

Book 5

**Mastering English
Grammar**

COMPOUND SENTENCES

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COMPOUND SENTENCES

Book 5 of the MASTERING ENGLISH GRAMMAR
Series

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Titles in the *Mastering English Grammar* Series

GENERAL INTRODUCTION: *MASTERING ENGLISH* GRAMMAR

The nine titles in the *Mastering English Grammar* series can be subdivided into three books on the parts of speech, three on sentence structure, and three on punctuation:

Parts of Speech

- Book 1: *Nouns and Adjectives*
- Book 2: *Verbs and Adverbs*
- Book 3: *Pronouns, Prepositions, and Conjunctions*

Sentence Structure

- Book 4: *Subjects and Verbs*
- Book 5: *Compound Sentences*
- Book 6: *Complex Sentences*

Punctuation

- Book 7: *Commas*
- Book 8: *Semicolons and Colons*
- Book 9: *Parentheses, Brackets, Dashes, Ellipses, Italics, and Hyphens*

What sets this series apart from other grammar books is that instead of trying to include all that can be said on the topic of grammar (the data-dump approach), it focuses on those concepts that promise a higher return on investment (ROI). In other words, as much as possible, the books in this series aim to translate the study of grammar into more competent reading and writing.

The term *generative* refers to a study of grammar or rhetoric that helps us achieve in writing what we wouldn't have been able to achieve otherwise. Generative grammar is grammar at its most practical—it's grammar we can use. Such generative material has been sprinkled throughout the pages of the

books in this series.

The nine books in this series constitute a writer's grammar. The *Mastering* that appears in the series title is not a reference to earning high scores on grammar quizzes; instead, it refers to increasing our ability to understand the texts of others and to formulate words, phrases, and clauses while writing. Ultimately, we will want to use the knowledge we gain to *generate* more complex structures as we write.

All nine books in this series contain exercises (called *Your Turn*), a book-ending *Test Questions* section, and answers to all exercise and test questions.

Ultimately, the aim of each title is to equip you with some knowledge and some practical skills to add to your arsenal of writing strategies.

E-Book Vs. Print

Because the nine titles in the series contain exercises and test questions, a discussion of the difference between an e-book and a print book is really a discussion of writing out answers vs. working out answers in our heads. The e-books in this series are designed to accommodate the limitations of e-readers. For example, to reduce scrolling, answers follow immediately upon the heels of questions. When access to reference material—like word lists, for example—is necessary, that material will reappear in those places where it is needed.

Print versions, on the other hand, leave room for writing out answers or marking up text. And in the print versions, the answers are in the back of the book.

INTRODUCTION TO BOOK 5: *COMPOUND SENTENCES*

Welcome to *Book 5: Compound Sentences*, a book that teaches four simple ways to join two sentences together.

Here is one common way to categorize sentences:

1. simple
2. compound
3. complex
4. compound-complex

This e-book is a study of the second of the four sentence types—the compound sentence.

In Book 4 of this series, we learned that sentences are built upon the backs of subjects and verbs. Here in Book 5 we take that understanding of what makes simple sentences and build upon it. We move from the simple sentence to the compound sentence:

- compound sentence = sentence + sentence

Let's look at some key terminology that will assist us as we wend our way through this study of compound sentences.

Coordination

To **coordinate** two sentences and to create a **compound sentence** are two ways of saying the same thing. The difference is that *coordination* describes the process and *compound sentence* describes the product. Here in this e-book the term *compound sentence* will appear frequently, much more so than the term *coordination*. Yet the two terms are inextricable. We create compound sentences through coordination; we coordinate to create compound sentences.

Independent Clause

A **clause** is a word group containing a subject and a verb. There are two types of clauses: those that can stand alone (***independent***) and those that cannot stand alone (***subordinate***), which we study in Book 6.

As we prepare for our study of compound sentences, we'll need to get comfortable with the term *independent clause* as a stand-in for the term *sentence*. Here's why:

- **sentence:** Two roads diverged in a yellow wood.
- **sentence:** I took the one less traveled by.
- **sentence:** [Two roads diverged in a yellow wood], and [I took the one less traveled by].

At times we'll be referring to a single sentence, as in the first two examples above; at times we'll be referring to two sentences combined, as in the third example above. And at times we'll be referring to the individual sentences found within a joined pair—such as the left-hand side and the right-hand side of the third example above.

This is where the term *independent clause* steps in to provide some clarity.

- **independent clause:** Two roads diverged in a yellow wood.
- **independent clause:** I took the one less traveled by.
- **compound sentence:** [Two roads diverged in a yellow wood], and [I took the one less traveled by].
- **compound sentence:** [left-hand clause], and [right-hand clause].

By throwing in the modifiers *left-hand* and *right-hand*, we gain some clarity about what it is we are referring to as we discuss the sentences we will encounter.

However, as we progress through this ebook, never forget—not even for a second—that an independent clause *is* a sentence.

Now that we've established some terminology, one last item before we plunge ahead:

- independent clause + independent clause = compound sentence

The formula above is our formula for compound sentences. But what about the plus sign? What can be placed between two independent clauses to join the two clauses into a single compound sentence?

There are four possibilities:

1. a comma and a coordinating conjunction

2. a semicolon, a conjunctive adverb, and a comma
3. a semicolon
4. a colon

In the lessons that follow, we will be studying these four methods of creating compound sentences.

Apply Your Learning

There will be much to learn in the pages ahead. But this book will not be truly beneficial unless it translates into more skillful reading and writing. So in addition to studying the lessons in this book, try to notice when the teachings found in this book match the sentence structures you encounter in the reading you do elsewhere. And most importantly, start applying the sentence structures described in the book. Each time you sit down to write, push yourself by adorning your own writing with some of the patterns and devices you will learn about in the following chapters.

Lesson 1: Using Coordinating Conjunctions to Create Compound Sentences

Let's begin with method 1—the **comma** and the **coordinating conjunction**. There are seven coordinating conjunctions, and the mnemonic device for memorizing them is FANBOYS:

- For
- And
- Nor
- **B**ut
- Or
- Yet
- **S**o

Each of these coordinating conjunctions will get its moment in the sun. In the Your Turn that follows, we'll begin with the two most commonly used coordinating conjunctions: *and* and *but*.

YOUR TURN 1

For each of the following, determine whether *and* or *but* should be placed in the blank to join the two independent clauses. (Also, note the comma to the left of the blank.)

1. The dog found a bone, ____ the cat found a catnip mouse.
2. The dog found a bone, ____ he would not share it with the other dogs.
3. Marigold waved her stalk of grass, ____ all that she asked for came to pass.
4. Marigold waved her stalk of grass, ____ the wind blew the stalk from her hand.
5. The Jabberwock has jaws that bite, ____ you needn't be afraid.
5. The Jabberwock has jaws that bite, ____ he has claws that catch.

ANSWERS 1

1. The dog found a bone, **and** the cat found a catnip mouse.
2. The dog found a bone, **but** he would not share it with the other dogs.
3. Marigold waved her stalk of grass, **and** all that she asked for came to pass.
4. Marigold waved her stalk of grass, **but** the wind blew the stalk from her hand.
5. The Jabberwock has jaws that bite, **but** you needn't be afraid.
5. The Jabberwock has jaws that bite, **and** he has claws that catch.

Lesson 2: The Five Lesser-Used Coordinating Conjunctions

In Lesson 1, we were introduced to the seven coordinating conjunctions (the FANBOYS words), and we practiced using *and* and *but*. Here in lesson 2 we will look at the other five coordinating conjunctions.

YET

In most cases, *yet* and *but* can be substituted for one another. *Yet* provides a more elevated, elegant sound, but it gets used less frequently than *but*. As we write, we might try to notice those moments when we automatically reach for *but*. In some of these instances, inserting *yet* in the place of *but* will serve nicely.

YOUR TURN 2

Here is a chance to practice using *yet* instead of *but*. As you read the following sentences, replace *but* with *yet*. As you do, savor the results.

1. We like to believe that our time here is limitless, but the people of my time are passing away.
2. Much is forgotten, but they will recall the words they've spoken to one another.
3. Santa thinks he is unseen, but the cats are watching.

ANSWERS 2

1. We like to believe that our time here is limitless, yet the people of my time are passing away.
2. Much is forgotten, yet they will recall the words they've spoken to one another.
3. Santa thinks he is unseen, yet the cats are watching.

FOR

For means *because*. Do not confuse the conjunction *for* with the preposition *for*.

- The beans are for the canned foods drive. [*Here, “for” is a preposition — “because the canned food drive” makes no sense.*]
- I brought a can of beans, for we were holding a canned foods drive. [*Here, “for” is a conjunction.*]

YOUR TURN (continued)

As you read the following sentences, replace *because* with a comma and *for*. As you do, savor the results.

4. Mimsy and Mary believed you because you seemed to speak the truth.
5. We were safe on the fifth floor because the flood reached only to the second.
5. Matt Talbot was considered a saint because he refrained from drink.

ANSWERS

4. Mimsy and Mary believed you, for you seemed to speak the truth.
5. We were safe on the fifth floor, for the flood only reached to the second.
5. Matt Talbot was considered a saint, for he refrained from drink.

SO

So is used when what is described in the first sentence *causes* what is described in the second sentence. *So* is a synonym for *therefore*.

YOUR TURN (continued)

As you read the following sentences, replace *therefore* with *so*. As you do, continue your savoring. (How to punctuate with *therefore* will be discussed in Lesson 4. For now, we'll cheat a bit.)

7. She took one of the six roses, therefore now there are five.
3. Clutch had no tolerance for mathematics, therefore he became a rodeo clown.
3. Karl appreciated masks, therefore he said he wanted to be Zorro.

ANSWERS

7. She took one of the six roses, so now there are five.
3. Clutch had no tolerance for mathematics, so he became a rodeo clown.
9. Karl appreciated masks, so he said he wanted to be Zorro.

NOR

Nor requires two conditions:

- A negation (a negative word like *not*) must appear to the left of the conjunction *nor*.
- A helping verb must follow *nor*.

Example: Catherine did not eat meat, nor did she eat Cheez Whiz.

In this example, the negative word *not* meets the first requirement, and the helping verb *did* meets the second requirement.

YOUR TURN (continued)

Revise the following three sentences so that they meet the two requirements of *nor*. To do this, you must supply a negative word to the left of *nor*; to the right of *nor* you will need to find the helping verb and move it to the position immediately to the right of *nor*.

0. I do want to be your shoebox, nor I do want to be your dairy cow.
1. Her friends were “enormously gifted,” nor they were “exceedingly bright.”
2. The housewife will busy herself with her evening care, nor the children will run to announce their father’s return.

ANSWERS

10. I do **not** want to be your shoebox, NOR **do** I want to be your dairy cow.
11. Her friends were **not** “enormously gifted,” NOR **were** they “exceedingly bright.”
12. The housewife will **not** busy herself with her evening care, NOR **will** the children run to announce their father’s return.

OR

Here is a sentence:

- **uncertainty:** Hugo is at the House of Pancakes, or he is on the autobahn.

When we read this sentence, we assume that the speaker does not really know where Hugo is. This sort of uncertainty is often present when two sentences are joined with the conjunction *or*.

Another related use of *or* is to indicate a cause-effect relationship. Here is an example:

- **cause-effect:** Charles must offer his poem for free, or it will be left out of the anthology.

In compound sentences created from *or*, we find two possibilities:

- The failure to perform the action of the left-hand clause *causes* the result described in the right-hand clause. [negative-positive]
- The performance of the left-hand clause *prevents* the result described in the right-hand clause from coming to pass. [positive-negative]

YOUR TURN (continued)

For each of the following sentences, decide whether *or* is expressing uncertainty or a cause-effect relationship. In the case of the cause-effect relationship, some consequence of acting or not acting will be described.

3. Elena had better hold tight to the string, or the balloon will float away.
4. It may have been in the shape of a baby's head, or it may have been in the shape of a snowflake.
5. She is Victoria Chang the poet, or she is Victoria Chang the track star.
6. You must do the Hokey Pokey, or you won't know what it's all about.
7. Colin needs to stop chasing flies along the screen, or people will think he's a lemur.

ANSWERS

13. Elena had better hold tight to the string, or the balloon will float away.
cause-effect [Not performing the action of the left-hand clause causes the action of the right-hand clause.]
14. It may have been in the shape of a baby's head, or it may have been in the shape of a snowflake. **uncertainty**
15. She is Victoria Chang the poet, or she is Victoria Chang the track star.
uncertainty
16. You must do the Hokey Pokey, or you won't know what it's all about.
cause-effect [Not performing the action of the left-hand clause causes the action of the right-hand clause.]
17. Colin needs to stop chasing flies along the screen, or people will think he's a lemur. **cause-effect** [Performing the action of the left-hand clause prevents the action of the right-hand clause.]

Lesson 3: Subjects and Verbs in Compound Sentences

Subjects and **verbs**—the topic of Book 4—are the foundations of sentences. But what happens to subjects and verbs when we move from simple to compound sentences?

Here are two independent clauses (sentences). The subjects are underlined; the verbs are boldfaced.

- The fishermen in the cold sea **would** not **harm** the whales.
- The man who is gathering salt **would look** at his hurt hands.

Note that each of these independent clauses contains its own subject and verb. Now let's turn these two clauses into a single compound sentence. We'll join them with a comma-plus-*and*.

- The fishermen in the cold sea **would** not **harm** the whales, AND the man who is gathering salt **would look** at his hurt hands.

Note that nothing has changed. From the example above, we draw this conclusion:

- Wherever two independent clauses (sentences) are joined together in a compound sentence, we will find two sets of subjects and verbs.

If we converted the example above to a **base sentence**—and included the conjunction *and*—our **base sentence** would look like this:

- **base sentence:** fishermen would harm AND man would look

Here is a second example:

- She **saw** nothing else saw all day long, FOR she **would bend** sidelong and **sing** a faery's song.

Note once again how each independent clause contains its own subject-verb combination. This time the two independent clauses are joined by the conjunction *for*. Our base sentence for the example above looks like this:

- **base sentence:** she saw FOR she would bend, sing

YOUR TURN 3

Determine the base sentences for each of the following. The first step is to identify the conjunction. (It will be the word after the comma.) Once you've identified the conjunction, you know that one subject-verb combination (base sentence) appears to the left and another appears to the right.

1. Everything is the same, yet everything is different.
2. I sit on the grass, but the future slowly disappears.
3. She would fly far away into the sky, or she would rest in the eaves with uncombed hair.
4. He wanted a job waiting tables, but you proclaimed his black dreadlocks unclean.

ANSWERS 3

1. Everything **is** the same, YET everything **is** different. [**base sentence:** *everything is YET everything is*]
2. I **sit** on the grass, BUT the future slowly **disappears**. [**base sentence:** *I sit BUT future disappears*]
3. She **would fly** far away into the sky, OR she **would rest** in the eaves with uncombed hair. [**base sentence:** *she would fly OR she would rest*]
4. He **wanted** a job waiting tables, BUT you **proclaimed** his black dreadlocks unclean. [**base sentence:** *he wanted BUT you proclaimed*]

Using Conjunctive Adverbs to Create Compound Sentences

Compound sentences take this pattern:

- independent clause + independent clause

The only variable is the plus sign—the adhesive used to join the two clauses into a single compound sentence. One type of adhesive is the coordinating conjunction. We looked at compound sentences created with coordinating conjunctions in Lessons 1–3. Here in Lesson 4 we’ll take a look at a second group of joining words: the **conjunctive adverbs**.

The coordinating conjunctions group contains only seven members (the FANBOYS words): *for, and, nor, but, or, yet, so*.

The conjunctive adverbs group is a much larger group. It includes the following:

- *accordingly, again, also, as a result, at last, at the same time, besides, consequently, conversely, earlier, even so, eventually, finally, first, for example, for instance, furthermore, hence, however, in addition, in fact, in like manner, in short, in the meantime, indeed, instead, later, likewise, meanwhile, moreover, namely, nevertheless, next, nonetheless, now, on the contrary, on the other hand, similarly, still, subsequently, that is, then, therefore, thus*

You may note that not only is this a much larger group of conjunctions, but the conjunctive adverbs group consists of many longer and more formal conjunctions than the teeny coordinating conjunctions.

Another difference between coordinating conjunctions and conjunctive adverbs lies in the punctuation conventions that accompany each. In the following sentence patterns, *IC* stands for *independent clause*, *CC* stands for *coordinating conjunction*, and *CA* stands for *conjunctive adverb*:

- *IC, CC IC (comma to the left of the coordinating conjunction)*
- *IC; CA, IC (semicolon to the left and comma to the right of the conjunctive adverb)*

When a conjunctive adverb joins two independent clauses, the standard convention is to place a semicolon to the left and a comma to the right of the conjunctive adverb.

Why do we punctuate the coordinating conjunction with a comma to the left and the conjunctive adverb with a semicolon to the left?

This difference is not arbitrary. We can see the fundamental difference between these two compound sentence types if we use brackets to group those elements that belong together. Study the following:

- [IC] [CC] [IC]

In this example, the coordinating conjunction sits neutrally between the left-hand and the right-hand independent clauses.

- [IC] [CA IC]

In this example, the conjunctive adverb attaches itself to the right-hand clause. Because the conjunctive adverb is actually a part of the right-hand clause, a semicolon is necessary to separate the two sentences.

- [IC] ; [CA IC]

Okay, back to conjunctive adverbs. Being a somewhat sizeable group of conjunctions, we can better study the conjunctive adverbs by dividing them into smaller, more manageable groups:

- conjunctive adverbs of **time**
- conjunctive adverbs of **similarity** and **difference**
- conjunctive adverbs of **examples** and **cause-and-effect**

Lesson 4: Conjunctive Adverbs of Time

We'll begin with relationships of time. Here are the conjunctive adverbs found in this category:

- *at last, at the same time, earlier, eventually, finally, first, in the meantime, later, meanwhile, next, now, subsequently* (which means *later*), *then*.

YOUR TURN 4

You are given six sentence pairs. Create compound sentences by joining the sentence pairs with a semicolon, a conjunctive adverb, and a comma. Try to use a variety of conjunctive adverbs. More than one correct answer is possible for each.

example: Lynne is counting the leaves on the poplar. She'll count the leaves on the birch trees. [*becomes ...*]

answer: Lynne is counting the leaves on the poplar; SUBSEQUENTLY, she'll count the leaves on the birch trees.

The list of conjunctive adverbs of time reappears here:

- *at last, at the same time, earlier, eventually, finally, first, in the meantime, later, meanwhile, next, now, subsequently* (which means *later*), *then*.

1. At present it is tragedy. It will turn into myth.
2. Earlier, there was a disturbance outside the motel. The parking lot is quiet.
3. I peered into the tiny hummingbird nest. The disturbed mother hovered just behind me.
4. The ice is beginning to thaw. People will emerge from their houses and begin walking the sidewalks.
5. The lone wolf makes his way through the ruined city. He lies down on the floor in the empty room where I sit.
5. We used to dream of living in the sky. We got older.

POSSIBLE ANSWERS 4

1. At present it is tragedy; EVENTUALLY, LATER, NEXT, SUBSEQUENTLY, it will turn into myth.
2. Earlier, there was a disturbance outside the motel; FINALLY, NOW, the parking lot is quiet.
3. I peered into the tiny hummingbird nest; AT THE SAME TIME, IN THE MEANTIME, MEANWHILE, the disturbed mother hovered just behind me.
4. The ice is beginning to thaw; EVENTUALLY, FINALLY, LATER, NEXT, NOW, SUBSEQUENTLY, people will emerge from their houses and begin walking the sidewalks.
5. The lone wolf makes his way through the ruined city; AT LAST, EVENTUALLY, FINALLY, NOW, SUBSEQUENTLY, he lies down on the floor in the empty room where I sit.
5. We used to dream of living in the sky; EVENTUALLY, FINALLY, THEN, we got older.

Lesson 5: Conjunctive Adverbs of Similarity and Difference

Conjunctive adverbs (as do all conjunctions) show relationships between two or more parts. When used in the creation of a compound sentences, conjunctive adverbs show the relationship between the left-hand clause and the right-hand clause. Of all the relationships that might be shown, **similarity** and **difference** are among the most fundamental.

The simplest examples we have of showing similarity and difference are found in the coordinating conjunctions *and* and *but*. With *and*, the right-hand clause agrees with the left-hand clause, then extends the idea by adding something similar. *And* says “that first idea is true and, in a similar way, this next idea is also true.”

But takes issue with what the left-hand clause says. It wants to disagree with or provide an exception to the left-hand clause. At the very least, *but* is saying “if what the left-hand clause says is true, then the information in the right-hand clause is surprising or unexpected.”

Here are the conjunctive adverbs that show similarity (like *and*) and difference (like *but*).

The right-hand clause expresses SIMILARITY with the left-hand clause:

- *again, also, besides, furthermore, in addition, in fact, in like manner, indeed, likewise, moreover, similarly*

The right-hand clause expresses DIFFERENCE with the left-hand clause:

- *conversely, even so, however, instead, nevertheless, nonetheless, on the contrary, on the other hand, still*

YOUR TURN 5

Below, you are given six sentence pairs. Create compound sentences by joining the sentence pairs with a semicolon, a conjunctive adverb, and a comma. Try to use a variety of conjunctive adverbs. For three of the sentences, choose from the similarity category; for the other three, choose from the difference category.

Here are the conjunctive adverbs of similarity and difference:

- **similarity:** *again, also, besides, furthermore, in addition, in fact, in like manner, indeed, likewise, moreover, similarly*
- **difference:** *conversely, even so, however, instead, nevertheless, nonetheless, on the contrary, on the other hand, still*

1. A tambourine is nothing more than a hip shake. Few musicians know how to play the instrument properly.
2. Most people return to where they came from. Some do nothing else.
3. The yellow daybreak brings with it a frost-like dew. The patient flowers refuse to open.
4. Reeds dance in the eastwind, rattling. The warblers sit still and silent.
5. The black root has cracked the jail walls. The walls continue to stand.
5. Now is the time of year when bees are wild and eccentric. The butterflies flit about even more energetically than usual.

ANSWERS 5

1. **(difference)** A tambourine is nothing more than a hip shake; EVEN SO, HOWEVER, NEVERTHELESS, NONETHELESS, ON THE OTHER HAND, STILL, few musicians know how to play the instrument properly.
2. **(similarity)** Most people return to where they came from; FURTHERMORE, IN FACT, INDEED, some do nothing else.
3. **(similarity)** The yellow daybreak brings with it a frost-like dew; FURTHERMORE, IN ADDITION, LIKEWISE, MOREOVER, the patient flowers refuse to open.
4. **(difference)** Reeds dance in the eastwind, rattling; CONVERSELY, EVEN SO, HOWEVER, NEVERTHELESS, NONETHELESS, ON THE OTHER HAND, STILL, the warblers sit still and silent.
5. **(difference)** The black root has cracked the jail walls; EVEN SO, HOWEVER, NEVERTHELESS, NONETHELESS, STILL, the walls continue to stand.
5. **(similarity)** Now is the time of year when bees are wild and eccentric; ALSO, FURTHERMORE, IN ADDITION, IN LIKE MANNER, LIKEWISE, MOREOVER, SIMILARLY, the butterflies flit about even more energetically than usual.

Lesson 6: Conjunctive Adverbs of Examples and Cause-and-Effect

So far we have practiced using conjunctive adverbs that show relationships of time and conjunctive adverbs that show relationships of similarity and difference. We will now visit our last two categories of conjunctive adverbs: **examples** and **cause-and-effect**.

Here is an example of providing an example:

- **left-hand clause:** I have had several strange dreams.
- **possible conjunctive adverbs:** *for example, for instance, in short, namely, that is*
- **right-hand clause:** I was standing alone on a stage and the closing curtain would not drop. [*This clause provides an **example** of a strange dream.*]

Here is an example of cause-and-effect:

- **left-hand clause:** I was standing alone on a stage and the final curtain would not drop.
- **possible conjunctive adverbs:** *accordingly, as a result, consequently, hence, therefore, thus*
- **right-hand clause:** The audience looked confusedly at one another. [*The curtain's not dropping **causes** the audience's confusion.*]

YOUR TURN 6

You are given six sentence pairs. Create compound sentences by joining each pair with a semicolon, a conjunctive adverb, and a comma. Try to use a variety of conjunctive adverbs. For three of the sentences, choose from the *examples* category; for the other three, choose from the *cause-and-effect* category.

Here are the conjunctive adverbs of *examples* and *cause-and-effect*:

- **examples:** *for example, for instance, in short, namely, that is*
 - **cause and effect:** *accordingly, as a result, consequently, hence, therefore, thus*
1. We have been thinking of plans for toughening you up. We thought of sending you to the middle of the desert.
 2. The people admire your nobility of spirit. They believe you are the one to save them from their despair.
 3. At the present time the hangman is away. There is a way of escape.
 4. You can change the world for the better. You can shake hands with paupers and treat them as men.
 5. I have learned to make do with what I have. I have eaten pancakes with that clear corn syrup on them because there was no maple syrup.
 5. The bells toll the close of day. The plowman drops his plow and begins his journey homeward.

ANSWERS 6

1. **(examples)** We have been thinking of plans for toughening you up; FOR EXAMPLE, FOR INSTANCE, IN SHORT, NAMELY, THAT IS, we have thought of sending you to the middle of the desert.
2. **(cause-and-effect)** The people admire your nobility of spirit; ACCORDINGLY, AS A RESULT, CONSEQUENTLY, HENCE, THEREFORE, THUS, they believe you are the one to save them from their despair.
3. **(cause-and-effect)** At the present time the hangman is away; ACCORDINGLY, AS A RESULT, CONSEQUENTLY, HENCE, THEREFORE, THUS, there is a way of escape.
4. **(examples)** You can change the world for the better; FOR EXAMPLE, FOR INSTANCE, IN SHORT, NAMELY, THAT IS, you can shake hands with paupers and treat them as men.
5. **(examples)** I have learned to make do with what I have; FOR EXAMPLE, FOR INSTANCE, IN SHORT, NAMELY, THAT IS, I have eaten pancakes with that clear corn syrup on them because there was no maple syrup.
5. **(cause-and-effect)** The bells toll the close of day; ACCORDINGLY, AS A RESULT, CONSEQUENTLY, HENCE, THEREFORE, THUS, the plowman drops his plow and begins his journey homeward.

Lesson 7: Using Semicolons (;) to Create Compound Sentences

Compound sentences take this pattern:

- independent clause + independent clause

We have learned that this act of coordinating can be achieved by replacing the plus sign with a coordinating conjunction or a conjunctive adverb.

The final two methods for joining our two clauses are the **semicolon** and the **colon**. Each of these punctuation marks can do the work of coordinating two clauses—without the assistance of a conjunction.

- independent clause [;] independent clause
- independent clause [:] independent clause

We'll turn our attention first to the semicolon. There is one basic rule governing the use of semicolons to create compound sentences: *Use a semicolon between two closely related sentences.*

And to avoid using the semicolon incorrectly, remember this important rule:

- A semicolon can substitute for a period; it cannot substitute for a comma.

Consider this: A semicolon is more-or-less the equivalent of a period. Yet few people use semicolons in their writing. Think of the last thousand times you came to the end of a sentence (or independent clause). How many times did you reach for a period? A semicolon? For many people, the answers are *a thousand* and *zero*.

So the goal here is twofold: on one hand, we hope to gain a solid understanding of how to use semicolons; but we also want to gain a little appreciation for this humble little mark. And the same is true of the colon, which we'll study in the Lesson 8.

YOUR TURN 7

The goal of this Your Turn is to entice you into a change of identity. Beginning now, you are no longer content to eke out a semicolonless existence. You are now free to become the person you were meant to be—a user of semicolons.

Below, you will find five sentence pairs. Each sentence pair is trapped in its humdrum existence of being separated by a period and a capital letter. As you read, imagine yourself converting the period to a semicolon and converting the following capital letter to a lower-case letter.

humdrum: The people are wearing too many clothes. They are thinking too few things.

the new you: The people are wearing too many clothes; they are thinking too few things.

1. The wall paper is the real center of attention. **T**he figures serve as mere background music.
2. One contemplates his apple juice. **A**nother drinks it.
3. That rainbow is loud. **I**ts beauty can make a person faint.
4. A white road crosses the motionless storm. **C**ockroaches cross the deck.
5. I had mastered myself. **I** had found clarity and power.

ANSWERS 7

1. The wall paper is the real center of attention; **t**he figures serve as mere background music.
2. One contemplates his apple juice; **a**nother drinks it.
3. That rainbow is loud; **i**ts beauty can make a person faint.
4. A white road crosses the motionless storm; **c**ockroaches cross the deck.
5. I had mastered myself; **I** had found clarity and power. [*Here, of course, the capital "I" remains a capital letter.*]

Lesson 8: Subjects and Verbs in Compound Sentences Created from Conjunctive Adverbs and Semicolons

While joining clauses together, we should strive to be consciously aware that we are, in fact, joining clauses. The best way to maintain awareness of our clauses is to be aware of the subjects and verbs on which our clauses are built.

We'll start with two independent clauses. The subjects and verbs in each are marked.

- Jacob **sold** his house and his library.
- He **packed** the trunk of his car with his few remaining things.

If we take the conjunctive adverb *finally* and drop it between a semicolon and a comma, we can join these two independent clauses into a compound sentence:

- Jacob **sold** his house and his library; FINALLY, he **packed** the trunk of his car with his few remaining things.

And if we join the two clauses with a semicolon only—leaving out the conjunctive adverb—our subjects and verbs remain the same:

- Jacob **sold** his house and his library; he **packed** the trunk of his car with his few remaining things.

The base sentences for these two compound sentences look like this:

- [**base sentence:** *Jacob sold* FINALLY *he parted*]
- [**base sentence:** *Jacob sold*; *he parted*]

Note: The tools for joining the clauses might change, but the subjects and verbs in the independent clauses do not.

YOUR TURN 8

Determine the base sentences (the subjects and verbs) for each of the following.

The first step is to identify the spot where the joining takes place—either by conjunctive adverb or by semicolon alone. Once we've identified this key location, we know that one subject-verb combination appears to the left and another appears to the right.

Note: This Your Turn assumes some prior skill with identifying subjects and verbs, a skill taught in Book 4 of this series.

1. In her right hand she held a scale; in her left hand she held a sword.
2. Umberto has been invited to the White House; however, to his regret, he must decline to attend.
3. Like a felon, your path is dark; wormwood infects your foreign bread.
4. Some common things will be impossible for me; for example, I will not applaud at shows.
5. The socks were so beautiful; nevertheless, I resisted the sharp temptation to save them.

ANSWERS 8

1. In her right hand she **held** a scale; in her left hand she **held** a sword. [**base sentence:** *she held; she held*]
2. Umberto **has been invited** to the White House; HOWEVER, to his regret, he **must decline** to attend. [**base sentence:** *Umberto has been invited HOWEVER he must decline*]
3. Like a felon, your path **is** dark; wormwood **infects** your foreign bread. [**base sentence:** *path is; wormwood infects*]
4. Some common things **will be** impossible for me; FOR EXAMPLE, I **will** not **applaud** at shows. [**base sentence:** *things will be FOR EXAMPLE I will applaud*]
5. The socks **were** so beautiful; NEVERTHELESS, I **resisted** the sharp temptation to save them. [**base sentence:** *socks were NEVERTHELESS I resisted*]

Lesson 9: Semicolons Between Two Mirror-Image Sentences

Previously we learned that a semicolon can create a compound sentence by connecting two closely related sentences.

The idea of *closely related*, however, is a vague one. It is likely that any two sentences that appear in a sequence of sentences can be considered closely related. After all, if they weren't closely related, they probably wouldn't be adjacent to one another.

The idea of *closely related* leaves the judgment up to the writer. If you—as the writer—believe that two sentences are more closely related than normal, you are perfectly justified in joining them with a semicolon instead of separating them with a period and a capital letter.

However, there is a situation in which using a semicolon is more obligatory and far less a matter of subjective opinion. When two sentences share the same sentence pattern and some of the same words, the close relationship of those two sentences *demand*s a semicolon. We can call such sentences *mirror-image* sentences.

Example:

- The **past** is stacked up **behind** us; the **future** lies stacked up **before** us.

In the sentence above, the underlined words *the*, *stacked up*, and *us* are repeated verbatim; the boldfaced words *past/future* and *behind/before* are the flip-flopped words that lend such sentences their mirror-image quality.

Here are two more examples of mirror-image sentences:

- Pretend **you** don't owe **me** a thing; I'll pretend I don't owe **you** a thing.
- **Old** newspapers are **never** read **again**; **today's** newspapers are read **by many**.

YOUR TURN 9

This is a matching exercise. First you will be given four left-hand clauses. To each, match a mirror-image clause from the bulleted list below. Each pair of matching clauses would be joined by a semicolon.

left-hand clauses

1. Out of the bones of young men arises the lodgepole pine.
2. These hills are sandy.
3. Goya drew a pig on a wall.
4. I read the primrose and the sea and remember nothing.

right-hand (mirror-image) clauses

- I read Arcturus and the snow and remember everything.
- out of the bones of young women arises the alder.
- Picasso sketched a cow on the floor.
- these valleys are swampy.

ANSWERS 9

1. Out of the bones of young men arises the lodgepole pine; out of the bones of young women arises the alder.
2. These hills are sandy; these valleys are swampy.
3. Goya drew a pig on a wall; Picasso sketched a cow on the floor.
4. I read the primrose and the sea and remember nothing; I read Arcturus and the snow and remember everything.

Lesson 10: Using Colons (:) to Create Compound Sentences

When it comes to creating compound sentences, colons and semicolons share a similarity: in both cases, two independent clauses are being joined.

- **with a semicolon:** one clause; another clause
- **with a colon:** one clause: another clause

To understand the difference between the two, we must understand the relationship of the right-hand clause to the left-hand clause.

With the semicolon, the right-hand clause is on the same level as the left-hand clause. In fact, in many cases the two clauses can swap sides:

- Beth prefers the California grapes; Ann prefers the French grapes. [*can be rewritten ...*]
- Ann prefers the French grapes; Beth prefers the California grapes.

But with the **colon**, the two clauses are not interchangeable.

- Instead, the left-hand clause makes a **general** statement; the right-hand clause makes a **specific** statement.
- Or we might say that the right-hand clause explains what the left-hand clause has failed to explain.
- Or we might say that the left-hand clause leaves the reader with a question; the right-hand clause answers that question.

These are three ways of describing the clausal relationship when two independent clauses are joined by a colon.

Example:

- Kelev, the first dog, **tried to help** Adam and Eve: he **pointed** at the angels with his nose. (Note that we are not capitalizing after the colon.)

Study the example carefully and notice how the right-hand sentence fulfills all the requirements:

1. *Help* is a general idea; *pointed* is a specific example of *helping*.

2. The *pointed* on the right-hand side explains the *tried to help* on the left.
3. The reader wonders: *Tried to help by doing what?* The right-hand clause answers that question.

YOUR TURN 10

This is a matching exercise. First you will be given five left-hand clauses. To each, match a right-hand clause from the bulleted list below. Each pair of matching clauses would be joined by a colon.

Remember that a colon signals a relationship between the two clauses. This Your Turn is designed to help you grasp how that relationship works.

left-hand clauses

1. Amy worried about small details.
2. We can tell when night is approaching.
3. The stegosaurus was happy.
4. John Wayne was deeply tormented.
5. Her life was about to be changed forever.

right-hand clauses (first letters have been converted to lower-case letters)

- he had found some water in the drying riverbed.
- on this day Adrienne would read *The Turn of the Screw*.
- she wondered whether the fax machine should be placed so close to the shredder.
- the Comanches had abducted Natalie Wood.
- the laundromat lights have come on and a man in a suit is walking his dog.

ANSWERS 10

In all five of these answers, note how the right-hand clauses fills in the more specific details that the left-hand clause leaves out.

1. Amy worried about small details: she wondered whether the fax machine should be placed so close to the shredder.
2. We can tell when night is approaching: the laundromat lights have come on and a man in a suit is walking his dog.
3. The stegosaurus was happy: he had found some water in the drying riverbed.
4. John Wayne was deeply tormented: the Comanches had abducted Natalie Wood.
5. Her life was about to be changed forever: on this day Adrienne would read *The Turn of the Screw*.

Lesson 11: Error Correction

The *lesson* material for this lesson will appear in the Answers section to the Your Turn.

You will be given two matching exercises—a Group A and a Group B. For each group, match one error from the List of Errors to each sentence. Read the Answers sections for further explanation.

YOUR TURN 11

GROUP A: LIST OF ERRORS

1. A capital letter needs to be converted to a lower-case letter.
2. A colon needs to be added.
3. A comma needs to be added.
4. A semicolon and a comma need to be removed; a comma needs to be added.
5. A semicolon needs to be converted to a colon.

GROUP A: SENTENCES

1. Our heads were in the planets and our toes were tucked under carpets.
2. Remy was upset with the waiter he had forgotten to bring extra slices of lemon.
3. Stacy Harwood lives in Paris; but, she teaches at Thumbkin University.
4. The coffee cup is cracked; The creamer is missing its lid.
5. The people were despondent; they were unable to stop the coming war.

ANSWERS 11

1. Our heads were in the planets AND our toes were tucked under carpets.

Answer: **C**—A comma needs to be added.

In this compound sentence, two independent clauses are joined by the coordinating conjunction *and*. The convention is to place a comma to the left of *and*. (There are exceptions to this rule, however, as we'll learn in Lesson 18.)

2. Remy was upset with the waiter he had forgotten to bring extra slices of lemon.

Answer: **B**—A colon needs to be added.

Remy was upset with the waiter. Oh? Why was Remy upset? Please finish the thought. He had forgotten to bring extra slices of lemon. Ah, now I understand. Thank you, right-hand clause, for finishing the idea that the left-hand clause had left unfinished. Here, the relationship between the clauses is a colon relationship.

3. Stacy Harwood lives in Paris; BUT, she teaches at Thumbkin University.

Answer: **D**—A semicolon and a comma need to be removed; a comma needs to be added.

Here the conjunction *but* is punctuated as if it were a conjunctive adverb. Sorry, *but*, but all you get is a comma to the left.

4. The coffee cup is cracked; The creamer is missing its lid.

Answer: **A**—A capital letter needs to be converted to a lower-case letter.

We don't capitalize after a semicolon.

5. The people were despondent; they were unable to stop the coming war.

Answer: **E**—A semicolon needs to be converted to a colon.

The people were despondent. Oh? Why were they despondent? Please finish the thought. They were unable to stop the coming war. Ah, now I understand. Thank you, right-hand clause, for finishing the idea that the left-hand clause left unfinished. Here, the relationship between the clauses is a colon relationship.

GROUP B: LIST OF ERRORS

- A. A capital letter needs to be converted to a lower-case letter.
- B. A colon needs to be converted to a semicolon.
- C. A comma needs to be removed; a semicolon and a comma need to be added.
- D. A semicolon and a comma need to be added.
- E. A semicolon needs to be added.

GROUP B: SENTENCES

5. Some of the politicians have balanced the budget: others have balanced their checkbooks.
7. The tenor sings a cantata the alto sings an aria.
3. The woman seemed gloomy, however her ostrich feather hat was remarkable.
9. Today I am sick consequently I do not go out to the fields to work.
10. We see the evidence of winter: Our breath comes in puffs of smoke.

ANSWERS

5. **Some of the politicians have balanced the budget: others have balanced their checkbooks.**

Answer: **B**—A colon needs to be converted to a semicolon.

The words *have balanced* anchor this mirror-image sentence; the clauses on each side make a balanced pair. Use a semicolon.

7. **The tenor sings a cantata the alto sings an aria.**

Answer: **E**—A semicolon needs to be added.

Here, the pattern on each side of the mirror-image sentence is identical: *Somebody sings something*. Use a semicolon.

3. The woman seemed gloomy, HOWEVER her ostrich feather hat was remarkable.

Answer: **C**—A comma needs to be removed; a semicolon and a comma need to be added.

In this example, the conjunction *however* is wearing the much skimpier clothing of a coordinating conjunction—one comma only. However, this humble conjunctive adverb needs to be decked out in its rightful apparel—a semicolon and a comma.

9. Today I am sick CONSEQUENTLY I do not go out to the fields to work.

Answer: **D**—A semicolon and a comma need to be added.

Consequently is a conjunctive adverb and should get a semicolon and a colon.

10. We see the evidence of winter: **Q**ur breath comes in puffs of smoke.

Answer: **A**—A capital letter needs to be converted to a lower-case letter.

We don't (usually) capitalize after a semicolon.

Lesson 12: Composing with Coordinating Conjunctions

Let's give ourselves a pat on the back. We've made our first pass through the four methods of creating compound sentences:

- coordinating conjunctions
- conjunctive adverbs
- semicolons
- colons

The preceding eleven lessons are intended to provide a foundational (and maybe a bit more than foundational) understanding of what compound sentences are and how we form them. Beginning here in Lesson 10, we'll launch into a second pass through the world of compound sentences. Some of what we'll cover is review. But in addition to review, we'll visit a variety of compound-sentence based writing devices designed to improve our prose style.

YOUR TURN 12

In this Your Turn, you are given seven left-hand independent clauses. To each, add a coordinating conjunction and a right-hand clause that you create on your own. Your goal is to use each of the coordinating conjunctions once.

Note: One of the seven clauses below is especially designed to be used with *nor*; another is especially designed to be used with *or*.

Note: When you use *so*, make sure your right-hand clause makes sense with *so* and not with *so that*.

1. She shifted the grass-clippers from her right to her left hand, (complete the compound sentence by adding a coordinating conjunction [*for, and, nor, but, or, yet, so*] and a right-hand clause).
2. The blackbird perched upon the broken column, (complete the compound sentence by adding a coordinating conjunction [*for, and, nor, but, or, yet, so*] and a right-hand clause).
3. The potter rejected the pot, (complete the compound sentence by adding a coordinating conjunction [*for, and, nor, but, or, yet, so*] and a right-hand clause).
4. Old Jones did not make those chains, (complete the compound sentence by adding a coordinating conjunction [*for, and, nor, but, or, yet, so*] and a right-hand clause).
5. He may be out in back driving nails, (complete the compound sentence by adding a coordinating conjunction [*for, and, nor, but, or, yet, so*] and a right-hand clause).
5. He took off his tie and dark jacket, (complete the compound sentence by adding a coordinating conjunction [*for, and, nor, but, or, yet, so*] and a right-hand clause).
7. At the banquet all the Muses sang, (complete the compound sentence by adding a coordinating conjunction [*for, and, nor, but, or, yet, so*] and a right-hand clause).

POSSIBLE ANSWERS 12

Note: Number 4 is designed to be used with “nor”; number 5 is designed to be used with “or.”

1. She shifted the grass-clippers from her right to her left hand, **FOR her right hand was getting tired.**
2. The blackbird perched upon the broken column, **AND the cardinal perched upon the weather vane.**
3. The potter rejected the pot, **YET the pot was in perfectly good condition.**
4. Old Jones did not make those chains, **NOR did he make the case they came in.**
5. He may be out in back driving nails, **OR he may be in the basement playing ping pong.**
5. He took off his tie and dark jacket, **BUT still no one recognized who he was.**
7. At the banquet all the Muses sang, so **the people could not help but applaud.**

Lesson 13: Composing with Conjunctive Adverbs

Once again we will try our hand at composing clauses. This time the clauses we create will complete the logical relationships named by conjunctive adverbs. For example, given a conjunctive adverb like *consequently*, we would need to compose a clause that completes a cause-effect relationship. This exercise is also intended to make us more likely to incorporate the use of conjunctive adverbs into our writing.

YOUR TURN 13

Each of the following sentences will serve as a left-hand independent clause. The semicolon has already been added. To each, add a conjunctive adverb, a comma, and a right-hand clause that you create yourself. The right-hand clause must be an independent clause capable of standing alone as a sentence.

Try to use each conjunctive adverb once.

Note: Don't place a comma after *then* or *thus*.

Note: *Thus* is a synonym for *therefore*.

1. It was a time of peace; (complete the compound sentence by adding a conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).
2. The mist blocked the sunshine; (complete the compound sentence by adding a conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).
3. These smoky houses are poorly constructed; (complete the compound sentence by adding a conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).
4. The sea is calm tonight; (complete the compound sentence by adding a

conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).

5. We decided that flowers should appear in your painting; (complete the compound sentence by adding a conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).
5. They were as silent as one mounting a stair; (complete the compound sentence by adding a conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).
7. We laid stone upon stone; (complete the compound sentence by adding a conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).
3. The heat radiated from the elm branches; (complete the compound sentence by adding a conjunctive adverb [*consequently, for example, furthermore, however, nevertheless, then, therefore, thus*], a comma, and a right-hand clause).

POSSIBLE ANSWERS 13

1. It was a time of peace; **NEVERTHELESS**, a certain uneasiness hung in the air.
2. The mist blocked the sunshine; **THUS** the temperature dropped 20 degrees.
3. These smoky houses are poorly constructed; **FOR EXAMPLE**, the doors don't stay shut.
4. The sea is calm tonight; **HOWEVER**, tomorrow the waves will be breaking against the cliffs.
5. We decided that flowers should appear in your painting; **FURTHERMORE**, a little toad appearing toward the bottom would work wonders.
5. They were as silent as one mounting a stair; **CONSEQUENTLY**, we knew something was wrong.
7. We laid stone upon stone; **THEN** someone came along and knocked the stones over.
3. The heat radiated from the elm branches; **THEREFORE**, the temperature rose 20 degrees.

Lesson 14: Composing with Semicolons and Colons

In Lesson 10 we composed clauses to complete compound sentences created from coordinating conjunctions. In Lesson 11 we composed clauses to complete compound sentences created from conjunctive adverbs. Here in Lesson 12 we'll complete our composing work by composing right-hand clauses to follow semicolons and colons.

SEMICOLONS

Below, you are given four sentences. Each will serve as your left-hand independent clause. The semicolon is already given to you. Your job is to continue exercising your prose generation muscles by creating right-hand clauses for each of the four.

Your right-hand sentences must be **mirror-image** sentences.

Mirror image sentences are actually quite simple. As we've seen, they tend to follow the pattern of *person A does this; person B does that* or *thing A does this; thing B does that*.

Here are some examples:

- Blackbirds stiffly strut across fields; bluebirds remain perched in the branches.
- To me, the doctor gave a shot; to you, she gave medicine.
- Buster uttered a false promise; Jarvis uttered a promise he would keep.

YOUR TURN 14

1. Auburn learned how to read;
2. The Greeks prefer to eat their dessert first;
3. Bettina scored most of her points from the outside;
4. The rocks were found beneath the water;

POSSIBLE ANSWERS 14

1. Auburn learned how to read; Morgan learned how to write.
2. The Greeks prefer to eat their dessert first; the Romans prefer to eat their dessert last.
3. Bettina scored most of her points from the outside; Dorcas scored most of her points from the inside.
4. The rocks were found beneath the water; the sticks were found floating on the surface.

COLONS

Each of the four sentences below will serve as your left-hand independent clause. The colon is already given to you. Once again, generate right-hand clauses for each. Verify that your right-hand clause is, indeed, an independent clause (a complete sentence).

In each case, your right-hand clause should explain something that the left-hand clause leaves unexplained.

Here are some examples:

- The bluebirds remain perched in the branches: they fear the presence of a predator.
- The doctor seems to favor you: she gives me shots while she gives you medicine.
- Buster uttered a false promise: he claimed that he would put all Americans in a flying car.

YOUR TURN (continued)

5. People gave Coralee strange looks:
5. Darnella ran away from home:
7. We all covered our ears:
3. Our garden lay in ruins:

POSSIBLE ANSWERS

5. People gave Coralee strange looks: she had had her hair cut in the shape of a parrot.
5. Darnella ran away from home: she felt that no one appreciated her.
7. We all covered our ears: the harmonica and the tuba were playing in different keys.
3. Our garden lay in ruins: apparently a stampede of horses had come through while we lay sleeping.

Lesson 15: Beginning a Sentence with a Conjunction

Yes, it is permissible to begin a sentence with a conjunction; in fact, if the device is not overused, beginning sentences with conjunctions can add a little stylish flair to our writing.

The following examples show the difference between using a conjunction in a compound sentence and using a conjunction to begin a sentence:

With coordinating conjunctions:

- **a compound sentence:** Ants have no TVs, **and** they have no cholesterol problems.
- **two separate sentences:** Ants have no TVs. **And** they have no cholesterol problems.

With conjunctive adverbs:

- **a compound sentence:** Ants have no TVs; **therefore**, they have no cholesterol problems.
- **two separate sentences:** Ants have no TVs. **Therefore**, they have no cholesterol problems. (*Note that we retain the comma to the right of the conjunctive adverb.*)

In each pair, the second example is just as correct as the first sentence. However, the second example is no longer a compound sentence.

YOUR TURN 15

For numbers 1-4, convert the compound sentence to two separate sentences. The second of your two separate sentences will begin with a conjunction—either a coordinating conjunction or a conjunctive adverb.

Again, being an e-book, you will be performing these editing moves mentally rather than on a word processor or with paper and pencil. In number 1, for example, if you conjure up a mental image of the comma converting to a period and the lower-case “o” converting to a capital “O,” you’ve satisfied the requirements of the exercise.

1. Mr. Kehoe may be dancing on the dock, or he may be home asleep in his bed.
2. My son’s house was destroyed by a hurricane; consequently, he has decided to stay with us for a while.
3. The refrigerator is nearly empty; nevertheless, no one feels the slightest concern for tomorrow.
4. She wants to paint a wolf, but her only model is a diseased dog.

Now, in the following sentences, perform the opposite operation. Convert each sentence pair to a single compound sentence.

5. The poet Shelley wrote of the emancipation of women. In addition, he believed in the abolition of wealth and class.
5. The statue of Leonid Brezhnev stands in The Graveyard of Fallen Monuments. But its legs have fallen off.
7. None of us in the starship could locate Alpha Centaur. Nor did we find any aliens.
3. I wanted to learn of the forest at night. Therefore, I wrote a letter to an owl.

ANSWERS 15

1. Mr. Kehoe may be dancing on the dock. **Or** he may be home asleep in his bed.
2. My son's house was destroyed by a hurricane. **Consequently**, he has decided to stay with us for a while.
3. The refrigerator is nearly empty. **Nevertheless**, no one feels the slightest concern for tomorrow.
4. She wants to paint a wolf. **But** her only model is a diseased dog.

Numbers 5-8 represent the opposite operation.

5. The poet Shelley wrote of the emancipation of women; **in** addition, he believed in the abolition of wealth and class. [*the period becomes a semicolon*]
5. The statue of Leonid Brezhnev stands in The Graveyard of Fallen Monuments, **but** its legs have fallen off. [*the period becomes a comma*]
7. None of us in the starship could locate Alpha Centaur, **nor** did we find any aliens. [*the period becomes a comma*]
3. I wanted to learn of the forest at night; **therefore**, I wrote a letter to an owl. [*the period becomes a semicolon*]

Lesson 16: So Vs. So That

If this were a unit on complex sentences (the subject of Book 6 in this series), we would encounter the two-word subordinating conjunction *so that*. Because the subordinating conjunction *so that* frequently gets confused with the coordinating conjunction *so*, we need to understand the difference between the two conjunctions so that we can avoid confusing the two.

The problem arises because—due to indolence—*so that* is often written as *so*.

Examples:

- We were hoping to attract some bees **so THAT** our flowers would be pollinated.
- We were hoping to attract some bees **so** our flowers would be pollinated.

By studying the two sentences, we see that the two sentences are identical—except that in the second sentence the word *that* has been (improperly) left out.

Because of this tendency to reduce *so that* to *so*, each time we use the word *so*, we should pause and reflect. We should ask: “Do I mean to use *so*, or do I mean to use *so that*?” If we mean to use *so that*, we should do so. However, *so that* does not make a compound sentence and it receives no comma, as in the *bees* example above.

YOUR TURN 16

For each of the following, decide what should replace the blank. Either . . .

- a comma and *so*, or
- *so that* and no comma

1. We mixed a horse and a tiger ____ we could get a zebra.
2. It was among the best of words ____ Jennifer used it frequently.
3. The temperature reached 112 degrees ____ Lyn stayed in the shade.
4. They walked behind some trees ____ no one could hear their conversation.
5. Someone had filled the burlap sack with stones ____ it would be too heavy to lift.
5. Someone had filled the burlap sack with stones ____ it was too heavy to lift.

ANSWERS 16

1. We mixed a horse and a tiger so **THAT** we could get a zebra.
2. It was among the best of words, so Jennifer used it frequently.
3. The temperature reached 112 degrees, so Lyn stayed in the shade.
4. They walked behind some trees so **THAT** no one could hear their conversation.
5. Someone had filled the burlap sack with stones so **THAT** it would be too heavy to lift.
5. Someone had filled the burlap sack with stones, so it was too heavy to lift.

Lesson 17: Compound Sentences Versus Less-Than-Compound Sentences

Let's return to the simple pattern for compound sentences:

- independent clause + independent clause

For the most part, we've been focusing on what can replace the plus sign. But here in Lesson 15 we're going to look more closely at the *independent clause* on each side of the plus sign.

- If either the left-hand or the right-hand clause is not an independent clause (less than a complete sentence), that word group is not a compound sentence.

Examples:

- **compound sentence:** The wind **swings** past broken glass, and it **seethes** like a frightened cat.
- **less than a compound sentence:** The wind **swings** past broken glass and **seethes** like a frightened cat.

In the two example sentences, study the words that appear to the right of the conjunction *and*. In the first case we have a complete sentence (an independent clause): *it seethes like a frightened cat*. In the second case we have less than a complete sentence: *seethes like a frightened cat*.

Note also how the two sentences are punctuated differently: the compound sentence receives a comma, while the less-than-compound sentence receives no comma.

In reality, the *less-than* sentence is a compound verb (*wind swings and seethes*), not a compound sentence.

YOUR TURN 17

Convert each of the three following compound sentences to compound verbs. To do this, read the sentence with the comma and the right-hand subject removed. For example, in number 1 imagine the comma and the right-hand *I* being removed.

1. I grasped the tower like a cornstalk, and I snapped it from its roots of rock.
2. A quivering shadow of life-flame darkened the air, and it sputtered a last drop of blood.
3. The fisherman waded through slowly, and he ascended the other side.

Now in the next three sentences, reverse the process. In numbers 4-6 you will convert compound verbs to compound sentences. For example, in number 4 imagine a comma after *suits* and the pronoun *they* appearing between *and* and *broke*.

4. The dictators in our neighborhoods wore blue suits and broke our doors down.
5. Winter throws its great white shield on the ground and freezes the thin arms of the twisting branches.
5. I look out my window and see that dirty pair of boots in the yard.

ANSWERS 17

1. I **grasped** the tower like a cornstalk AND **snapped** it from its roots of rock.
(**compound verb**)
2. A quivering shadow of life-flame **darkened** the air AND **sputtered** a last drop of blood. (**compound verb**)
3. The fisherman **waded** through slowly AND **ascended** the other side.
(**compound verb**)
4. The dictators in our neighborhoods **wore** blue suits, AND they **broke** our doors down. (**compound sentence**)
5. Winter **throws** its great white shield on the ground, AND it **freezes** the thin arms of the twisting branches. (**compound sentence**)
5. I **look** out my window, AND I **see** that dirty pair of boots in the yard.
(**compound sentence**)

Lesson 18: The Short Conjunctive Adverb Exception

When a conjunctive adverb is used in the creation of a compound sentence, we conventionally place a semicolon to the left of the conjunctive adverb and a comma to the right.

In this lesson we will learn an exception to this rule.

- **the exception:** If the conjunctive adverb is a ***one-syllable*** conjunctive adverb, the comma is unnecessary.

There are only seven one-syllable conjunctive adverbs in our list of conjunctive adverbs; therefore, we can refine our exception to this more specific rule:

- Don't place a comma after these conjunctive adverbs: *first, hence, next, now, still, then, thus.*

(The “one-syllable” rule is more of a suggestion in the direction of a lighter punctuation style than a strict rule of grammar. If you were to retain the comma, life would go on.)

YOUR TURN 18

Edit (mentally) each of the following sentences according to the instructions given.

1. The mule will go no further; **THEREFORE**, we quit for the day. [Change the conjunctive adverb to ***hence***; drop the comma.]
2. First we learned some basic chords; **SUBSEQUENTLY**, we learned to play boogie-woogie. [Change the conjunctive adverb to ***next***; drop the comma.]
3. Jennifer had Jell-O for dinner; **CONSEQUENTLY**, she is still hungry. [Change the conjunctive adverb to ***thus***; drop the comma.]
4. They will stroll by the old-age home; **LATER**, they will look at some Studebakers. [Change the conjunctive adverb to ***then***; drop the comma.]

ANSWERS 18

1. The mule will go no further; **HENCE** we quit for the day.
2. First we learned some basic chords; **NEXT** we learned to play boogie-woogie.
3. Jennifer had Jell-O for dinner; **THUS** she is still hungry.
4. They will stroll by the old-age home; **THEN** they will look at some Studebakers.

Lesson 19: Moving Conjunctive Adverbs to the Right

When a conjunctive adverb joins two sentences to create a compound sentence, the standard position for that conjunctive adverb is between the left-hand and the right-hand clauses. However, that is not the only place where conjunctive adverbs can be placed. A certain degree of style and grace can be gained when we take our conjunctive adverbs and **slide them to the right**.

Examples:

- Adrienne dreamed of the country; **HOWEVER**, her house was situated fifty yards from the train tracks.
- Adrienne dreamed of the country; her house, **HOWEVER**, was situated fifty yards from the train tracks.

Note that, once our conjunctive adverb has slid to the right, we will need two commas—one on each side of it.

The same *sliding to the right* trick can also be accomplished with sentence-beginning conjunctive adverbs:

- Adrienne dreamed of the country. **HOWEVER**, her house was situated fifty yards from the train tracks.
- Adrienne dreamed of the country. Her house, **HOWEVER**, was situated fifty yards from the train tracks. (Again, note the two commas.)

Some points to consider:

- The *sliding to the right* trick works with a limited number of conjunctive adverbs.
- The *sliding to the right* trick is most commonly performed with *however*.
- When we do slide a conjunctive adverb to the right, we are looking for a place where the word will sound natural. That place will probably be just after a subject or an introductory phrase; here, our ear for language will guide us.

YOUR TURN 19

Revise each of the following compound sentences so that the conjunctive adverb is moved to a position to the right of its current position. Remember to mentally add a comma to each side of your conjunctive adverb.

1. Many people believe in quitting while they are ahead; FOR EXAMPLE, Guy Waterman climbed into the New Hampshire mountains to meet his death.
2. Dr. Rich was the most accomplished doctor at the V.A. hospital; HOWEVER, the other doctors resented his presence.
3. The chickens are circling in the sky above us; THEREFORE, the day has been darkened.
4. A soldier was carving *Kilroy was here* into a shattered wall; MEANWHILE, the war was raging across the murky continent.
5. A man's social status can be determined by his views on the grilled cheese sandwich; ON THE OTHER HAND, the tuna sandwich has little relevancy.

ANSWERS 19

1. Many people believe in quitting while they are ahead; Guy Waterman, **FOR EXAMPLE**, climbed into the New Hampshire mountains to meet his death.
2. Dr. Rich was the most accomplished doctor at the V.A. hospital; the other doctors, **HOWEVER**, resented his presence.
3. The chickens are circling in the sky above us; the day, **THEREFORE**, has been darkened.
4. A soldier was carving “Kilroy was here” into a shattered wall; the war, **MEANWHILE**, was raging across the murky continent.
5. A man’s social status can be determined by his views on the grilled cheese sandwich; the tuna sandwich, **ON THE OTHER HAND**, has little relevancy.

Lesson 20: Two Exceptions to Using a Comma

Normally, when two independent clauses (sentences) are joined by a coordinating conjunction, we place a comma before the coordinating conjunction. However, there are two exceptions to this rule. We can call these exceptions the *less-than exception* and the *more-than exception*.

In the following formulations, we'll abbreviate *independent clause* as *IC* and *coordinating conjunction* as *CC*.

Normally, we place a comma before the conjunction:

- **the normal way:** IC [,] CC IC

However, if the clauses are short and simple, we can eliminate the comma (less than normal punctuation):

- **the less-than exception:** IC [] CC IC

If the clauses are longer or contain one or more commas of their own, we “upgrade” the comma to a semicolon (more than normal punctuation):

- **the more-than exception:** IC [;] CC IC

Here are some examples demonstrating the three levels of punctuation. First, the *normal way*:

- The dregs gave the coffee a bitter taste [,] **and** the rattling of the plates unnerved me.

Now, the *less-than exception*:

- The coffee was awful [] **and** the restaurant was noisy.

Note the disappearance of the comma in the presence of two short, simple clauses.

Now, the *more-than exception*:

- The coffee, which I believe may have been brewed yesterday, was bitter [;] **and** the restaurant was noisy, dirty, and cold.

Note the commas in the two clauses, and note that the comma in front of *and* has been upgraded to a semicolon.

YOUR TURN 20

Edit the punctuation in the following sentences.

- In three of the sentences, the clauses are short and simple: for these, mentally remove the comma that customarily appears before the coordinating conjunction
 - In the other three sentences, the clauses are more complex and will likely contain commas of their own: for these, mentally change the comma before the coordinating conjunction to a semicolon.
1. When young, you toured with Nadia Boulanger through languages, continents, and festivals, **BUT** now that you are older, you are content to remain in your quiet apartment.
 2. I stand by my suitcase, **AND** I wait.
 3. The doors open, **AND** the customers stampede in.
 4. Joseph Conrad, who was Polish born, wrote *Heart of Darkness*, **BUT** as for Dale Evan's horse, we cannot recall its name.
 5. James passed the giant cairn of stones, just past the brook with its bridge of rope, **AND** he looked up at the huge, billowy clouds wafting above him.
 5. You could smell the rain, **AND** you could feel the leaves brightening.

ANSWERS 20

1. [**clauses have their own commas—convert the comma before the conjunction to a semicolon**] When young, you toured with Nadia Boulanger through languages, continents, and festivals; **BUT** now that you are older, you are content to remain in your quiet apartment.
2. [**clauses are short and simple—remove the comma**] I stand by my suitcase **AND** I wait.
3. [**clauses are short and simple—remove the comma**] The doors open **AND** the customers stampede in.
4. [**clauses have their own commas—convert the comma before the conjunction to a semicolon**] Joseph Conrad, who was Polish born, wrote *Heart of Darkness*; **BUT** as for Dale Evan's horse, we cannot recall its name.
5. [**clauses have their own commas—convert the comma before the conjunction to a semicolon**] James passed the giant cairn of stones, just past the brook with its bridge of rope; **AND** he looked up at the huge, billowy clouds wafting above him.
5. [**clauses are short and simple—remove the comma**] You could smell the rain **AND** you could feel the leaves brightening.

Lesson 21: Moving Between Types of Compound Sentences

Once you are familiar with the four ways to create compound sentences, you will be able to move fluently from one method to another.

For example, a compound sentence created with a coordinating conjunction .

..

- Blue mustangs race like rivers through the canyons, **AND** the cottonwoods close in around us.

... could also be written as a compound sentence created with a conjunctive adverb ...

- Blue mustangs race like rivers through the canyons; **FURTHERMORE**, the cottonwoods close in around us.

... or as a compound sentence created with a semicolon ...

- Blue mustangs race like rivers through the canyons; the cottonwoods close in around us.

YOUR TURN 21

Edit each of the following sentences according to the directions given. Also, decide on the appropriate punctuation for each.

1. My dog is old and ill, so he can only run free in his dreams. [*Change from two clauses joined by a coordinating conjunction to two sentences joined by a conjunctive adverb.*]

conjunctive adverbs: *accordingly, again, also, as a result, at last, at the same time, besides, consequently, conversely, earlier, even so, eventually, finally, first, for example, for instance, furthermore, hence, however, in addition, in fact, in like manner, in short, in the meantime, indeed, instead, later, likewise, meanwhile, moreover, namely, nevertheless, next, nonetheless, now, on the contrary, on the other hand, similarly, still, subsequently, that is, then, therefore, thus*

2. Today he lies on the rug, brought down by fleas, yet in dreams he is running free. [*Change from two clauses joined by a coordinating conjunction to two sentences joined by a semicolon.*]
3. My dog is a dismal sight, for he can do nothing more than lie on the rug, brought down by fleas. [*Change from two clauses joined by a coordinating conjunction to two sentences joined by a colon.*]
4. Now I understand why you are sad; eventually, the pumpkins will disappear and the tomatoes will wither. [*Change from two clauses joined by a conjunctive adverb to two sentences joined by a colon.*]
5. Today you are sad; eventually, the pumpkins will disappear and the tomatoes will wither. [*Change from two clauses joined by a conjunctive adverb to two sentences joined by a coordinating conjunction.*]

coordinating conjunctions: *for, and, nor, but, or, yet, so*

6. It is true that today I feel like a giant mouth; nevertheless, yesterday I felt like a giant ear. [*Change from two clauses joined by a conjunctive adverb to two sentences joined by a semicolon.*]
7. The ground opened up and swallowed the man: he had defied the gods. [*Change from two sentences joined by a colon to two sentences joined by*

a coordinating conjunction.]

coordinating conjunctions: *for, and, nor, but, or, yet, so*

3. The man disappeared into the ground; the woman disappeared into a white cloud. [*Change from two sentences joined by a semicolon to two sentences joined by a conjunctive adverb.*]

conjunctive adverbs: *accordingly, again, also, as a result, at last, at the same time, besides, consequently, conversely, earlier, even so, eventually, finally, first, for example, for instance, furthermore, hence, however, in addition, in fact, in like manner, in short, in the meantime, indeed, instead, later, likewise, meanwhile, moreover, namely, nevertheless, next, nonetheless, now, on the contrary, on the other hand, similarly, still, subsequently, that is, then, therefore, thus*

ANSWERS AND POSSIBLE ANSWERS 21

1. My dog is old and ill; **THEREFORE**, he can only run free in his dreams. [*comma + “so” has been converted to semicolon + “therefore” + comma*]
2. Today he lies on the rug, brought down by fleas; in dreams he is running free. [*comma + “yet” has been converted to a semicolon*]
3. My dog is a dismal sight: he can do nothing more than lie on the rug, brought down by fleas. [*comma + “for” has been converted to a colon*]
4. Now I understand why you are sad: the pumpkins will disappear and the tomatoes will wither. [*semicolon + “eventually” + comma has been converted to a colon*]
5. Today you are sad, **FOR** the pumpkins will disappear and the tomatoes will wither. [*semicolon + “eventually” + comma has been converted to comma + “for”*]
5. It is true that today I feel like a giant mouth; yesterday I felt like a giant ear. [*semicolon + “nevertheless” + comma has been converted to a semicolon*]
7. The ground opened up and swallowed the man, **FOR** he had defied the gods. [*the colon has been converted to comma + “for”*]
3. The man disappeared into the ground; **MOREOVER**, the woman disappeared into a white cloud. [*the semicolon has been converted to semicolon + “moreover” + comma*]

Compound Sentences Glossary of Terms

base sentence: A sentence reduced to its essentials only. The base sentence of a compound sentence includes subjects, verbs, and the joining conjunction (if there is one).

beginning sentences with conjunctions: Yes, go right ahead. There is no rule against this.

colon: (:) A punctuation mark that joins two clauses when the left-hand clause makes a general statement and the right-hand clause makes a specific statement or when the right-hand clause answers a question left unanswered by the left-hand clause.

compound sentence: Two sentences (independent clauses) joined by a comma and a coordinating conjunction; a semicolon, a conjunctive adverb, and a comma; a semicolon; or a colon.

conjunctive adverbs: *accordingly, again, also, as a result, at last, at the same time, besides, consequently, conversely, earlier, even so, eventually, finally, first, for example, for instance, furthermore, hence, however, in addition, in fact, in like manner, in short, in the meantime, indeed, instead, later, likewise, meanwhile, moreover, namely, nevertheless, next, nonetheless, now, on the contrary, on the other hand, similarly, still, subsequently, that is, then, therefore, thus*

coordinating conjunctions: *for, and, nor, but, or, yet, so*

coordination: The process of creating compound sentences.

FANBOYS: The mnemonic device that helps us recall the seven coordinating conjunctions.

independent clause: The same as a sentence. This term allows us to more easily discuss the parts of a compound sentence by referring to the *left-hand clause* or *right-hand clause*, for example.

mirror-image sentences: A pair of sentences that are similar in structure and

that share some of the same words. A pair of mirror-image sentences should be joined by a semicolon.

punctuating conjunctions: When joining clauses in compound sentences, coordinating conjunctions receive a comma to the left; conjunctive adverbs receive a semicolon to the left and a comma to the right.

punctuating exceptions-to-the-rule: (1) With one-syllable conjunctive adverbs (*first, hence, next, now, still, then, thus*), the comma to the right is unnecessary. (2) The *less-than* exception: If the clauses are short and simple, the comma to the left of the coordinating conjunction is unnecessary. (3) The *more-than* exception: If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon.

semicolon: (;) A punctuation mark that joins two closely related sentences.

slide to the right: Some conjunctive adverbs—*however* is the most notable—can be moved from the position between the two clauses to a position within the right-hand clause.

subjects and verbs: The building blocks of sentences. In compound sentences, we will find a subject and verb in each of the two clauses being joined.

time, similarity, difference, examples, cause-and-effect: Five categories—and functions—of conjunctive adverbs.

Test Questions

The Test Questions section contains thirty questions that test the following compound-sentence related skills:

- **composition:** questions 1–4
- **clause recognition:** questions 5–6
- **semicolon and colon use:** questions 7–10
- **error recognition:** questions 11–20
- **exceptions-to-the-rule recognition:** questions 21–30

TEST PART 1: Composition

coordinating conjunctions: *for, and, nor, but, or, yet, so*

conjunctive adverbs: *accordingly, again, also, as a result, at last, at the same time, besides, consequently, conversely, earlier, even so, eventually, finally, first, for example, for instance, furthermore, hence, however, in addition, in fact, in like manner, in short, in the meantime, indeed, instead, later, likewise, meanwhile, moreover, namely, nevertheless, next, nonetheless, now, on the contrary, on the other hand, similarly, still, subsequently, that is, then, therefore, thus*

1. Use *The geese are waddling toward the pond* as a left-hand clause. Create a compound sentence using a coordinating conjunction. If possible, try to create your sentence without scrolling to the word list above.
2. Use *The geese are waddling toward the pond* as a left-hand clause. Create a compound sentence using a conjunctive adverb. If possible, try to create your sentence without scrolling to the word list above.
3. Use *The geese are waddling toward the pond* as a left-hand clause. Create a compound sentence using a semicolon.
4. Use *The geese are waddling toward the pond* as a left-hand clause. Create a compound sentence using a colon.

POSSIBLE ANSWERS PART 1

1. **with a coordinating conjunction:** The geese are waddling toward the pond, **and** the pinwheels in the lawn are spinning.
2. **with a conjunctive adverb:** The geese are waddling toward the pond; **therefore**, they must be hungry.
3. **with a semicolon:** The geese are waddling toward the pond; the horses are galloping toward the barn.
4. **with a colon:** The geese are waddling toward the pond: they need to begin searching for food.

TEST PART 2: Clause Recognition

5. *Let us make ourselves visible, or we might disappear suddenly from the sidewalks of Calumet.* In the preceding sentence, the second independent clause begins with the word ____ and ends with the word ____.
5. *The heart of youth is so light, for on its hot brow there blows a wind of promise.* In the preceding sentence, the second independent clause begins with the word ____ and ends with the word ____.

ANSWERS PART 2

5. *Let us make ourselves visible, or [we might disappear suddenly from the sidewalks of **Calumet**].* In the preceding sentence, the second independent clause begins with the word **we** and ends with the word **Calumet**.
5. *The heart of youth is so light, for [on its hot brow there blows a wind of **promise**].* In the preceding sentence, the second independent clause begins with the word **on** and ends with the word **promise**.

TEST PART 3: Semicolon and Colon Use

7. *Cecelia enjoys lying on the sofa.* Suppose that this clause appears on the left side of a semicolon. Which of the following four choices would best appear to the right of the semicolon? Also, explain your choice.
- her sofa is especially comfortable
 - at night, however, she moves to her bed
 - she gets doubly comfortable when she wears her flannel pajamas
 - Wesley prefers exercising on the treadmill
8. *Norton climbed to the top of the stairs.* Suppose that this clause appears on the left side of a semicolon. Which of the following four choices would best appear to the right of the semicolon? Also, explain your choice.
- from there he could get a terrific view of the city
 - Elena crawled under the house
 - he began to get short of breath
 - he wanted to try out his new athletic shoes
9. *We are all finding it difficult to relax.* Suppose that this clause appears on the left side of a colon. Which of the following four choices would best appear to the right of the colon? Also, explain your choice.
- we have not been relaxed in days
 - the wind outside is blowing fiercely
 - Cecelia, however, seems to be quite relaxed
 - we are all finding it easy to tap our fingers nervously
10. *The doorbell rang.* Suppose that this clause appears on the left side of a colon. Which of the following four choices would best appear to the right of the colon? Also, explain your choice.
- startled, we all turned to face the door
 - I had planned to disconnect the doorbell, but had forgotten
 - the postman had a package to deliver
 - the teakettle whistled

ANSWERS PART 3

7. (D) Cecelia enjoys lying on the sofa; Wesley prefers exercising on the treadmill. [This choice gives us a mirror-image sentence.]
3. (B) Norton climbed to the top of the stairs; Elena crawled under the house. [This choice gives us a mirror-image sentence.]
9. (B) We are all finding it difficult to relax: the wind outside is blowing fiercely. [The fact that the wind is blowing fiercely **explains** why we are unable to relax.]
10. (C) Suddenly the doorbell rang: the postman had a package to deliver. [The fact that the postman had a package to deliver **explains** why the doorbell rang.]

TEST PART 4: Error Recognition I

1. *I was down by the river; You were knocking at the front door.*

The italicized sentence above demonstrates which of the errors listed below? Each answer gets used once.

- a. A comma belongs to the left of the coordinating conjunction.
- b. A comma is used, yet one of the clauses is not an independent clause.
- c. A semicolon is used, yet one of the clauses is not an independent clause.
- d. The writer has failed to distinguish between *so* and *so that*.
- e. We do not capitalize after a semicolon.

2. *She tiptoed down the hallway, so the children in their beds would not be disturbed.*

- a. A comma belongs to the left of the coordinating conjunction.
- b. A comma is used, yet one of the clauses is not an independent clause.
- c. A semicolon is used, yet one of the clauses is not an independent clause.
- d. The writer has failed to distinguish between *so* and *so that*.
- e. We do not capitalize after a semicolon.

3. *The barefoot people frolic in the flowers, and laugh as if tomorrow will never come.*

- a. A comma belongs to the left of the coordinating conjunction.
- b. A comma is used, yet one of the clauses is not an independent clause.
- c. A semicolon is used, yet one of the clauses is not an independent clause.
- d. The writer has failed to distinguish between *so* and *so that*.
- e. We do not capitalize after a semicolon.

4. *Happy Hooligan pulls up in his rusted green automobile; so we all go outside to greet him.*

- a. A comma belongs to the left of the coordinating conjunction.
- b. A comma is used, yet one of the clauses is not an independent clause.
- c. A semicolon is used, yet one of the clauses is not an independent clause.
- d. The writer has failed to distinguish between *so* and *so that*.

a. We do not capitalize after a semicolon.

15. *I was down by the river; hoping you would see me there.*

a. A comma belongs to the left of the coordinating conjunction.

b. A comma is used, yet one of the clauses is not an independent clause.

c. A semicolon is used, yet one of the clauses is not an independent clause.

d. The writer has failed to distinguish between *so* and *so that*.

e. We do not capitalize after a semicolon.

ANSWERS PART 4

1. *I was down by the river; You were knocking at the front door.*

(E) We do not capitalize after a semicolon.

2. *She tiptoed down the hallway, so the children in their beds would not be disturbed.*

(D) The writer has failed to distinguish between *so* and *so that*. [*She tiptoed down the hallway so that the children in their beds would not be disturbed.*]

3. *The barefoot people frolic in the flowers, and laugh as if tomorrow will never come.*

(B) A comma is used, yet one of the clauses is not an independent clause. [*Either remove the comma or add the subject “they” to the second clause: “and they laugh as if”*]

4. *Happy Hooligan pulls up in his rusted green automobile; so we all go outside to greet him.*

(A) A comma belongs to the left of the coordinating conjunction.

5. *I was down by the river; hoping you would see me there.*

(C) A semicolon is used, yet one of the clauses is not an independent clause. [*Because the right-hand word group is not a clause, the semicolon should be converted to a comma.*]

TEST PART 5: Error Recognition II

Each answer gets used once.

16. *The leaves wither, and hang heavily on the melodious boughs.*
- A comma belongs to the left of the coordinating conjunction.
 - A comma is used, yet one of the clauses is not an independent clause.
 - A semicolon is used, yet one of the clauses is not an independent clause.
 - The writer has failed to distinguish between *so* and *so that*.
 - We do not capitalize after a semicolon.
17. *Johnny dropped his plate on the kitchen floor; His mother hurried over to clean up the mess.*
- A comma belongs to the left of the coordinating conjunction.
 - A comma is used, yet one of the clauses is not an independent clause.
 - A semicolon is used, yet one of the clauses is not an independent clause.
 - The writer has failed to distinguish between *so* and *so that*.
 - We do not capitalize after a semicolon.
18. *As the express comes to a rapid halt; the passengers grasp the straps more tightly.*
- A comma belongs to the left of the coordinating conjunction.
 - A comma is used, yet one of the clauses is not an independent clause.
 - A semicolon is used, yet one of the clauses is not an independent clause.
 - The writer has failed to distinguish between *so* and *so that*.
 - We do not capitalize after a semicolon.
19. *You declined the presidential nomination, so you could retire to your farm.*
- A comma belongs to the left of the coordinating conjunction.
 - A comma is used, yet one of the clauses is not an independent clause.
 - A semicolon is used, yet one of the clauses is not an independent clause.
 - The writer has failed to distinguish between *so* and *so that*.
 - We do not capitalize after a semicolon.

20. *They are human; so they must have arms and veins and secrets.*
- a. A comma belongs to the left of the coordinating conjunction.
 - b. A comma is used, yet one of the clauses is not an independent clause.
 - c. A semicolon is used, yet one of the clauses is not an independent clause.
 - d. The writer has failed to distinguish between *so* and *so that*.
 - e. We do not capitalize after a semicolon.

ANSWERS PART 5

6. *The leaves wither, and hang heavily on the melodious boughs.*

(B) A comma is used, yet one of the clauses is not an independent clause. [Either remove the comma or add the subject “they” to the second clause: “and **they** hang heavily”]

7. *Johnny dropped his plate on the kitchen floor; His mother hurried over to clean up the mess.*

(E) We do not capitalize after a semicolon.

8. *As the express comes to a rapid halt; the passengers grasp the straps more tightly.*

(C) A semicolon is used, yet one of the clauses is not an independent clause. [Because the right-hand word group is not a clause, the semicolon should be converted to a comma.]

9. *You declined the presidential nomination, so you could retire to your farm.*

(D) The writer has failed to distinguish between *so* and *so that*. [You declined the presidential nomination **so that** you could retire to your farm.]

10. *They are human; so they must have arms and veins and secrets.*

(A) A comma belongs to the left of the coordinating conjunction.

TEST PART 6: Exceptions-to-the-Rule

Recognition I

1. *A soaring lament rose and rang silver like a bell; next I covered up my face and begged for mercy.*

The italicized sentence above demonstrates which of the exceptions-to-the-rule listed below? Each answer gets used once.

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

2. *He wouldn't have robbed a bird's nest. Furthermore, he would never bring a stork to harm.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

3. *Mr. Tuttle quit his job and he ran into the streets.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

24. *Out of nowhere, the colorful monster appears at Mildred's feet; yet her friends only scratch their heads, bend down, and stare in wonder.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
1. We can begin a sentence with a conjunction.
2. We can slide conjunctive adverbs to the right.

25. *Philosophers are not always rational; Kierkegaard, for example, would weep at the white color of the smooth flag-stones.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
1. We can begin a sentence with a conjunction.
2. We can slide conjunctive adverbs to the right.

ANSWERS PART 6

!1. *A soaring lament rose and rang silver like a bell; **next I** covered up my face and begged for mercy.*

(C) The comma after a one-syllable conjunctive adverb is unnecessary.

!2. *He wouldn't have robbed a bird's nest. **Furthermore**, he would never bring a stork to harm.*

(D) We can begin a sentence with a conjunction.

!3. *Mr. Tuttle quit his **job and** he ran into the streets.*

(B) If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).

!4. *Out of nowhere, the colorful monster appears at Mildred's feet; **yet** her friends only scratch their heads, bend down, and stare in wonder.*

(A) If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).

!5. *Philosophers are not always rational; **Kierkegaard, for example,** would weep at the white color of the smooth flag-stones.*

(E) We can slide conjunctive adverbs to the right.

TEST PART 7: Exceptions-to-the-Rule

Recognition II

Each answer gets used once.

!6. *The sun rose and the bells rang.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

!7. *My father returns on the darkest of nights; then he begins knocking wildly at the door.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

!8. *I crack two eggs into the cast-iron skillet. Yet they do not begin sizzling.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

!9. *We have been shaped by a single voice; we wake, therefore, to find*

ourselves already weeping.

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

30. *The sun rose, bringing a golden light to all that it shone upon; but David, still despondent over his lost love, could not appreciate the golden beauty.*

1. If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).
2. If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).
3. The comma after a one-syllable conjunctive adverb is unnecessary.
4. We can begin a sentence with a conjunction.
5. We can slide conjunctive adverbs to the right.

ANSWERS PART 7

26. *The sun **rose and** the bells rang.*

(B) If the two clauses are short and simple, we can eliminate the comma before the coordinating conjunction (the *less-than* exception).

27. *My father returns on the darkest of nights; **then he** begins knocking wildly at the door.*

(C) The comma after a one-syllable conjunctive adverb is unnecessary.

28. *I crack two eggs into the cast-iron skillet. **Yet** they do not begin sizzling.*

(D) We can begin a sentence with a conjunction.

29. *We have been shaped by a single voice; **we wake, therefore,** to find ourselves already weeping.*

(E) We can slide conjunctive adverbs to the right.

30. *The sun rose, bringing a golden light to all that it shone upon; **but** David, still despondent over his lost love, could not appreciate the golden beauty.*

(A) If the clauses have commas of their own, we upgrade the comma before the coordinating conjunction to a semicolon (the *more-than* exception).

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