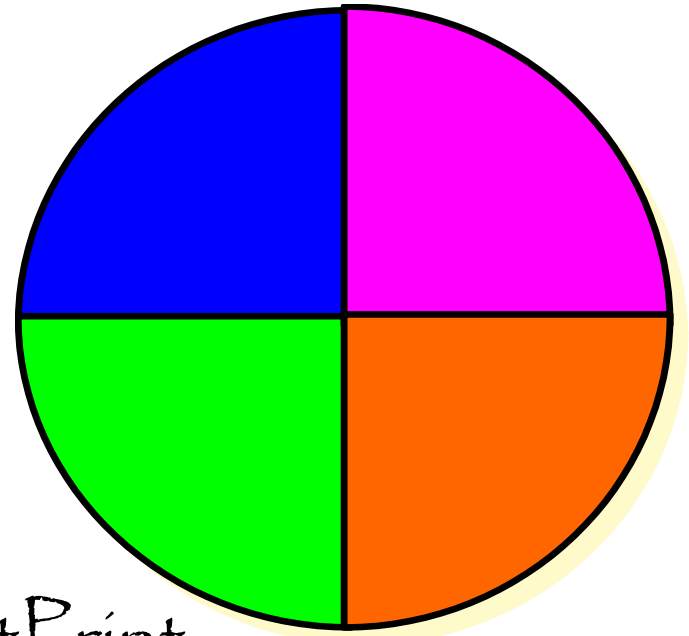
- Since she left, I feel blue.
- After she caught a cold, I abandoned my vacation plans.
- Although mother cancelled the party when the dog puked, people still arrived late that evening.
- Since the room needs paint, he avoided the trip.

Background Detail

- She left in a hurry with her lunch bag.
- Without her boots, she caught a cold during her walk.
- In desperation, Mother cancelled the party.
- The dog in the kitchen puked on the birthday cake.
- The room in the tower needs, in short order, a coat of primer under the paint.
- He avoided the trip.
- The ,man in the blue coat avoided the trip to the ocean

No choice . . .

Everything we *hear*,
read, *say*, and *write*,
falls into one of these
four patterns.



Besides having our ThoughtPrint
favorites, we have to use all four
patterns because that's all English has.

Key Insights and Discoveries

- Pattern equals meaning. We write, speak, read, listen, in patterns.
- English operates in a binary way with no exceptions.
- English has four rule-governed patterns that express all our thinking.
- The patterns—thought strings—capture ideas, details, and the interrelationships among the patterns at the moment when thought turns to sentence.

Binary Basics

NOUNNESS

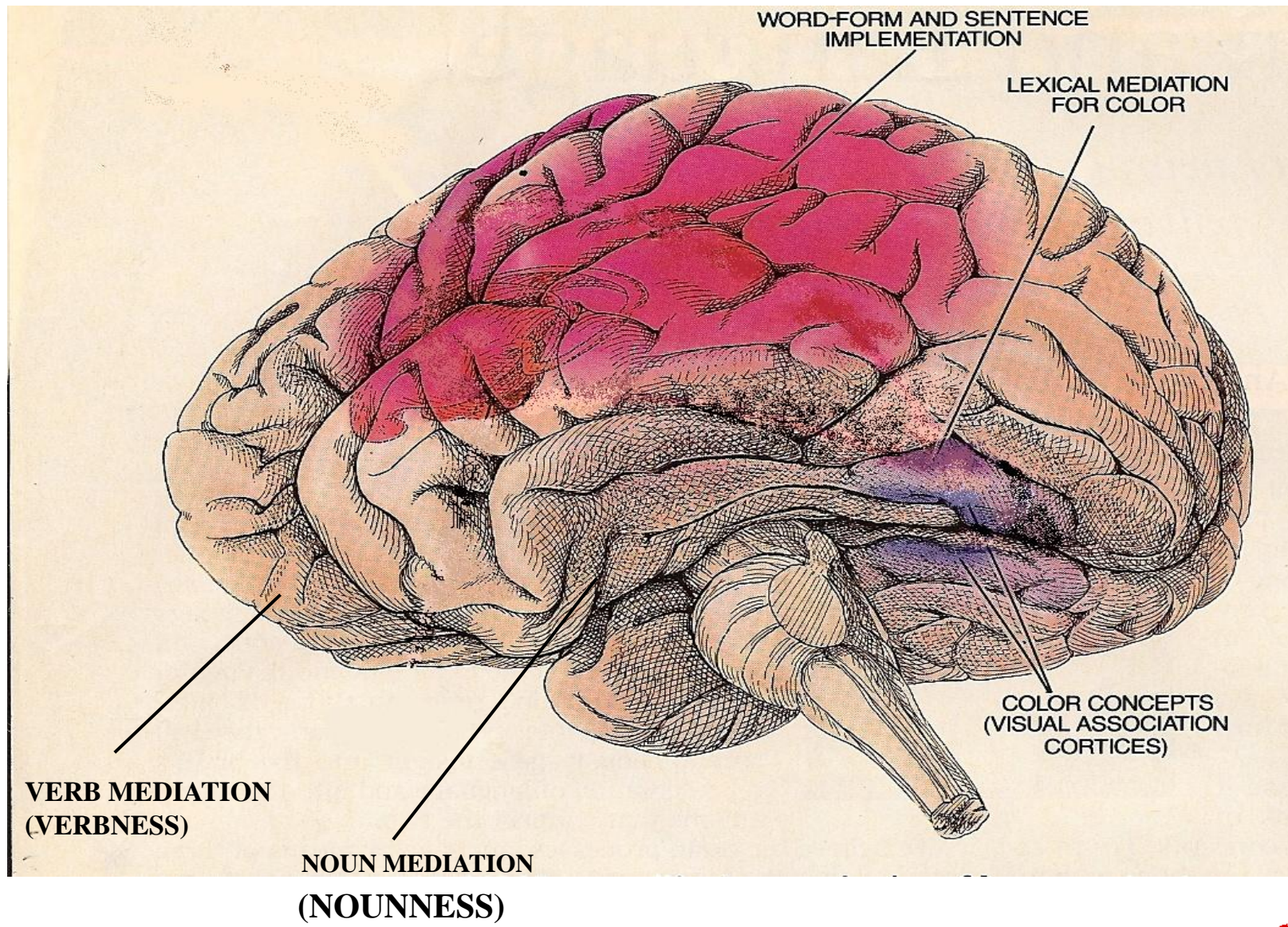
- Express more than the name of a person, place, or thing
- Patterns operate as Nounness
- Identifies the source of “Doing” or “Receiving”
- Has agency, the power to act or to Receive and complete action

VERBNESS

- Expresses not only “action,” but the transfer that Movement makes
- Identifies what the Doer is doing
- Serves as Process Detail pattern
- Includes mental, emotional, or physical Movement.

Nounness occurs in sentences 1 of 2 ways:
Doer or Receiver.
Verbness serves as the axis around which Nounness
rotates.

FRONTAL LOBE



More Binariness: Images and Details

Two Images:
Primary & **Conditional**
Nounness + Verbness
operate tied together.

Two Details:
Background & **Process**
Nounness and Verbness
operate separately.

- All words or groups of words in English fall into either Nounness or Verbness in one or the other of the four patterns.
- We construct all sentences in English with one or a combination of these four word-group patterns.
- All patterns in sentences either Nest as Nounness or function as Qualifiers (except Image Movement).

Scheme of Procedure

A basic structural design underlies every kind of writing. The writer will in part follow this design, in part deviate from it, according to his skill, his needs, and the unexpected events that accompany the act of composition. Writing, to be effective, must follow closely the thoughts of the writer, but not necessarily in the order in which those thoughts occur. This calls for a scheme of procedure.

--William Strunk, *The Elements of Style*



–Stanley Fish, “Devoid of Content”

...[T]he students[in my writing class] come to understand a single proposition: A sentence is a structure of logical relationships.... Once the notion of relationship is on the table, the next question almost asks itself: what exactly are the relationships?...[T]he students quickly realize...: first, *that the possible relationships form a limited set....* The next step ... is to explore the devices by which English indicates and distinguishes between the various components of these interactions. If in every sentence someone is doing something to someone or something else, how does English allow you to tell who is the doer and whom (or what) is the doee...? Notice that these are not questions about how a particular sentence works, but questions about how any sentence works, and the answers will point to something very general and abstract. They will point, in fact, *to the forms that, while they are themselves without content, are necessary to the conveying of any content whatsoever*, at least in English. [Emphasis mine.]

–Stanley Fish, “Devoid of Content”



The Prologue, *Romeo and Juliet*

Two households, both alike in dignity
(In fair Verona, where we lay our scene),
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which, if you with patient ears attend,
What here shall miss, our toil shall strive to mend.



On the Subway

The boy and I faced each other.
His feet are huge, in black sneakers
laced with white in a complex pattern like a
set of intentional scars. We are stuck on
opposite sides of the car, a couple of
molecules stuck in a rod of light
rapidly moving through darkness. He has the
casual cold look of a mugger,
alert under hooded lids. He is wearing
red, like the inside of the body
exposed. I am wearing dark fur, the
whole skin of an animal taken and
used. I look at his raw face,
he looks at my fur coat, and I don't
know if I am in his power-
he could take my coat so easily, my
briefcase, my life-

or if he is in my power, the way I am
living off his life, eating the steak
he does not eat, as if I am taking
the food from his mouth. And he is black
and I am white, and without meaning or
trying to I must profit from his darkness,
the way he absorbs the murderous beams of the
nation's heart, as black cotton
absorbs the heat of the sun and holds it. There is
no way to know how easy this
white skin makes my life, this
life he could take so easily and
break across his knee like a stick the way his
own back is being broken, the
rod of his soul that at birth was dark and
fluid and rich as the heart of a seedling
ready to thrust up into any available light.

--Sharon Olds

the
Exact Word™

from *The Woman Warrior*

I remember looking at your aunt one day when she and I were dressing I had not noticed before that she had such a protruding melon of a stomach. But I did not think, "She's pregnant," until she began to look like other pregnant women, her shirt pulling and the white tops of her black pants showing. She could not have been pregnant, you see, because her husband had been gone for years. No one said anything. We did not discuss it. In early summer she was ready to have the child, long after the time when it could have been possible.

The village had also been counting. On the night the baby was to be born the villagers raided our house. Some were crying. Like a great saw, teeth strung with lights, files of people walked zigzag across our land, tearing the rice.

—Maxine Hong Kingston

Fyodor Dostoevsky, *Crime and Punishment*

Trying to untie the string and turning to the window, to the light (all her windows were shut, in spite of the stifling heat), she left him altogether for some seconds and stood with her back to him.

He unbuttoned his coat and freed the axe from the noose, but did not yet take it out altogether, simply holding it in his right hand under the coat. His hands were fearfully weak, he felt them every moment growing more numb and more wooden. He was afraid he would let the axe slip and fall.... A sudden giddiness came over him.

Context and Cadence

"[Poetry's]...object is truth, not individual and local, but general...carried alive into the heart by passion...Shakespeare's writing, in the most pathetic scenes, never act on us as pathetic, beyond the bounds of pleasure---an effect which, in a much great degree than might at first be imagined, is to be ascribed to small, but continual and regular impulses of pleasurable surprise from the metrical arrangement....

--William Wordsworth, "Preface to Lyrical Ballads"



Context and Cadence

...I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity; the emotion is contemplated till...the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation is gradually produced, and does itself actually exist in the mind.. . . . we not only wish to be pleased, but to be pleased in that particular way in which we have been accustomed to be pleased."

from "Preface to Lyrical Ballads"
by William Wordsworth



the greedy the people

the greedy the people
(as if as can yes)
they sell and they buy
and they die for because
though the bell in the steeple
says Why

the chary the wary
(as all as can each)
they don't and they do
and they turn to a which
though the moon in her glory
says Who

the busy the millions
(as you're as can I'm)
they flock and they flee

through a thunder of seem
though the stars in their silence
say Be

the cunning the craven
(as think as can feel)
they when and they how
and they live for until
though the sun in his heaven
says Now

the timid the tender
(as doubt as can trust)
they work and they pray
and they bow to a must
though the earth in her splendor
says May

e. e. cummings



the greedy the people, Reorganized By Pattern

the greedy the people
the chary the wary
the busy the millions
the cunning the craven
the timid the tender

(as if as can yes)
(as all as can each)
(as you're as can I'm)
(as think as can feel)
(as doubt as can trust)

they sell and they buy
they don't and they do
they flock and they flee
they when and they how
they work and they pray

and they die for because
and they turn to a which
through a thunder of seem
and they live for until
and they bow to a must

though the bell in the steeple
though the moon in her glory
though the stars in their silence
though the sun in his heaven
though the earth in her splendor

says Why
says Who
say Be
says Now
says May



the greedy the people, Reorganized By Pattern

the greedy the people
the chary the wary
the busy the millions
the cunning the craven
the timid the tender

(as if as can yes)
(as all as can each)
(as you're as can I'm)
(as think as can feel)
(as doubt as can trust)

they sell and they buy
they don't and they do
they flock and they flee
they when and they how
they work and they pray

and they die for because
and they turn to a which
through a thunder of seem
and they live for until
and they bow to a must

though the bell in the steeple
though the moon in her glory
though the stars in their silence
though the sun in his heaven
though the earth in her splendor

says Why
says Who
say Be
says Now
says May



Flipping Perspective

Is she
young
or old?



She's both!

the
Exact Word[®]

Global Objectives

- Modeling and practicing rigor, intellectual inquiry, and creativity
- Introducing the *Exact Word's* tools of language for seeing the unconscious context of wording and thought
- Addressing the risk inherent in intellectual challenge and helping students gain confidence in the learning process—grappling with struggle and finding resolution
- Tying tools of language to thinking, writing, reading, lines-of-reasoning, and inquiry
- Showing parallels between traditional grammar and the *Exact Word's* design while seeing how the elements and patterns of English address meaning, thought, and perspective beyond nomenclature, mechanics, or developing writing style
- Helping teachers and their students understand choice in thinking and writing, read closely with depth, self-reflectively articulate their learning, and apply their learning across disciplines.



Specific Objectives

- To tie ideas together and create flow and unity
- To match thoughts to wording
- To separate ideas from details, especially in Image and Detail patterns
- To organize thinking, speaking, writing
- To use Trigger words to suggest multiple ways to write for different audiences
- To give students more tools to take responsibility for their own writing and to track own progress
- To evaluate writing without espousing one style or set of rules that is too rigid for individuality
- To address and increase all levels of writing ability
- To understand the mental editing process of choosing language by design, rather than speaking and writing by default
- To reduce teachers' paper loads.



2nd Grade

Original:

I like to go to Independence Park. The park has two swings. The park has three slides. The park is cool.

Final story:

What If I Became a River?

What if I became a river? After the rainfall, I became a river. I would travel to places. When I traveled to the beach, I would turn into an ocean. Whenever people would go to the beach, they would swim in the ocean. I would go into animals' bodies and see what they are like. I would travel over mountains which would be rocky and then I would go into canyons which would be calm. The rocks on the bottom would feel like a massage. To flow like a river would be magical.

7th Grade Original

This summer I went to Fenway Park and we saw the Boston Red Sox play the Minnesota Twins. The Sox were ~~being~~ and Manny was up. There were two people on the bases. Manny hit the pitch and it was a homerun over the Green Monster! The crowd went wild, the Red Sox won by one point and the game was awesome.

7th Grade Revision Using Only Pink Triggers

Where did I go this summer? I went to one of the most important places in U.S. history. I went to Boston, Massachusetts. While I was in Boston I went to Fenway Park. While I was there it felt as if it were a dream. The Red Sox played and the game I went to was amazing. The Sox were losing and we were sure they would lose. When Manny came to the plate everybody hoped for a homerun because two people were on base and that would give the Sox the lead. Manny went to the plate and he hit it. It went far above the Green Monster and it was gone. Because of the homerun the crowd went crazy. We loved the game.

College Senior

As I studied Odysseus' words, I found him to be extremely versatile in using the different colors in different situations. For example, in the first example, while he is explaining his past, his text is overrun by blues and oranges – it tells what heroic events happened and how Odysseus himself prevailed. In the second example, Odysseus is trying to make a point and convince the suitors that they are in the wrong. As he takes on a more rationalizing role, more pinks emerge in his writing. These pinks are not so much conditionalizing Odysseus as a hero as they are acting as rhetoric for arguing – to convince people, Odysseus tries to use if/then statements of a sort. This is interesting because one of the words often used to describe Odysseus is "polutropon." Literally, this translates as "many" (polu) "turns" (tropov). This epithet has historically been used to describe Odysseus' ability to think on his feet, his many different travels, or even his knack for tricking people. Through use the *Exact Word*, a new interpretation of the word is applicable – Odysseus offers many turns of phrase or, rather, many

Continued on next page.



College Senior continued

turns of patterns. He was more able than any of the other characters to utilize differently all four patterns in order to fit the situation at hand. It was this discovery that drove the voice I wrote for Odysseus in the hero panel scene. The details that Odysseus utilizes in the first example reveal another aspect of Odysseus' character. The section is full of both Background Detail (BD) and Process Detail (PD) in his speech. His BD allows him to expand on his Primary Image (PI) ideas, giving his toils and wanderings a frame of reference. Also, as one looks at some of his PD statements: "striving," "wrestled down," "cleaving my way," "pounding waves," and "fighting," Odysseus puts heavy weight on what huge processes his past was full of. He didn't, for example, go through wars of men and across the sea; he was "cleaving my way through wars of men and pounding waves at sea." Since Odysseus spent ten years [fighting] the Trojan War and ten more struggling to return home, of course the processes and other details would be important to him. Twenty years is a lot to explain without giving a frame of reference through oranges and revealing the difficulties with green.

From a Teacher

The following is kind of a “testimonial” from a former Saint John the Baptist Middle School 8th grade Language Arts student who was introduced to the *Exact Word* under the “worst of all possible circumstances”: her beloved instructor’s first year teaching the method.

Turns out Bridget was sitting in her freshman English class recently, watching her new teacher reduce writing to words stuck on straight and diagonal lines, when... well, we’ll just let Bridget explain:



9th Grade Reflections

I wanted to cry! It was like an atom bomb when it hit me.

I was suddenly enlightened, it all made sense, and here I was ready to cry. I understood that new grammar Mr. Bentz taught last year. I understood it just as Mr. Jones, my current teacher, was talking about diagramming sentences: "English is a 'dirty' language, Latin is clean; put them together, and you have a mess." Honestly, why would you try to fit a square peg into a circle? We have been trying for—what?—six, seven, eight centuries.

Probably more. It hasn't worked yet, at least without making a whole bunch of "exceptions." So I'm asking myself, why am I being subjected to something that doesn't work when, last year, I was presented with something that does.

At first I didn't understand this new grammar, or this new way of looking at English. But now I get it!

I won't ever be the same.



10th Grade Reflections

In analyzing what I have written I realize that I write to suit what the teachers want. I wrote this paper last year for my English teacher. If I was going to write this paper from scratch for Mrs. Smith's class I would have put a lot more pink into it. If I was writing for Mrs. Johnson's class I could have left in the way I have it because she likes to write in blue, like I have done in this paper.

When I write I don't use a lot of green. Green has a lot to do with action and verbness and I don't use a lot of that. Even when I am describing something with a lot of action, a battle scene, or whatever, I will use a little bit of green but not a lot... I think that if I would include more pink and green it would clarify my writing more and give it more detail. I used to think that my writing style was great and I loved it. Now I know more about sentence structure and styles of writing. I don't think my writing is so hot anymore.

10th Grade Reflections

The color I used the third most was blue, I really don't exactly know why it ended up that way. I didn't want to use any blue at all but without it the poem would not be right. With the little blue that I had, I found myself deleting it and rephrasing it, not all, just some.

The color I used the least amount was pink my favorite color to write in, I wanted to try something new, that's why I used so much orange I wanted to let my mind expand more, it was a lot harder than I thought it would be, especially with the trigger list right in front of my face. It was very hard but I achieved my goal.

In my poem, it was weird because I was able to see what I needed more of and see what to cut out because it ruined the mood of the poem. From doing this I learned that I wasn't as dumb at this new kind of grammar than I thought I was; I finally realized while I was highlighting my paper pretty much without even thinking. So through this whole term thinking that I wasn't learning anything I was actually learning a lot. I also think that if I would have actually came to class with a good attitude I would have realized it along time ago, and therefore would have come to class, and I know I would be getting a better grade.

11th Grade Reflections

I never knew that you could learn to be a good writer. When I'm really concentrating on my writing I find myself coloring in my mind and trying to switch the patterns around.

By coloring, I have learned more about analyzing the kind of writing I use, or need to use, for varied situations. I have gotten to the point, for the first time in my life, where I can read sentences and make connections and divisions between the different words/phrases. I hope I can continue to use what I've learned to help me revise my writing. I think I will be able to color certain paragraphs that are going to give me trouble in order to visualize what my trouble is. I am not a grammar person but after a few weeks of coloring I think I'm finally starting to get it.



University Reflections

I think that the most interesting experience that I had with the *Exact Word* had to do with the papers that I was writing for my Russian Lit. class. After meeting with you and discussing how the different word groups were working for and against me, I decided to pay better attention to how I was writing my papers.

I was running into problems with my use of Conditional Images. Apparently, when I used Conditional Images in my papers, I wasn't properly finishing the thoughts that I introduced. All of my professor's comments were geared towards this mistake. After discovering that I was doing this, I resolved to make sure that I wouldn't repeat this mistake in my final paper.

After I finished my first draft, I went through the whole paper searching for my Conditional Images and making sure that they were properly finished. I had made some of the same mistakes, but they were easy to fix once I found them.

My experiment paid off when I received my final paper back with a triumphant "A" on the front. Up until this point, I had been getting C's and D's on my papers, but it appears that upon closer analysis of my writing, I was able to better communicate my thoughts to my professor.



University Reflections

When I applied the BOS system to my writing, I realized too much.... I have noticed I rely too much on conditional images and background details (I nearly began this sentence with “while”). Now that I have a basic understanding of flipping, I have begun to drop some of the extraneous triggers in order to make my writing, in certain genres, more concise. There are also times that employing a trigger will inspire a barrage of thoughts when I have writer’s block.... My writing in these samples has a tendency to go from blue, primary image, to orange, background detail. I would like to believe that this is an indication of an attempt at instruction: you tell, and then you give a precedent. I’d like to think that, but it is consistent in my work, and not intentional.

After completing the assignment, I then went back over my paper and edited it using the BOS system. ...[T]here were several examples where I did not say what I meant to say. What helped a lot... was to think about what was the point for each of these sentences? Did it serve as a primary image, a conditional, a background detail, or a process detail?... Because I do not have a full grasp on the BOS system, it is hard for me to analyze a grouping of colors; I am just a beginner and am more accustomed to examining the colors on a sentence-by-sentence basis.



ThoughtWorks Patented Software

The Exact Word for Windows 1.1 - [C:\XACT\XWORD3.ASC]

File View Window Help

kicked dog. Bent wood chairs amaze me. Rolling down the street, I saw a puppy.

He stood still because he still operates a still. He runs slowly every day.

Kenneth, Tina, Nina and Bud went to the beach several times. The awning

the trees swayed precariously in the sudden winds. My, what big teeth you

Pre-soaked clothes always wash out to be more clean. Jim vacationed

without the girl; whom he had promised to take; he didn't say why, then on

later. The girl who went to the beach is the brownest of us all. I was

responsible for groceries for the 4th of July; buying them was a pain beca

the stores were so crowded.

That I may be promoted to master teacher made me decide to stay in tea

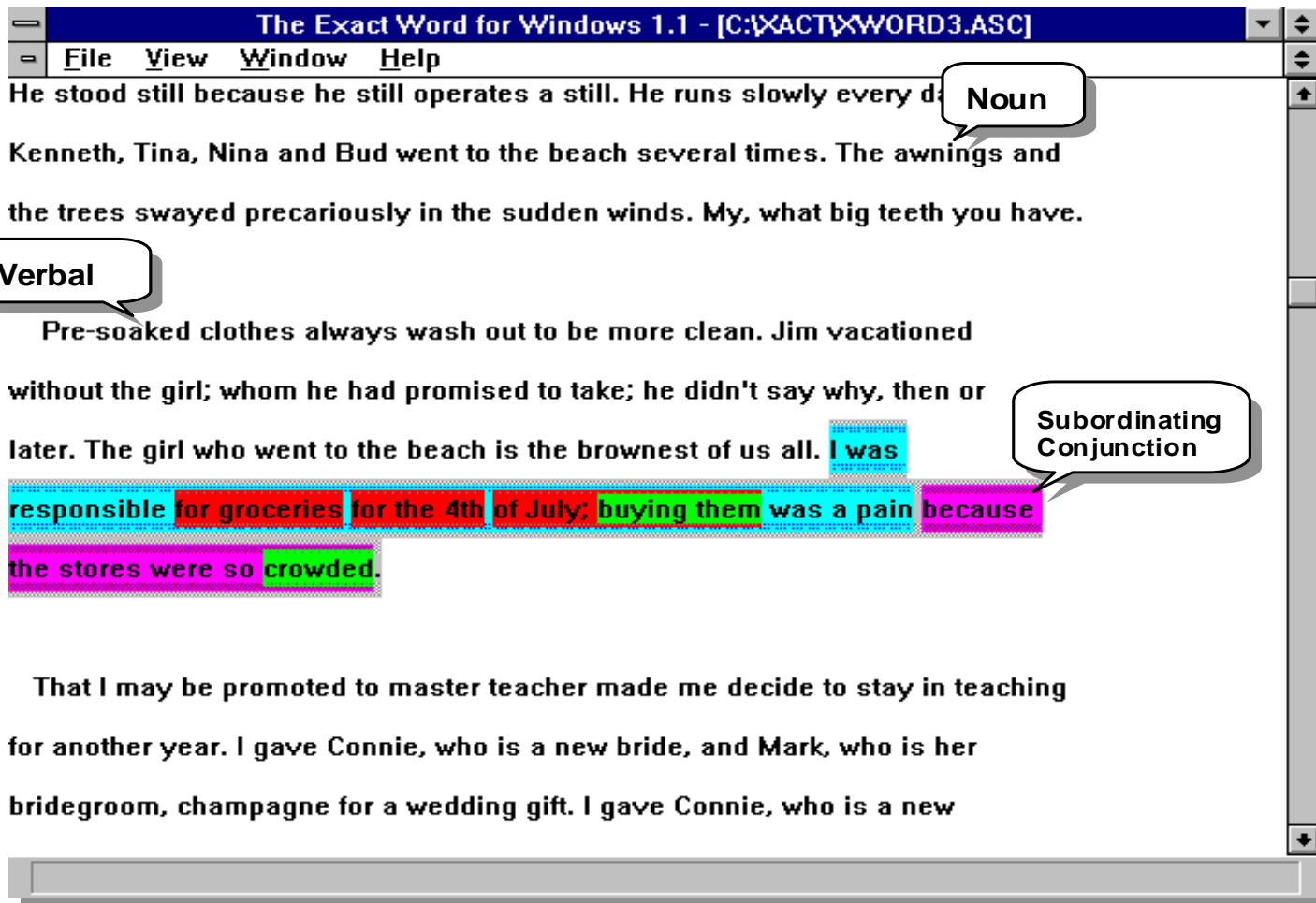
for another year. I gave Connie, who is a new bride, and Mark, who is her

File Edit Bookmark

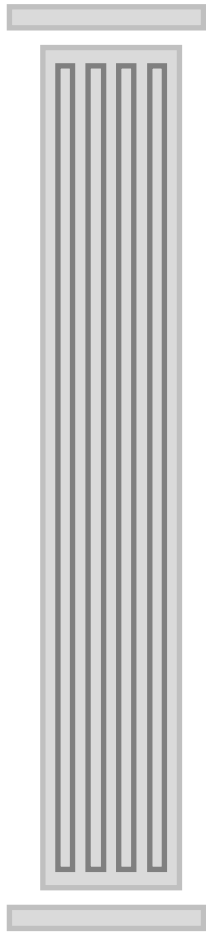
Contents Search Back

about	between
above	beyond
across	but**
after*	by
against	concernin
along	considerin
amid	despite
among	down
around	during
as*	except
at	excepting
before**	excluding
behind	for*
below	forth
beneath	from
beside	if*
besides**	in

the
Exact Word



theExact Word's® ThoughtWorks Software



- Capturing the moment when thought turns to sentence
- Formalizing language into easily recognized patterns beyond single words
- Creating objectivity about your writing; seeing your thinking as others do
- Having a tool to rethink what you really mean to say
- Establishing English as a binary tool of two idea and two detail patterns
- Identifying part-of-speech by fixed-word-order
- Establishing meaning among connected groups of words ; having tools for connecting thought
- Providing a level of meaning beyond individual words.

Next steps....

Possibilities?



Works Cited

cummings, e.e. "the greedy the people."

Dahl, Roald. *Charlie and the Chocolate Factory*. NY: Puffin, 1964, 2007.

Didion, Joan. "Why I Write." *NY Times Magazine*. 5 Dec 1976.

Fish, Stanley. "Devoid of Content." *New York Times*. 31 May 2005, final ed.: A17.

Kingston, Maxine Hong. "No Name Woman." *The Woman Warrior*. NY: Vintage, 1975.

Kolln, Martha. *Understanding English Grammar*. 4th Ed. NY: Macmillan, 1994.

Olds, Sharon. "On the Subway." *The Gold Cell*. NY: Knopf, 1987.

Ridpath, John Clark. "The Persistency of Ethnic Traits." *The Methodist Review* 49:5 (1889): 329-346 NY: Hunt and Eaton.

Strunk, Dr. William and White, E. B. . *The Elements of Style*, 3rd ed. NY: Macmillan, 1979.

Smith, Michael W. and Wilhelm, Jeffrey D. , *Getting It Right: Fresh Approaches to Teaching Grammar, Usage and Correctness*. NY: Scholastic, 2007.

The Scientific American, Special Brain Issue, 1992, [Slide 25: Frontal Lobe]

Whitehall, Dr. Harold. *Webster's New Twentieth Century Dictionary*. NY: World Publishing, 1951.

Many thanks to the students who have offered samples of their writing.

