

Ann Kesslen
Kate Collins

FROM
THOUGHT
TO WORD

From Thought to Word

Ann Kesslen

El Camino College

Kate Collins

El Camino College

Houghton Mifflin Company

Boston

New York

Senior Sponsoring Editor: Mary Jo Southern
Senior Associate Editor: Ellen Darion
Editorial Assistant: Danielle Richardson
Project Editor: Tamela Ambush
Senior Production/Design Coordinator: Jennifer Meyer Dare
Senior Manufacturing Coordinator: Priscilla Bailey
Senior Marketing Manager: Nancy Lyman

Cover Design: Harold Burch, Harold Burch Design, New York City
Cover Image: Photonica © Kenvin Lyman

Copyright © 2001 by Houghton Mifflin Company. All rights reserved.

No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system without the prior written permission of Houghton Mifflin Company unless such copying is expressly permitted by federal copyright law. Address inquiries to College Permissions, Houghton Mifflin Company, 222 Berkeley Street, Boston, MA 02116-3764.

Printed in U.S.A.

Library of Congress Catalog Card Number: 99-71976

ISBN: 0-395-89962-1

2 3 4 5 6 7 8 9-DOC-05 04 02 01 00

PREFACE



From Thought to Word is a structural approach to academic writing at the developmental level. To write without structure is to pour one's ideas into an ocean; they flow everywhere. Without form or structure to hold them to their purpose, ideas never become an essay, and writing an academic essay is what your students *want* to master. Consequently, *From Thought to Word* uses only the grammatical and rhetorical principles that show your students how to respond to assignments across the curriculum. After all, most college students do not take writing classes to “find their voices” or train for careers as professional writers. They simply want to succeed in college.

Content and Organization

From Thought to Word consists of sixteen chapters, each one presenting a different step in the writing process that takes a student from understanding the assignment through responding to the assignment with paragraphs and then essays. The steps are cumulative, and each step pairs a grammatical principle with a corresponding rhetorical principle within the same chapter.

Before beginning the first chapter, students write a “starter” essay, against which they can measure their progress throughout the writing process. “A Very Necessary Introduction” then provides them with an overview of the academic writing process: choosing a topic, narrowing the focus of that topic, structuring a response to the topic, developing that response, and editing for style and mechanics.

Section One, “Understanding Assignments,” consists of three chapters devoted to the roles of verbs, nouns and pronouns, and modifiers in assignments to teach students how the language of the assignment directs the response.

Section Two, “Responding to Assignments,” consists of six chapters devoted to structuring and developing a single-paragraph response to an assignment.

Section Three, “Refining Style,” consists of two chapters devoted to effective word choice and sentence patterns in a student's writing.

Section Four, “Editing,” consists of two chapters devoted to correcting errors in structure and development in a student's writing.

Section Five, “Writing Essays,” consists of three chapters devoted to extending the structure of a paragraph into that of an essay, extending the support for a paragraph into support for an essay, and then writing the summary essay, a necessary skill for college-level courses.

Special Features

- Need-to-Know Grammar

Rather than presenting snippets of grammar in the same chapter with writing instruction and calling that an “integrated approach,” *From Thought to Word* is the first text that finds the *common principle* underlying each grammatical element taught with its corresponding rhetorical element, thus presenting the first truly integrated approach to both. Therefore, this text includes only the grammar principles relevant to the students’ writing, instead of overwhelming the students with extraneous grammar concepts. If students do not *see* the connection between grammar and writing in the text, then there will be no connection between them in their own writing.

- Building-Block Structure

From Thought to Word teaches students how to construct a response to an assignment, first in a paragraph and then in an essay, building up from a skeletal structure to a fully developed and edited paper by using specific techniques and models. These are followed by exercises that give students a chance to practice each technique. In other words, students master parts before putting them together in a whole essay. This building-block approach *makes success repeatable* because students use the same building blocks for each assignment. Only the contexts and questions that prompt the students’ writing change. This approach gives students control of their academic success.

- Review Questions

At the end of each chapter, easy-to-answer questions and page references to the answers give students another chance to *review and internalize the key concepts*, which are boldfaced in that chapter. This review parallels the recursive nature of writing itself.

- Extensive Writing Exercises

Like the writing instruction itself, the writing exercises at the end of each chapter and in each Section Review are cumulative. The writing exercises themselves represent a wide variety of academic disciplines and highlight what is important in world music, art, literature, history, economics, science, and sports, thus giving students a *mini-course in cultural literacy*.

The students address the earliest writing exercises with skeletal responses and develop those responses further with the skills they learn in each successive chapter. The directions to these cumulative exercises provide students with a checklist of skills that is an organized method for rewriting assignments. Consequently, students check their progress and improve their skills all the way through the writing process, because *repetition reinforces learning*.

- Looking Back and Looking Forward

Each chapter ends with this section, which summarizes the main grammatical and rhetorical principles of the chapter and previews the next step in the writing process. This *summary-preview* helps students see how each of the small building blocks fits into the larger structure of the writing process and product.

- Adaptability

Although *From Thought to Word* presents a structural approach, which is cumulative, the building-block process is still *adaptable to different teaching styles and needs*. First, the teacher can resequence some chapters, because the grammar instruction is integrally related to the writing concept in each chapter. Thus the teacher and students can use a chapter out of sequence because that chapter is self-contained. Second, writing exercises and assignments can be assigned as individual or collaborative projects. Finally, selected exercises within and following the chapters may be included or eliminated at the teacher's discretion in order to speed up or slow down the rate at which students cover material.

The adaptability of *From Thought to Word* makes it an equally effective choice for *all* composition instructors, regardless of whether they teach writing via a structural approach, by rhetorical modes, or with a portfolio system.

Because of its need-to-know grammar, building-block structure, review questions, extensive writing exercises, summary-preview sections, and adaptability, *From Thought to Word* is suitable for ESL classes, business-writing classes, and college board review classes, as well as developmental college English classes.

Acknowledgments

Our most profound thanks go to the people who guided *From Thought to Word* from proposal to publication: Mary Jo Southern, who believed in and took a chance on a completely new concept; Ellen Darion, who helped us through the writing and—especially—the rewriting processes; Tamela Ambush, who steered us through the maze of production; Danielle Richardson and Katie O'Sullivan, who provided the technical support; and Randall Adams, who believed in and encouraged the early incarnation of this textbook.

We would also like to thank the following reviewers, who contributed constructive suggestions for *From Thought to Word*:

Cathryn Amdahl, *Harrisburg Area Community College*
Kathleen S. Britton, *Florence-Darlington Technical College*
Bobbie R. Coleman, *Antelope Valley College and Moorpark College*
Elaine DeVecchio, *Norwalk Community-Technical College*
Diane LeBow, *Canada College*
Joseph E. Lee, *Horry-Georgetown Technical College*
Jim Murphy, *Southern Illinois University at Edwardsville*
Karen Patty-Graham, *Southern Illinois University at Edwardsville*
Kathleen Rice, *Ivy Tech State College*
Carolyn Russell, *Rio Hondo College*
Dale G. Yerpe, *Jamestown Community College*
Sam Zahran, *Fayetteville Technical Community College*

contents

PREFACE	xi
A "STARTER" ESSAY	1
A VERY NECESSARY INTRODUCTION	2

Section One *Understanding Assignments* 7

Chapter One Verbs and Assignments 9

Verbs	9
Action Verbs	9
Condition Verbs	10
Verbs with More than One Word	11
The Role of Verbs in an Assignment	13
Questions	13
Commands	14
Prewriting	15
Listing	15
Clustering	16
Review Questions	17
Writing Exercises	19
<i>Looking Back and Looking Forward</i>	20

Chapter Two Nouns/Pronouns and Assignments 21

Nouns	21
Proper Nouns and Common Nouns	22
Concrete Nouns and Abstract Nouns	23
Verbal Nouns	24
Common Noun Endings	25

Pronouns	26
Personal Pronouns	27
Indefinite Pronouns	27
Possessive Pronouns	28
Demonstrative Pronouns	29
Relative Pronouns	29
Intensive and Reflexive Pronouns	30
The Role of Nouns and Pronouns in an Assignment	31
Review Questions	32
Writing Exercises	34
<i>Looking Back and Looking Forward</i>	35
 Chapter Three Modifiers and Assignments	36
Adjectives	36
Participles	38
Adverbs	40
Groups of Words as Modifiers	42
Modifiers That Begin with Relative Pronouns	42
Modifiers That Begin with a Preposition	44
The Role of Modifiers in Assignments	46
Review Questions	47
Writing Exercises	48
<i>Looking Back and Looking Forward</i>	49
Section One Review <i>Understanding Assignments</i>	50
 Section Two <i>Responding to Assignments</i>	51
 Chapter Four Narrowing Subjects to Topics	53
Levels of Generality	55
Narrowing Topics by Asking Questions	56
Using Modifiers to Find a Topic	58
Review Questions	64
Writing Exercises	65
<i>Looking Back and Looking Forward</i>	66

Chapter Five Creating Topic Sentences	67
Sentences	67
Fragments	69
Clauses	70
Phrases	73
Types of Phrases	73
Uses of Phrases	75
Topic Sentences	77
Assignments with Controlling Ideas	78
Assignments without Controlling Ideas	79
Assignments with Partial Controlling Ideas	80
Review Questions	82
Writing Exercises	83
<i>Looking Back and Looking Forward</i>	84
 Chapter Six Agreement and Structure in Paragraphs	 85
Agreement in Grammar	85
Verb-Subject Agreement	85
Verb-Tense Agreement	90
Pronoun-Antecedent Agreement	92
Agreement in Structure	98
From Parts to Primary Details	108
Review Questions	112
Writing Exercises	113
<i>Looking Back and Looking Forward</i>	115
 Chapter Seven Completing the Skeletal Paragraph	 116
Conclusions	116
Flawed Conclusions	119
Review Questions	121
Writing Exercises	121
<i>Looking Back and Looking Forward</i>	124
 Chapter Eight Developing Support	 125
Secondary Details	125
Techniques for Writing Secondary Details	126

Review Questions	134
Writing Exercises	135
<i>Looking Back and Looking Forward</i>	136
Chapter Nine Transitions	137
Relating Ideas with Transitions	137
Review Questions	142
Writing Exercises	143
<i>Looking Back and Looking Forward</i>	145
Section Two Review <i>Responding to Assignments</i>	146
Section Three Refining Style	147
Chapter Ten Word Choices	149
Tone	149
Parallelism and Tone	151
Excessively Formal Language or “Collegese”	152
Excessively Informal or Conversational Language	155
Word Errors	157
Review Questions	169
Writing Exercises	170
<i>Looking Back and Looking Forward</i>	172
Chapter Eleven Choosing Sentence Patterns	173
Run-ons	173
Coordination	175
Punctuation for Coordination	175
Subordination	182
Punctuation and Placement for Subordination	184
Modification	186
Single-word Modifiers	186
Phrase Modifiers	195
Clause Modifiers	201
Review Questions	206
Writing Exercises	210
<i>Looking Back and Looking Forward</i>	212
Section Three Review <i>Refining Style</i>	213

Section Four *Editing* 215

Chapter Twelve **Errors in Structure** 217

- Editing Topic Sentences 217
 - Editing Unfocused Topics 218
 - Editing Split Focuses 219
 - Editing Unsupportable Focuses 221
 - Editing Overly Subjective Focuses 223
 - Editing Overly Complicated Focus 224
- Editing Primary Details 226
 - Editing Non-parallel Primary Details 226
 - Editing Off-focus Primary Details 229
 - Editing Redundant Primary Details 232
 - Editing Vague Primary Details 234
 - Editing Unsupportable Primary Details 236
- Editing Conclusions 238
- Review Questions 241
- Writing Exercises 242
 - Looking Back and Looking Forward* 242

Chapter Thirteen **Errors in Development** 243

- Editing Secondary Details 243
 - Editing Not Enough Secondary Details 243
 - Editing Underdeveloped Secondary Details 246
 - Editing Off-focus Secondary Details 249
 - Editing Repetitive Secondary Details 254
 - Editing Vague Secondary Details 257
- Review Questions 258
- Writing Exercises 259
 - Looking Back and Looking Forward* 259

Section Four Review *Editing* 260

Section Five *Writing Essays* 263

Chapter Fourteen **From Paragraph to Essay** 265

- Introductory Paragraphs 268
- Main Body Paragraphs 272

Concluding Paragraphs	273
Review Questions	276
Writing Exercises	277
<i>Looking Back and Looking Forward</i>	279

Chapter Fifteen **Expanding Secondary Details** 280

Expanded Details	280
Expanded Transitions	282
More Specific Details	283
Allusions	283
Results	283
Additional Examples	284
Anecdotes	290
Review Questions	291
Writing Exercises	292
<i>Looking Back and Looking Forward</i>	292

Chapter Sixteen **Summary** 293

Verb Tenses for Summary	299
Attribution Verbs	299
Non-attribution Verbs	299
Using Quotations in Summaries	300
Long Quotations	301
Summarizing a Movie in an Essay	302
Summarizing a Movie in a Single Paragraph	304
Summarizing a Movie in a Single Sentence	305
Review Questions	306
Writing Exercises	307
<i>Looking Back and Looking Forward</i>	308

Section Five Review *Writing Essays* 309

INDEX	311
-------	-----

A "STARTER" ESSAY



You may never have written an essay before, but writing one now will give you and your instructor a place for you to start the writing process. This essay that you are about to write will help your instructor find out what you know and what you need to learn about writing for college. In Chapter One, you will begin writing single paragraphs. After you learn the writing and editing skills in Chapters One through Thirteen, you will return to this "starter" essay and rewrite it, using all that you have learned about paragraphs and essays. When you do rewrite this essay for the Writing Exercises in Chapters Fourteen and Fifteen, you will be able to see how far you have progressed in your writing.

Although you may not fully understand the directions for writing this essay, the more you have to learn in this class, the greater the progress you will see in your writing when you work with this essay again in Chapters Fourteen and Fifteen, so try to have fun writing the essay.

DIRECTIONS: Write a four-paragraph essay about a good friend's or relative's most annoying habit. Think of a paragraph as a collection of sentences that are all about one idea.

Your first paragraph should introduce your friend or relative and his or her annoying habit, and your last paragraph should make a final statement about how annoying this habit is. Each of the two paragraphs between your introduction and conclusion should describe a different situation in which this annoying habit shows up. Writing this essay may take you an entire class period.

When you have finished writing your essay, reread it carefully. Make sure that there are no words missing so that all your sentences make sense. Trust your instincts: If a sentence "sounds" funny to you, try writing it a different way. Finally, if you think a word might be misspelled, look it up in a dictionary.

A VERY NECESSARY INTRODUCTION

Circle the item that doesn't belong in each list:

- | | | | | |
|---------------|------------|----------------|-------------|-----------|
| 1. fajitas | tablecloth | sushi | crepes | curry |
| 2. king | president | prime minister | dictator | Boy Scout |
| 3. crucifix | Islam | Shinto | Catholicism | Judaism |
| 4. carburetor | valves | plugs | stop sign | fan belt |
| 5. diamond | pearl | necklace | emerald | ruby |

How did you choose your answers? Did you think that a tablecloth is not a food, a Boy Scout is not the head of a government, a crucifix is not a religion, a stop sign is not part of a car, and a necklace is not a gemstone? In other words, did you see what the similar items in each list had in common so that you could eliminate the one that did not belong? The process you have just performed is **critical thinking**.

Critical Thinking: An Overview of the Writing Process

Suppose for a minute that you walk into your American history class on the first day of the semester and your professor hands you a course outline that says your semester grade will be based on three assignments: a midterm exam, a final exam, and a term paper on the Civil War. You are pretty sure you can learn the material for the two exams, but the paper has you worried. Do you

- drop the class?
- look for a *different* class section to transfer into?
- ask the instructor for an extra credit assignment to offset the term paper?
- use the critical thinking skills you will find in this book to write a term paper you can be proud of?

If you chose (d), you will have made the first of many good choices in the writing process. Thinking critically to make appropriate choices, as you did in the exercise above, is the basis of all good writing.

Choosing Your Topic

You must begin making choices as soon as you get an assignment. First you choose a topic. Then you **focus** on that topic. Focusing is a process of choosing what to leave out and what to keep in your paper. If, for example, your teacher has assigned a paper on the Civil War, you will realize when you do some reading that you cannot possibly write about the whole war because it is just too big a topic. Instead you could focus your paper on the causes of the Civil War, or on a battle, or on a hero. What other topics could you choose to focus on?

If you choose to write about a battle, you will should read about several battles before making your selection. You might ask yourself which one was the most exciting or which one made the biggest difference in the outcome of the war. What are some of the other reasons you might choose one battle over another? You should have a reason for your choice. This reason will help you stick with your topic rather than stray to other battles or even other topics, such as heroes. This is an example of focusing, or sticking with your topic.

Narrowing Your Focus

Once you have chosen your topic, the battle you will write about, you must repeat the process of focusing so that you can write about the parts of the battle in an organized way. You might write about the causes of the battle and then their effects, or you might concentrate on the weapons used, like cannons, muskets, bayonets, and sabers. What are some other parts of a battle you could write about? You must realize when you choose your parts which ones go together and which do not. For instance, you would not include a discussion of cannons if you have chosen to write about the causes of the battle. The choices you make about a topic and how to break it down will provide you with a plan for developing and later supporting your topic with examples.

Structuring Your Paragraphs and Essays

Every academic paper has a beginning, a middle, and an end. The beginning is an **introduction** to your topic, whether it is a single sentence or a whole paragraph. You write an introduction because your reader needs to know what your topic is and what you plan to say about it. The middle is the **main body** of your paper, whether it is several sentences or several paragraphs. You write a main body because your reader needs evidence that what you say in your introduction is true. The end of your paper is the **conclusion**, whether it is a single sentence or a whole paragraph. You write a conclusion because it is your last chance to convince your reader

why your topic is important. The introduction, main body, and conclusion are the **structure** of your essay.

Developing Your Topic

Since the main body of your paper is where you set out evidence to support your topic, you must develop that evidence adequately. You have a number of ways you can develop the details of your topic. For example, if the details you want to describe are weapons, you can make your description of the weapons come alive by emphasizing sights or sounds or smells, or you can accomplish the same thing by comparing an unfamiliar detail with something familiar. You might choose to compare the thickness of the smoke from all the cannons and muskets to the heavy smog that hangs over Los Angeles in summer. Will you make your descriptions suspenseful? shocking? sad? What your reader feels is the results of the words you choose and the way you put those words together in sentences. What else can you make your reader feel with your language choices? The details you choose provide the **development** of your topic.

Developing Your Style

As you develop your topic in the main body of your paper, the words you choose and the ways you put those words in sentences reflect your individual **style**. For example, if you were writing about the tremendous loss of life at the Battle of Gettysburg, you would write that many soldiers “died” or were “killed”; you would not write that many soldiers “croaked” or were “blown away” because these word choices are slang and do not belong in a college paper.

With practice, you will learn that all your various choices send you off in specific directions; therefore, you need to review your choices for *focus*, *structure*, *development*, and *style* all the way through the writing process to make sure you are continuing in the same direction because each choice affects others. If you change one part, you will need to change others as a result so that your paper will have unity. For example, after you’ve chosen to write about a particular battle in the Civil War, you might find yourself going into great detail about the life of a famous general in that battle. Then you must remind yourself that your focus is the battle, not the life of one of the heroes in that battle; however, if you are really more interested in a particular hero at that point, you can go back and change your focus to heroes.

Editing Your Writing

Writing is a process of discovery: discovering what you like, what you want to say about it, how you want to say it, and, finally, whether or not you have accomplished