

Book 3

**Mastering English
Grammar**

**PRONOUNS,
PREPOSITIONS,
AND
CONJUNCTIONS**

David Moeller

PRONOUNS, PREPOSITIONS, AND CONJUNCTIONS

Book 3 of the MASTERING ENGLISH GRAMMAR
Series

David Moeller

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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 3: *PRONOUNS, PREPOSITIONS, AND CONJUNCTIONS*

Welcome to *Book 3: Pronouns, Prepositions, and Conjunctions*, a book that teaches what we should know about the three categories of closed-class words.

There are eight traditional parts of speech. Five of the categories are open class: noun, verb, adjective, adverb, and interjection. In open-class categories, new words are frequently created. These words are often quite flexible; for example, many open-class words can appear in multiple parts-of-speech categories simply by taking on suffixes.

The three closed-class categories are *pronoun*, *preposition*, and *conjunction*—also known as the function words. The number of words in these categories is much smaller than the number of words in the open-class categories. Closed-class words—like pronouns—are designed to show relationships between words or sentence parts.

The goal of this book is to provide a close study of the words contained within the three closed-class categories, with a focus on those aspects that translate into writing improvement.

This e-book is comprised of five chapters—a chapter on pronouns, a chapter on prepositions, a chapter on conjunctions, a chapter on interjections (yes, we sneak them in here), and a chapter containing test questions based on the material in Chapters 1-4.

Chapters 1-3 are divided into lessons, numbered 1.1, 1.2, etc. Each lesson concludes with a *Your Turn*—a practice exercise with which you can check your learning. For easy reference, a Glossary of Terms appears at the end of Chapters 1-3.

And with that, let's begin our study of pronouns, prepositions, and conjunctions.

Chapter 1: Pronouns

Closed-class words—like pronouns—are designed to show relationships between words or sentence parts. Before launching into a study of pronouns, we should know that pronouns take **case** and **person**:

- the three **cases**: *subjective, objective, possessive*
- the three **persons**: *first, second, third*

We begin with the **first person**. The first person refers to ourselves—whether one of us or several of us. Moving outward, we come to ...

... the **second person**. The second person refers to an audience—one or more people listening to the words we speak or write. Moving outward, we come to ...

... the **third person**. The third person refers to others—those not present or those unaware of the words we speak or write.

- **first-person pronouns**: *I, me, mine, my, our, ours, us, we*
- **second-person pronouns**: *you, your, yours*
- **third-person pronouns**: *he, she, it, they, him, her, them, his, her, its, their, hers, theirs*

Here in Chapter 1 we'll learn about *antecedents*—pronouns cannot exist without them. We'll learn about subjective, objective, possessive, reflexive, and demonstrative pronouns.

We'll also learn that the writing errors that crop up in our writing more often than any other writing errors are pronoun related. Much of this chapter focuses on avoiding these common errors.

The lessons on avoiding pronoun errors might be among the most challenging in the ebook; however, once we learn to navigate safely through the various pronoun errors, our writing will gain an extra level of competency.

We conclude Chapter 1 with a glossary of key terms.

Lesson 1.1: Subjective and Objective Pronouns

There are several categories of pronouns. The two most basic categories are the **subjective**-case pronouns and the **objective**-case pronouns. Simply put, subjective words appear to the left of verbs (like subjects of sentences do) and objective words appear to the right of verbs.

Here is our test sentence:

- SUBJECT like(s) OBJECT
- _____ like(s) _____

Words that appear in the first blank are subjective; words that appear in the second blank are objective.

Here are the seven subjective and seven objective pronouns, listed in alphabetical order:

- *he, her, him, I, it, me, she, them, they, us, we, you*

Two pronouns—*it* and *you*—serve as both subjective and objective forms.

YOUR TURN 1.1

Use the test sentence (SUBJECT like(s) OBJECT) to determine whether the following pronouns are subjective or objective: *he, her, him, I, me, she, them, they, us, we*.

For convenience, use *it* or *you* in one of the two blanks, as needed. The first two have been done for you.

1. **He** likes you. *He* fits in the first blank; *he* is a subjective pronoun.
2. It likes **her**. *Her* fits in the second blank; *her* is a subjective pronoun.
3. *Him* fits in the [first/second] blank; *him* is [a subjective/an objective] pronoun.
4. *I* fits in the [first/second] blank; *I* is [a subjective/an objective] pronoun.
5. *Me* fits in the [first/second] blank; *me* is [a subjective/an objective] pronoun.
5. *She* fits in the [first/second] blank; *she* is [a subjective/an objective] pronoun.
7. *Them* fits in the [first/second] blank; *them* is [a subjective/an objective] pronoun.
3. *They* fits in the [first/second] blank; *they* is [a subjective/an objective] pronoun.
3. *Us* fits in the [first/second] blank; *us* is [a subjective/an objective] pronoun.
10. *We* fits in the [first/second] blank; *we* is [a subjective/an objective] pronoun.

ANSWERS 1.1

1. done
2. done
3. *Him* fits in the **second** blank; *him* is **an objective** pronoun.
4. *I* fits in the **first** blank; *I* is **a subjective** pronoun.
5. *Me* fits in the **second** blank; *me* is **an objective** pronoun.
6. *She* fits in the **first** blank; *she* is **a subjective** pronoun.
7. *Them* fits in the **second** blank; *them* is **an objective** pronoun.
8. *They* fits in the **first** blank; *they* is **a subjective** pronoun.
9. *Us* fits in the **second** blank; *us* is **an objective** pronoun.
10. *We* fits in the **first** blank; *we* is **a subjective** pronoun.

Lesson 1.2: Antecedents

- **Heathcliff** walked up the path. Heathcliff entered the house slowly and sat down by the hearth.

The two sentences above illustrate why pronouns exist. Without pronouns, we would have no choice but to continually repeat certain nouns (like *Heathcliff*) that are the focus of our sentences. But, thanks to pronouns, the constant repetition of nouns is not necessary:

- **Heathcliff** walked up the path. He entered the house slowly and sat down by the hearth.

The definition of **antecedent** is *something that comes before*. In the sentences above, *he* is the pronoun and *Heathcliff* is the antecedent: *Heathcliff* is the noun that came before, thus giving the pronoun *he* a word it can point to.

By giving pronouns something to point back to, antecedents allow pronouns to exist. However, there are a few exceptions to this rule:

Exception #1: It is possible for the antecedent to *follow* the pronoun:

- Because he was tired, **Heathcliff** entered the house slowly.

Exception #2: If we can assume that the antecedent is obvious, a pronoun might be used with no antecedent.

- The pronouns *I* and *me* refer to the writer of the text or possibly the voice or persona we hear speaking—no antecedent is necessary.
- The pronoun *you* refers to the reader—no antecedent is necessary.
- Sometimes the pronoun *we* refers to a finite number of people; the names of those people serve as the antecedent. At other times *we* is used to mean *all people in general*—in which case no antecedent is necessary.

Exception #3: The expletive *it*. In a sentence like *It is raining* or *It is obvious which direction we should take*, the pronoun *it* serves merely as a placeholder.

YOUR TURN 1.2

For each of the underlined pronouns below, identify the antecedent—the word or words the pronoun points to.

example: *Sleeves* will go ragged from rolling them up.

answer: The pronoun *they* points to the antecedent *sleeves*.

1. Oh, weep for Adonis for he is gone, where all things wise and fair descend in the undergrowth.
2. As ancient fables tell, love visited a Grecian maid, till she disturbed the sacred spell and woke to find her hopes betrayed.
3. They say the ice will hold, so there I go, forced to believe them by my act of trusting people, stepping out on it, and naturally it gaps open.
4. Ten-year-olds should stick with burning houses, car wrecks, ships going down. They should stick with earthbound, tangible disasters, arenas where they can be heroes.
5. I remember riding somewhere in a fast car with my brother and his friend Jack Brooks, and we were listening to *Layla and Other Love Songs* by Derek and the Dominos.

ANSWERS 1.2

1. Oh, weep for **Adonis** for he is gone, where all things wise and fair descend in the undergrowth. [*The pronoun “he” points to the antecedent “Adonis.”*]
2. As ancient fables tell, love visited a Grecian **maid**, till she disturbed the sacred spell and woke to find her hopes betrayed. [*The pronoun “she” points to the antecedent “maid.”*]
3. They say the **ice** will hold, so there I go, forced to believe them by my act of trusting people, stepping out on it, and naturally it gaps open. [*The pronoun “it” points to the antecedent “ice.”*]
4. **Ten-year-olds** should stick with burning houses, car wrecks, ships going down. They should stick with earthbound, tangible disasters, arenas where they can be heroes. [*The pronoun “they” points to the antecedent “ten-year-olds.”*]
5. **I** remember riding somewhere in a fast car with **my brother** and his friend **Jack Brooks**, and we were listening to *Layla and Other Love Songs* by Derek and the Dominos. [*The pronoun “we” points to the antecedents “I,” “my brother,” “Jack Brooks.”*]

Lesson 1.3: Possessive Adjectives and Possessive Pronouns

Review:

- the **subjective pronouns**: *I, you, he, she, it, they, we*
- the **objective pronouns**: *me, you, him, her, it, them, us*

Now we'll add a third and fourth group: the **possessive adjectives** and the **possessive pronouns**.

- the **possessive adjectives**: *my, your, his, her, its, their, our*
- the **possessive pronouns**: *mine, yours, his, hers, its, theirs, ours*

Both groups of pronouns show possession or ownership. The possessive adjectives, however, show ownership from the left side of a noun; the possessive pronouns do not.

- **possessive adjective**: *I have made your sacrifice.*

The possessive adjective *your* appears to the left of the noun *sacrifice* while showing ownership of that noun.

- **possessive pronoun**: *That sacrifice is yours.*

Note that, rather than existing alongside nouns, possessive pronouns do the true pronoun work of replacing nouns altogether:

- **Your sacrifice** is over there. (*your* is a possessive adjective)
- **Yours** is over there. (*yours* is a possessive pronoun)

Here, the possessive pronoun *yours* replaces the noun phrase *your sacrifice*.

Study these two examples:

- That horse is **their horse**. (*their* is a possessive adjective)
- That horse is **theirs**. (*theirs* is a possessive pronoun)

In the first example the possessive adjective *their* does the work of an adjective from the left side of the noun *horse*; in the second example the possessive pronoun *theirs* does the work of a pronoun by replacing the noun phrase *their horse*.

YOUR TURN 1.3

For each of the following sentences, determine whether the underlined word is a possessive adjective or a possessive pronoun. Do this by focusing on the word to the right of the underlined pronoun.

example: He feels more at home here in his DESERT. [*possessive adjective—focus on desert*]

example: His ARE the places where he feels more at home. [*possessive pronoun—focus on are*]

example: He feels that these places are his. [*possessive pronoun*]

answers: Focus on the word to the right of the pronoun. *Desert* is a noun, so the first *his* is a possessive adjective; *are* is not a noun, so the second *his* is a possessive pronoun; in the third example, there is no word to the right of the underlined pronoun, so the third *his* is a possessive pronoun.

1. This garland, these bracelets, and this crown are hers.
2. I made a garland for her head, and bracelets too, and fragrant crown.
3. Theirs is the dust that gets scattered to every wind.
4. The desolate tombs of kings scatter to every wind their dust.
5. Consider yourself safe, for this city is ours.
5. The password and the plans of our city are safe with me.

ANSWERS 1.3

1. This garland, these bracelets, and this crown are hers. [*possessive pronoun—no word appears to the right of the pronoun*]
2. I made a garland for her HEAD, and bracelets too, and fragrant crown. [*possessive adjective—“head” is the noun being owned*]
3. Theirs is the dust that gets scattered to every wind. [*possessive pronoun—“is” is not a noun; it cannot be owned*]
4. The desolate tombs of kings scatter to every wind their DUST. [*possessive adjective—“dust” is the noun being owned*]
5. Consider yourself safe, for this city is ours. [*possessive pronoun—no word appears to the right of the pronoun*]
5. The password and the plans of our CITY are safe with me. [*possessive adjective—“city” is the noun being owned*]

Lesson 1.4: Possessive Adjectives and Gerunds

A gerund is an *-ing* word that originates as a verb but gets used as a noun. Because they are nouns, gerunds can be “owned” by possessive adjectives. Each of the following is a possessive adjective followed by a **gerund**:

- my sliding
- your writing
- his hearing
- her falling
- its lifting
- their bowing
- our knowing

By adding other words to a gerund, we get a **gerund phrase**.

Examples:

- The gerund *quarreling* can be used to begin the gerund phrase [*QUARRILING with the foe*]. (Note that gerund phrases are bracketed.)
- The gerund *holding* can be used to begin the gerund phrase [*HOLDING what seemed to be a globe of the world*].

Each of these phrases functions as a single noun; each of these phrases, therefore, can be owned. So let’s use a couple possessive adjectives to own our gerund phrases:

- our [*QUARRILING with the foe*]
- her [*HOLDING what seemed to be a globe of the world*]

Finally, we can insert our possessive adjective + gerund phrase constructions into complete sentences:

- We ask that you forgive our [*QUARRILING with the foe*].
- The woman impressed the general and the sergeant with her [*HOLDING what seemed to be a globe of the world*].

YOUR TURN 1.4

Within each of the following sentences, identify (A) the possessive adjective and (B) the gerund phrase. Use your identification of the possessive adjective and your awareness that the gerund (the first word of the gerund phrase) will be an *-ing* word to assist you.

example: Past loves are a thousand miles farther each day, unaware of *my* [*SINKING into dark despair*].

answer: (A) my (B) sinking into dark despair

1. The townspeople thought him mad for his thinking of an adventure that requires starting out in the middle of the night.
2. Their abandoning their houses has left us with this black bread and this flat gold bread to dispose of.
3. We heard the cry of the guitar and its breaking of the vaults of dawn.
4. Your leaving your past behind you allows you to walk through your fear of the unknown.

ANSWERS 1.4

1. The townspeople thought him mad for *his* [*THINKING of an adventure that requires starting out in the middle of the night*].
2. *Their* [*ABANDONING their houses*] has left us with this black bread and this flat gold bread to dispose of.
3. We heard the cry of the guitar and *its* [*BREAKING of the vaults of dawn*].
4. *Your* [*LEAVING your past behind you*] allows you to walk through your fear of the unknown.

Lesson 1.5: Reflexive Pronouns and Reflexives as Intensifiers

Earlier we encountered this test sentence, designed to help us understand the difference between subjective and objective pronouns:

- SUBJECT like(s) OBJECT

Many combinations of pronouns could be placed in the blanks. But what we can't place in the two blanks is the subjective and objective form of the same pronoun:

- I like me.

In the example above, the objective pronoun (*me*) points back to the same person (or thing) named in the subjective position. In such cases, we use the **reflexive pronoun** instead:

- I like myself.
- You like yourself.
- He likes himself.
- She likes herself.
- It likes itself.
- You like yourselves. (for a plural group of *you*)
- They like themselves.
- We like ourselves.

Note: The singular reflexive pronouns end with *-self*; the plural reflexive pronouns end with *-selves*.

Reflexive pronouns can be used as **intensifiers**.

Example:

- Better to say that the weaknesses we find within ourselves are weaknesses that we have put there.

Suppose after writing this sentence we feel dissatisfied. We had hoped to have placed more emphasis on the underlined *we*: we want to emphasize that

we are the ones to blame for our weaknesses. This is where the reflexive pronoun helps us gain a level of intensity that a single subjective pronoun alone cannot achieve:

- Better to say that the weaknesses we find within ourselves are weaknesses that we ourselves have put there.

YOUR TURN 1.5

For each of the following sentences, decide where a reflexive pronoun could be placed in order to give a lone subjective pronoun extra intensity.

example: Men in work-soiled khakis stand with their mouths open, arms crossed on their bellies, as if they have always wanted to attempt Beethoven's notes.

answer: Men in work-soiled khakis stand with their mouths open, arms crossed on their bellies, as if they themselves have always wanted to attempt Beethoven's notes.

1. For I have had too much of apple-picking and am overtired of the great harvest.
2. The little mermaid now perceived that the crew members were in danger; even she was obliged to be careful to avoid the beams and planks of the wreck.
3. Thus, you laid the foundation for the destruction of your own kingdom, and no one else should be blamed for it.
4. How can King George delegate powers, which he does not possess, over another individual?

ANSWERS 1.5

1. For I **myself** have had too much of apple-picking and am overtired of the great harvest.
2. The little mermaid now perceived that the crew members were in danger; even she **herself** was obliged to be careful to avoid the beams and planks of the wreck that lay scattered on the water.
3. Thus, you **yourself** laid the foundation for the destruction of your own kingdom, and no one else should be blamed for it.
4. How can King George delegate powers, which he **himself** does not possess, over another individual?

Lesson 1.6: Referring to a Source Text

Being able to use sources (the writing of others) in our own writing is an essential skill. When doing so, wording the “lead-in” sentence well is critical. First, here is an example of how *not* to **refer to a source text**:

- In Noam Spencer’s article “You Are a Conformist,” he states that ...

We have learned that pronouns take the place of (or *point to*) nouns. In this sentence, it seems as if the pronoun *he* is pointing to the noun *Noam Spencer*. However, because *Noam Spencer’s* is in the possessive form, it is not a noun at all: it’s an adjective describing the noun *article*.

- Noam Spencer’s article [adjective-noun]

Because *Noam Spencer’s* is not a noun, the poor pronoun *he* has no noun to point to.

For the solution, compare the *good* version below with the *bad* version we saw earlier:

- **bad:** In Noam Spencer’s article “You Are a Conformist,” he states that ...
- **good:** In the article “You Are a Conformist,” Noam Spencer states that ...

We move the writer’s name to the right of the comma. By doing so, we are moving it out of a phrase and into the subject position, thus solving our earlier problem.

Another error:

- In *The Secret Life of Bees* by Sue Monk Kidd, she observes that ...

Here it appears that the pronoun *she* points to the antecedent/noun *Sue Monk Kidd*. The problem is that *Sue Monk Kidd* is the object of the preposition *by*. If the name *Sue Monk Kidd* were converted to a pronoun, it would be converted to *her* (an objective pronoun). The pronoun *she* cannot point to the pronoun *her*. Subjective and objective are unable to connect.

Here is a simpler rule to remember: *Words that appear inside a phrase* (like a prepositional phrase, for example) *cannot serve as the antecedent for a*

pronoun that lies outside that phrase. We'll use parentheses to indicate an invisible force field that pronouns cannot cross over:

- In *The Secret Life of Bees* (by Sue Monk Kidd), she observes that ...

The parentheses (force field) around the prepositional phrase tell us that we are unable to make a connection between *she* and *Sue Monk Kidd*.

The solution? Once again, we move the writer's name to the right of the first comma and out of the parentheses:

- **bad:** In *The Secret Life of Bees* by Sue Monk Kidd, she observes that ...
- **good:** In *The Secret Life of Bees*, Sue Monk Kidd observes that ...

Two more errors:

- In "The Unknown Citizen," it reveals that ...
- In "The Unknown Citizen," they conclude that ...

In the four previous examples, we find the signal phrase verbs *states*, *observes*, *reveals*, and *concludes*. Question: Who is doing all this stating and observing and so on? Answer: Human beings are! And these human beings have names. Therefore, we avoid attributing a text to *it* or *they*. Instead, we locate the writer's name and use that writer's name—and a safe place to place that writer's name is to the right of a comma:

- In "The Unknown Citizen," W.H. Auden reveals that ...
- In "The Unknown Citizen," W.H. Auden concludes that ...

Note: Texts with no known author do exist. In such a case, we treat the title as if it were the writer:

- *Beowulf* contends that ...

Or, if we do want to focus on the writer ...

- The writer of *Beowulf* contends that ...

YOUR TURN 1.6

Each of the following sentences contains a pronoun error. Each pronoun error is made while attempting to refer to a source text. Devise a corrected version for each.

Remember, the “fix” is always the same: arrange the wording of the sentence so that an actual name appears to the right of the first comma.

Note: “The Road Not Taken” was written by Robert Frost; *Romeo and Juliet* was written by William Shakespeare; “Tradition and the Individual Talent” was written by T.S. Eliot.

1. In “The Road Not Taken,” it suggests that small choices made now create significant changes later.
2. In *On the Road* by Jack Kerouac, he explains that we should avoid trends and popular opinion.
3. In *Romeo and Juliet*, they propose that love is a weapon against hatred.
4. In the article “Tradition and the Individual Talent,” it states that great poets build on the work of others.

ANSWERS 1.6

1. In “The Road Not Taken,” Robert Frost suggests that small choices made now create significant changes later.
2. In *On the Road*, Jack Kerouac explains that we should avoid trends and popular opinion.
3. In *Romeo and Juliet*, Shakespeare proposes that love is a weapon against hatred.
4. In the article “Tradition and the Individual Talent,” T.S. Eliot states that great poets build on the work of others.

Lesson 1.7: Demonstrative Pronouns

We shall study these five **demonstrative pronouns**: *this*, *that*, *these*, *those*, and *such*.

We will focus on two important functions performed by these five words. First, when placed to the left of a noun, these five demonstrative pronouns function as adjectives and are referred to as adjectives.

Demonstrative Pronouns as Adjectives

Examples:

- A shape drops from the sky, a creature big enough on this **spring day** to make you mutter.

Here, the **demonstrative adjective** *this* describes the *spring day*.

- Those who fail will miss the wind, that **breath** from the sky.

Here, the demonstrative adjective *that* describes the *breath*.

- Such **sights** cannot be found in any place on English ground.

Here, the demonstrative adjective *such* describes the *sights*.

Demonstrative Pronouns as Pronouns

When **demonstrative pronouns** are not placed to the left of nouns, they will have antecedents and they will function as pronouns.

Examples:

- On his arm you will see a purple **tattoo**. That is how you will recognize him.

Here, the demonstrative pronoun *that* refers to the antecedent *tattoo*.

- Can you see the **envelope** I'm holding? This is addressed to the owner of Milton Bradley.

Here, the demonstrative pronoun *this* refers to the antecedent *envelope*.

Note that in these two examples the demonstrative pronouns do their connecting-to-antecedents work by connecting backwards across periods. Such backwards connecting creates *transitions* between sentences and gives our writing *coherence*.

In fact, a good way to distinguish between demonstrative adjectives and demonstrative pronouns is to determine the direction the pronoun is pointing: those pointing forward are demonstrative adjectives; those pointing backwards (or in both directions) are demonstrative pronouns.

YOUR TURN 1.7

Locate the underlined word in each of the following sentences. (A) First determine whether the word is a demonstrative adjective or a demonstrative pronoun. (B) If the underlined word is a demonstrative adjective, identify the word that the demonstrative adjective is modifying or describing; if the underlined word is a demonstrative pronoun, identify the pronoun's antecedent. Note: the antecedent may be several words long.

example: A lifetime isn't long enough for the beauty of this world.

answer: *This* is a demonstrative adjective describing the noun *world*. It points forward.

example: Hastily, I dug a hole in the ground. This might just trap one of the wild pigs that live on the island.

answer: *This* is a demonstrative pronoun connecting to the antecedent *a hole in the ground*. It points backwards across a period.

1. I'm terribly sorry. Forgive this boast and withdraw no portion of your favor.
2. We could be happy here. How warm the wind must blow through those hedges.
3. His thoughts fill him with *angst*. That is the fear people have of living pointless lives.
4. Since World War II, government offices, universities, and corporations have made decisions based on the belief that there are too many people on the farm. This has caused one of the most consequential migrations of history.
5. I care only for her comfort. But will it wake her if I heap these cushions beneath her head?
5. Winston remembered that some Eurasian soldiers had been taken prisoner, and that this very evening there would be a hanging. This happened about once a month, and was a popular spectacle.

ANSWERS 1.7

1. I'm terribly sorry. Forgive this **boast** and withdraw no portion of your favor. [*"This" is a demonstrative adjective describing the noun "boast."*]
2. We could be happy here. How warm the wind must blow through those **hedges**. [*"Those" is a demonstrative adjective describing the noun "hedges."*]
3. His thoughts fill him with **angst**. That is the fear people have of living pointless lives. [*"That" is a demonstrative pronoun connecting to the antecedent "angst."*]
4. Since World War II, government offices, universities, and corporations have made **decisions** based on the belief that there are too many people on the farm. This has caused one of the most consequential migrations of history. [*"This" is a demonstrative pronoun connecting to the antecedent "decisions made by government offices, universities, and corporations."*]
5. I care only for her comfort. But will it wake her if I heap these **cushions** beneath her head? [*"These" is a demonstrative adjective describing the noun "cushions."*]
5. Winston remembered that some Eurasian soldiers had been taken prisoner, and that this very evening there would be **a hanging**. This happened about once a month, and was a popular spectacle. [*"This" is a demonstrative pronoun connecting to the antecedent "a hanging."*]

Lesson 1.8: Demonstrative Pronouns as Transitions

Good writing has the quality of **coherence**—a tight linking together of all the sentences contained within a text. This quality is achieved through the use of **transitions**—words that link current sentences to previous ideas by pointing back to those ideas.

The following examples represent three levels of writing: *not good*, *good*, and *great*.

- **two sentences:** Fanny would soon be cheered up. The croissant and the scoop of ice cream looked delicious.

not good: Sentence two contains no words that connect directly to sentence one.

- Fanny looked down at the croissant and the scoop of ice cream. These were bound to help cheer her up.

good: The demonstrative pronoun *these*, placed at the beginning of sentence two, connects sentence two to sentence one.

- Fanny looked down at the croissant and the scoop of ice cream. Comfort foods were bound to help cheer her up.

good: The **summary words** *comfort foods*, placed at the beginning of sentence two, connect sentence two to sentence one.

- Fanny looked down at the croissant and the scoop of ice cream. These comfort foods were bound to help cheer her up.

great: This time sentence two begins with *both the demonstrative pronoun and the summary words*—a transition that any writer should be proud of.

As writers, we have a few transition-creating tools at our disposal, including:

- the **demonstrative pronouns:** *this, that, these, those, such*
- **summary words:** one or more words that summarize the idea of the previous sentence or sentences

Either of these devices alone can create a worthy transition. However, when we combine the two, the result is a great and powerful **double transition**. And the more we can train ourselves to use this device, the better our writing will be.

First, we write something:

- The partygoers did the Twist, the Jerk, and the Monkey.

Then we come up with one or more words that summarize what we have written:

- *dances*

Then we add a demonstrative pronoun:

- *THESE dances*

The demonstrative pronoun (*these*) gives our transition extra emphasis. If you imagine using one hand to tap your reader on the shoulder as you use the other hand to tap on the demonstrative pronoun's antecedent—while saying loudly to your reader "*THESE* dances, see, *THESE* dances!"—you can get a good idea of what the demonstrative pronoun accomplishes. (Note: most of our double transitions can be created with *this*, *these*, or *such*.)

Then we continue with our writing by adding words to our double transition:

- The partygoers did the Twist, the Jerk, and the Monkey. *THESE dances* guaranteed that everyone was having a good time.

The creation of such double transitions takes more mental energy than standard word-choice decisions. This is because what the transition is pointing to is often much more than a single word or phrase. As hard-working writers, we are trying to sum up a larger collection of words with some summary words that capture the larger idea of what came before.

YOUR TURN 1.8

Where you see the blank in each of the following passages, insert a double transition—a combination of a demonstrative pronoun (*this, that, these, those, such*) and a short summary phrase.

example: We often read to find out what happens to people about whom we care. A writer tries to create people with all the dimensions, contradictions, motives, and baggage real people embody and then puts them under a stress test to see how they react. Great writers captivate us with our concerns and exploit our identification with their fictitious folk. _____ humanizes the soul and may immunize it against an increasingly uncaring world.

possible answers: *THIS act of caring* [or] *SUCH attention to realistic detail*

1. It is true that our postwar worries about child malnutrition have been replaced with fears about childhood obesity. And the two-thirds of the world that can't drink milk aren't suffering from osteoporosis or rickets; in fact, China and Japan have lower rates of _____ than Europe.
2. "We're doing free adoptions for the month of August," the volunteer told us, convinced she'd found takers. It seemed another prophetic message: Three cats, three of us! And anyway, they were free! Ezra was the only one of us not entirely thrilled with _____.
3. How can that be done? For one thing, education—whose benefits are concentrated in the extravagantly trained children of rich parents—must become open and inclusive. Private schools and universities should lose their tax-exempt status unless at least half of their students come from families in the bottom two-thirds of the income distribution. And public subsidies should encourage schools to meet _____ by expanding enrollment.
4. Milk's "share of throat"—an industry term for the proportion of total liquid we consume in a day—has been eroded by a steady flow of soft drinks, juices, and smoothies—even bottled water. But none of _____ presented an existential threat.
5. The military apparatus of World War II flooded the sparsely developed region with ships, planes, soldiers, and all the various supplies necessary

to support them. Later, local people began to develop odd beliefs about how they might summon _____ for themselves.

5. The nonprofit National Safety Council reports that a person in the United States is several times more likely to die of “sharp objects” than a plane or train crash. However, the events that preceded the recent emergency Boeing groundings make _____ cold comfort.

POSSIBLE ANSWERS 1.8

1. THESE conditions
2. THIS idea
3. THIS requirement
4. THESE more inviting beverages
5. SUCH spectacular wealth
5. SUCH statistics

Lesson 1.9: Pronoun Problems 1— Indefinite Pronouns

Most of the **indefinite pronouns** end with *-one*, *-thing*, or *-body*:

- the **-one** words: *one*, *everyone*, *someone*, *anyone*, *no one*
- the **-thing** words: *everything*, *something*, *anything*, *nothing*
- the **-body** words: *everybody*, *somebody*, *anybody*, *nobody*

Many uses of the indefinite pronouns are simple and straightforward:

- There's nothing in my stocking.
- Somebody is knocking at the door.

When problems do arise, it is for this reason: most indefinite pronouns are *singular*, not plural.

Problems frequently occur when writers are using the indefinite pronouns *everyone* or *everybody*. Each of these words indicates a seemingly large number of people but, grammatically, these pronouns must be treated as if they refer to *one person only*. The indefinite pronouns *someone* and *somebody* can also prove troublesome.

Example:

- If everyone were to moderate the way **they** live, the world would run like a well-oiled machine.

This sentence may sound natural and correct, yet it contains a **pronoun agreement error**: the plural pronoun *they* cannot point to the singular antecedent *everyone*. By reflecting for a moment that the wording of this sentence seems so natural, yet it contains an error, we can see how it is that pronoun agreement errors are among the most common writing errors made. Knowing this, we should strive to purge this error from our own writing.

It is often taught that because the indefinite pronoun is singular, we need a singular pronoun in order to get the pronouns to “match.”

- **agreement error**: These examples show the importance of knowing what someone wants for **themselves**.

- **agreement error fixed:** These examples show the importance of knowing what someone wants for **himself** or **herself**.

Though this advice is grammatically correct, it is still not good advice. Pronouns have a way of growing out of control. Stepping onto the *his-or-her* path might at first seem like a good idea, but often it leads to silly-sounding writing like this:

- These examples show the importance of knowing what someone wants for **himself** or **herself** and not what **his** or **her** family or society wants from **him** or **her**. It is much more important to live a life that **he** or **she** wants to live than to have regrets later on in **his** or **her** life.

Ouch. So here is the better suggestion: Rather than converting a pronoun (like *they*) from plural to singular (*he* or *she*), it is better to go to the antecedent and **convert the antecedent to a plural**. In other words, in the word group *someone wants for themselves*, we should edit the word *someone* rather than the word *themselves*.

This solution will work most of the time. (The word *most* allows you to save the *he-or-she* solution for those rare occasions when, perhaps, nothing else will work.)

In reality, we can avoid getting into pronoun agreement dilemmas by adopting this guiding principle:

- As much as possible, write in the plural, not in the singular.

How do we write in the plural? Let's start with two basic solutions: *people* and *we*:

PEOPLE

People is plural, it's generic, and it gets the job done:

- **error:** Everybody must pay taxes, from the moment **they** start **their** first job.
- **fixed:** People must pay taxes, from the moment **they** start **their** first job.

WE

We is more personal and inclusive than *people*:

- **error:** Everybody must pay taxes, from the moment **they** start **their** first

job.

- **fixed:** We must pay taxes, from the moment **we** start **our** first job.

People and *we* are two go-to choices for writing in the plural. When referring to the entire human race, and especially when pointing out a flaw that people generally share, *we* is the more noble choice. The use of *we* makes the statement that “I, the writer, am also guilty; I do not feel that I am better than others.”

YOUR TURN 1.9

For each of the following:

1. Identify the pronoun-agreement error and understand what makes it an error.
3. Create a solution for the pronoun-agreement error, making whatever changes are necessary. The “go-to” pronoun will be supplied for you.

example: Everyone is capable of learning quite quickly; **they** just need a subject **they** are interested in.

answer: (A) The problem is that the plural *they* does not connect with the singular *everyone*. (B) The solution is to change *everyone is* to *people are*. [*People are capable of learning quite quickly; they just need a subject they are interested in.*]

1. Respecting someone and their decisions plays an important role in our relationships with others. [(A) What is the problem? Which words don't connect? (B) Solution: change _____ to *people*.]
2. Stereotyping someone can hurt them and change how they view themselves. [(A) What is the problem? Which two words don't connect? (B) Solution: change _____ to *people*.]
3. Everybody makes mistakes, but it's how they respond that can make a difference. [(A) What is the problem? Which words don't connect? (B) Solution: change _____ and _____ to *we*; also, the verb *makes* becomes _____.]
4. Everyone wants a place where they can be alone occasionally. [(A) What is the problem? Which words don't connect? (B) Solution: change _____ and _____ to *we*; also, the verb *wants* becomes _____.]

ANSWERS 1.9

1. (A) The plural pronoun *their* does not connect to the singular *someone*—an error in pronoun agreement. (B) Solution: change *someone* to *people*. Final result: *Respecting people and **their** decisions plays an important role in our relationships with others.*
2. (A) The plural pronouns *them* and *they* do not connect to the singular *someone*—an error in pronoun agreement. (B) Solution: change *someone* to *people*. Final result: *Stereotyping people can hurt **them** and change how **they** view themselves.*
3. (A) The plural pronoun *they* does not connect to the singular *everybody*—an error in pronoun agreement. (B) Solution: change *everybody* and *they* to *we*; also, the verb *makes* becomes *make*. Final result: *We make mistakes, but it's how **we** respond that can make a difference.*
4. (A) The plural pronoun *they* does not connect to the singular *everyone*—an error in pronoun agreement. (B) Solution: change *everyone* and *they* to *we*; also, the verb *wants* becomes *want*.] Final result: *We want a place where **we** can be alone occasionally.*

Lesson 1.10: Pronoun Problems 2— Using *You*

In the previous lesson we learned that the plural pronoun *they* is incapable of pointing to a singular antecedent. Another problem pronoun is the pronoun *you* when it is used to mean *people in general*. *You*, however, does not mean *people in general*; it means *you*, the person reading this.

Example:

- Stealing cookies from a Girl Scout is a terrible thing to do; when you look back on what you did, you feel like scum.

Without meaning to, the writer of this sentence is insulting the reader. The poor reader never stole any cookies from any Girl Scouts, but that's what the sentence is saying.

Here's what the writer means to say:

- Stealing cookies from a Girl Scout is a terrible thing to do; when people who do such things look back on what they did, they feel like scum.

The solutions to the *you* problem happen to be the same two solutions we learned about in the previous lesson: we can solve *you* problems with *people* or *we*.

Note: The pronoun *one* is really no better. Once again, it is a pronoun that unsuccessfully attempts to refer to *people in general*.

- **not good:** It is important that one view one's choices as if they were one's own, without judgment.
- **better:** It is important that we view our choices as if they were our own, without judgment. (Here, the *we* solution is used.)

YOUR TURN 1.10

Locate the *you* problem in each of the following sentences. Then create a sentence that solves the problem. The choice between *people* and *we* is up to you. (Note: in some cases the word *all* must be used along with the pronoun *we*.) Make any necessary changes.

example: When you were a child, you were always told what to do.

answer: When we were children, we were always told what to do.

example: By keeping good order, you get tasks done when they need to get done.

answer: By keeping good order, people get tasks done when they need to get done.

1. When you work hard, you must not forget to also work smart.
2. A bag of chips gives you a short burst of energy, but fruits give you energy that is more level and sustained.
3. If you are tired of keeping up with trends, there are many steps you can take to achieve freedom from conformity.
4. Often you are more motivated to make better choices when you join a group.

ANSWERS 1.10

1. When *we* work hard, *we* must not forget to also work smart. [or] When *people* work hard, *they* must not forget to also work smart.
2. A bag of chips gives *us* a short burst of energy, but fruits give *us* energy that is more level and sustained. [or] A bag of chips gives *people* a short burst of energy, but fruits give *them* energy that is more level and sustained.
3. If *we* are tired of keeping up with trends, there are many steps *we* can take to achieve freedom from conformity. [or] If *people* are tired keeping up with trends, there are many steps *they* can take to achieve freedom from conformity.
4. Often *we* are more motivated to make better choices when *we* join a group. [or] Often *people* are more motivated to make better choices when *they* join a group.

Lesson 1.11: Pronoun Problems 3— The Two-Step Process

We've learned that *people* and *we* are two good ways to solve **the singular indefinite pronoun problem** and **the *you* problem**. However, in some instances, using *people* or *we* is only step one of a two-step process. Step two is not always possible to take, but when it is possible, we should take that second step.

agreement problem: Everyone in the grocery store felt that **they** should stock up on cauliflower.

step 1: We'll go with the *people* solution:

- The people in the grocery store felt that **they** should stock up on cauliflower.

step 2: We'll take our *people* solution and improve upon it:

- The shoppers felt that **they** should stock up on cauliflower.

Often—but not always—there is a more specific name for those people we are referring to. It is our job as writers to think of that more specific name. When none exists, *people* or *we* will do just fine. But when a more specific name—like *shoppers*, for example—does exist, we should use that more specific name.

another agreement problem: Exercising is something that everyone should add to **their** “Things to Do” lists.

- **step 1:** Exercising is something that we should add to our “Things to Do” lists.
- **step 2:** Exercising is something that those who want to be healthier should add to their “Things to Do” lists.

Note: Here, the more specific step-two name is a phrase: *those who want to be healthier*.

YOUR TURN 1.11

For the sake of simplicity, we'll use *people* as our step-1 solution in each of the examples below. And so that we can keep our focus on the step-2 solution, we'll ignore verb changes that might need to be made to accommodate our corrections.

example: Because the class had been instructed to ignore the late student, everyone did so; **they** felt no guilt about treating **their** classmate so poorly.

answer: Step 1: The singular indefinite pronoun everyone should be changed to *people*. Step 2: We can then change *people* to *the students*. [everyone → people → the students]

1. When the music stopped, we applauded everybody on the stage for their incredible performance.

Step 1: The singular indefinite pronoun _____ should be changed to *people*. Step 2: We can then change *people* to _____. [_____ → people → _____]

2. If someone throws over a hundred pitches—many of them over 90 miles per hour—they should expect to feel some pain the next morning.

Step 1: The singular indefinite pronoun _____ should be changed to *people*. Step 2: We can then change *people* to _____. [_____ → people → _____]

3. Anyone walking along a tightrope is aware that they could fall at any moment.

Step 1: The singular indefinite pronoun _____ should be changed to *people*. Step 2: We can then change *people* to _____. [_____ → people → _____]

4. We saw that everyone had multi-colored baggy pants, a wide painted-on grin, and a big red nose so that they could better entertain us.

Step 1: The singular indefinite pronoun _____ should be changed to *people*. Step 2: We can then change *people* to _____. [_____ → people → _____]

ANSWERS 1.11

1. When the music stopped, we applauded everybody on the stage for **their** incredible performance.

Step 1: The singular indefinite pronoun everybody should be changed to *people*. Step 2: We can then change *people* to *the musicians*. [everybody → people → the musicians]

2. If someone throws over a hundred pitches—many of them over 90 miles per hour—**they** should expect to feel some pain the next morning.

Step 1: The singular indefinite pronoun someone should be changed to *people*. Step 2: We can then change *people* to *pitchers*. [someone → people → pitchers]

3. Anyone walking along a tightrope is aware that **they** could fall at any moment.

Step 1: The singular indefinite pronoun anyone should be changed to *people*. Step 2: We can then change *people* to *trapeze artists*. [anyone → people → trapeze artists]

4. We saw that everyone had multi-colored baggy pants, a wide painted-on grin, and a big red nose so that **they** could better entertain us.

Step 1: The singular indefinite pronoun everyone should be changed to *people*. Step 2: We can then change *people* to *the clowns*. [everyone → people → the clowns]

Lesson 1.12: Pronoun Problems 4— Qualifying Absolute Claims

Example:

- Everyone has friends and family who are there for **them**.

In previous lessons, we learned that this sentence has a pronoun agreement error: the plural pronoun *them* does not agree with the singular antecedent *everyone*. However, in this section we're going to focus on a different problem created by using certain indefinite pronouns—the problem of making **absolute claims**.

- the **-one** words: *one*, *everyone*, *someone*, *anyone*, *no one*
- the **-thing** words: *everything*, *something*, *anything*, *nothing*
- the **-body** words: *everybody*, *somebody*, *anybody*, *nobody*

The underlined indefinite pronouns above make **absolute claims**. There are currently over 7 billion people on Earth. When we use any of the underlined indefinite pronouns to make a claim about people, that word must be true of all 7 billion people in all possible situations; otherwise, we've written something that isn't true.

This should make us stop and think: are there really that many situations in which these words can be included as part of a true statement?

Quite often it's better to **qualify** our statements; it's better to be safe than inaccurate.

The *every-* and *any-* indefinite pronouns (*everybody* and *anything*, for example) make absolute claims of 100 percent. Here are some safer qualifications for these words:

- *many*, *most*, *numerous*, *countless*, *a majority*

The *no-* indefinite pronouns (*nobody* and *nothing*, for example) make absolute claims of 0 percent. Here are some safer qualifications for these words:

- *few*, *little*, *not many*, *a small number*, *hardly any*, *a minority*

In addition to these **qualifiers**, the word *almost* can be used to moderate absolute statements.

Example:

- A key reason we haven't made progress in curbing population growth is that, for the last 20 years, nobody has talked about it.

*Nobody? Really? Not likely. Add *almost* or try *few people*.*

- ... almost nobody has talked about it.
- ... few people have talked about it.

Another example:

- They are demonstrating conformity when they do what everyone else does.

*Everyone? Really? Not likely. Add *most*.*

- ... what most everyone else does.

YOUR TURN 1.12

For each of the following:

1. Identify the absolute word in the sentence.
3. Devise a substitution that avoids claiming an absolute position.

If possible, use some variety in your responses.

example: Privacy is important to everybody, and it should not be taken away in the name of security.

answer: (A) identify the absolute word: *everybody* (B) devise a substitution: *almost everybody* [or] *most people*

1. Anyone can obtain a permit to exhibit, breed, and sell exotic animals.

(A) The absolute word is _____. (B) A non-absolute substitution is _____.

2. Some people claimed that the north village was talking about giving up the lottery; because of this gossip, no one suspected that the north village was actually planning on keeping their lottery.

(A) The absolute words are _____. (B) A non-absolute substitution is _____.

3. The problem is that everyone buys chips, sodas, and candy.

(A) The absolute word is _____. (B) A non-absolute substitution is _____.

4. Educators should be willing to do anything if it means making students' grades improve.

(A) The absolute word is _____. (B) A non-absolute substitution is _____.

5. James Vanzis explains that the homework that is given has little meaning and does nothing to help students learn the material better.

(A) The absolute word is _____. (B) A non-absolute substitution is _____.

POSSIBLE ANSWERS 1.12

1. Anyone can obtain a permit to exhibit, breed, and sell exotic animals.

(A) The absolute word is anyone. (B) A non-absolute substitution might be most anyone. [*Most anyone can obtain ...*]

2. Some people claimed that the north village was talking about giving up the lottery; because of this gossip, no one suspected that the north village was actually planning on keeping their lottery.

(A) The absolute words are no one. (B) A non-absolute substitution might be few. [*few suspected ...*]

3. The problem is that everyone buys chips, sodas, and candy.

(A) The absolute word is everyone. (B) A non-absolute substitution might be many people. [*many people buy ...*]

4. Educators should be willing to do anything if it means making students' grades improve.

(A) The absolute word is anything. (B) A non-absolute substitution might be almost anything. [*willing to do almost anything ...*]

5. James Vanzis explains that the homework that is given has little meaning and does nothing to help students learn the material better.

(A) The absolute word is nothing. (B) A non-absolute substitution might be little. [*does little to help students ...*]

Pronouns—Glossary of Terms

antecedent: The noun that a pronoun refers to or points back to. Literally, the *something that comes before*.

coherence: A tight linking together of the sentences within a text. Coherence is achieved through the use of transitions.

demonstrative pronouns: *this, that, these, those, such*. These pronouns function as adjectives (*these shoes*) or as pronouns (*those should be stored away*). As pronouns, demonstrative pronouns play an important function in the creation of transitions.

double transitions: The joining together of demonstrative pronouns with summary words: *Here are my shoes. This stylish footwear allows me to walk on hot pavement.*

gerunds/gerund phrases: Gerunds and gerund phrases can be “owned” by possessive adjectives: *my crying in the night*.

indefinite pronouns: *one, everyone, someone, anyone, no one, everything, something, anything, nothing, everybody, somebody, anybody, nobody*. Because these pronouns are singular, not plural, they lead writers into committing pronoun agreement errors.

objective pronouns: *me, you, him, her, it, them, us*. These pronouns fit in the object blank of the test sentence SUBJECT like(s) OBJECT.

possessive adjectives: *my, your, his, her, its, their, our*. These pronouns sit to the left of the nouns they modify: *my pliers*.

possessive pronouns: *mine, yours, his, hers, its, theirs, ours*. These pronouns point backwards to nouns being owned: *the pliers are mine*.

pronoun agreement errors: Using plural pronouns to point to singular antecedents: *If anyone comes to the door, tell them we're closed*. Most pronoun agreement errors can be solved by replacing the indefinite pronoun with a plural word like *people* or *we*: *When people show up, tell them we're closed*. Or, better yet, we can specifically name our plural antecedents: *When customers show up, tell them we're closed*.

qualifying absolute claims: Often, indefinite pronouns that make absolute claims (*everybody, anything, nobody, nothing*) should be qualified with a qualifier like *almost* or with substitutions like *many, most, numerous, countless, a majority, few, little, not many, a small number, hardly any, a minority*

reflexive pronouns: *myself, yourself, himself, herself, itself, yourselves, themselves, ourselves*. In addition to filling in as objective pronouns to match their corresponding subjective pronouns (*we like ourselves*), these pronouns add extra emphasis to sentences when needed.

source writers: The writers we refer to in our writing. Using pronouns to refer to these writers leads to a variety of errors that can be solved by placing the source writer's name to the right of a comma: *In "How Equality Slipped Away," Kim Sterelny claims that ...*

subjective pronouns: *I, you, he, she, it, they, we*. These pronouns fit in the subject blank of the test sentence SUBJECT like(s) OBJECT.

transitions: Words that link current sentences to previous ideas by pointing back to those ideas.

you: *You* means *you*, not *people in general*.

Chapter 2: Prepositions

Let's review:

The three closed-class categories are *pronoun*, *preposition*, and *conjunction*—also known as the *function words*. The number of words in each of these categories is much smaller than the number of words in the open-class categories. These words are designed to show relationships between words or word groups. Rather than call attention to themselves, pronouns, prepositions, and conjunctions are designed to point the reader's attention elsewhere.

We've covered pronouns; we'll now move on to prepositions.

Many prepositions show relationships between two physical objects. If we imagine two objects—like an airplane and a cloud—we can determine a good number of the prepositions:

- The airplane is _____ the cloud.

From this test sentence, we can identify such prepositions as *above* the cloud, *behind* the cloud, *below* the cloud, etc.

In this chapter we'll see how prepositions perform their primary function of creating prepositional phrases. We'll also take a look at phrasal prepositions, punctuating prepositional phrases, and one stylish trick with prepositions—before concluding with our glossary of terms.

Lesson 2.1: Prepositional Phrases

Prepositions serve as the first word of **prepositional phrases**. (Dissect the word *preposition* and we get *pre* – *position*.) Prepositional phrases begin with prepositions and end with nouns or pronouns. The noun or pronoun at the end of the phrase is the **object of the preposition**.

Examples of prepositional phrases:

- **about** the town
- **above** the cloud
- **across** the **frozen tundra** (prepositional phrases are underlined; prepositions are boldfaced, here and throughout)

Identifying prepositional phrases is actually quite simple. We begin with a preposition. We then begin moving to the right. When we hit a noun or pronoun (like *town* or *cloud* or *tundra*), we stop. We've identified a prepositional phrase.

If prepositional phrases begin with prepositions, we'll need a list of prepositions, like this one:

- *about, above, across, after, against, along, among, around, at, before, behind, below, beneath, beside, between, beyond, by, down, during, except, for, from, in, inside, into, like, near, of, off, on, out, outside, over, through, to, toward, under, until, up, upon, with, within, without*

Prepositional phrases are quite common in writing. Many sentences contain multiple prepositional phrases. Also, prepositional phrases can occur directly next to other prepositional phrases:

- Take flasks **of olives** and place them **on the surface of the sea**. (3 phrases)
- Lust **of fame** was but a dream that vanished **with the morning**. (2 phrases)

YOUR TURN 2.1

Identify the prepositional phrases that occur in the following sentences. The number in parentheses is the number of phrases in the sentence.

- **example:** Boulders retreat **like crabs** **into** themselves. (2)
- **answer:** like crabs; into themselves

Here is a shorter list of just the prepositions used in the eight sentences that follow: *about, by, for, into, of, on, over*.

1. And your songs will join those of the whales. (1)
2. By the rivers of America, we wept these willows. (2)
3. Clouds cry for attention. (1)
4. Do not remind the world of your deeds. (1)
5. Faintest sunlight flits about his shadowy sides. (1)
5. Gray rats scurry over broken tiles. (1)
7. He'll hear no more the kettle on the stove sing peace into his breast. (2)
3. Their roads home may be on the trail of pollen. (2)

ANSWERS 2.1

1. And your songs will join those **of the whales**. (1)
2. **By the rivers of America**, we wept these willows. (2)
3. Clouds cry **for attention**. (1)
4. Do not remind the world **of your deeds**. (1)
5. Faintest sunlight flits **about his shadowy sides**. (1)
5. Gray rats scurry **over broken tiles**. (1)
7. He'll hear no more the kettle **on the stove** sing peace **into his breast**. (2)
3. Their roads home may be **on the trail of pollen**. (2)

Lesson 2.2: Phrasal Prepositions

A **phrasal preposition** is a preposition of two or more words. Here is a list of phrasal prepositions:

- *according to, because of, by means of, contrary to, in addition to, in care of, in front of, in reference to, in spite of, instead of, on account of, on top of, out of, prior to, rather than, with regard to, with the exception of*

The prepositional phrase ***behind the barn*** begins with the preposition *behind* and ends with the noun *barn*; the prepositional phrase ***with regard to the barn*** begins with the phrasal preposition *with regard to* and ends with the noun *barn*. So phrasal prepositions are just like single-word prepositions, except that they consist of more than a single word.

YOUR TURN 2.2

The Your Turn for this lesson is similar to the Your Turn for the previous lesson, except that in this lesson the prepositions are phrasal prepositions.

Identify the prepositional phrases that occur in the following sentences. The number in parentheses is the number of phrases in the sentence.

example: According to a law, the shroud will disappear in the gust of a little breeze. (3)

answer: according to a law; in the gust; of a little breeze

Here is a list of just those prepositions (including the phrasal prepositions) that get used in the following six sentences: *because of, by means of, from, in, in front of, in spite of, of, on account of, to*

1. After we eat the bread of exile, we remain in front of the white wall. (2)
2. But I had to drag my dog from its previous owner by means of a rope. (2)
3. I tell you, even rocks crack, and not because of age. (1)
4. In spite of strong evidence to the contrary, many believe that an abundance of material possessions leads to more security. (4)
5. She closed two of my eyes by means of a charm, but luckily the one in my forehead kept awake. (3)
5. The Nile Valley was especially pleasant on account of the mildness of its climate. (2)

ANSWERS 2.2

1. After we eat the bread **of** exile, we remain **in front of** the white wall. (2)
2. But I had to drag my dog **from** its previous owner by means of a rope. (2)
3. I tell you, even rocks crack, and not because of age. (1)
4. In spite of strong evidence **to** the contrary, many believe that an abundance **of** material possessions leads **to** more security. (4)
5. She closed two **of** my eyes by means of a charm, but luckily the one **in** my forehead kept awake. (3)
5. The Nile Valley was especially pleasant on account of the mildness **of** its climate. (2)

Lesson 2.3: The Longer Introductory Phrase

When we write, we naturally use prepositions and prepositional phrases without needing to pay much attention to them. One situation that does require some attention on the writer's part is the **introductory prepositional phrase**.

The general principle is to punctuate longer phrases with commas but to leave shorter phrases unpunctuated. This leaves us wondering—what exactly is meant by *long*? There is no authoritative pronouncement on this issue, so we'll create our own rule of thumb: we'll consider phrases of five words or more to be long.

Let's begin by examining what is meant by the term **introductory**. *Introductory* refers to words or word groups that appear at the beginning of a sentence—before the subject:

- Introductory position, sentence.

Examples:

- **Above the damp fields** FLOCKS of swallows roil and dip.

When determining which words in a sentence are introductory, we must first be able to identify the subject of the sentence. In sentences that follow the common subject-then-verb syntax, words that appear to the left of the subject are introductory words.

In the example above, the subject is *flocks*; the introductory prepositional phrase is ***above the damp fields***;

- **Above the blind and battling multitude**, YOUR VOICE wove songs of truth and liberty.

Here, the subject is *voice* (or *your voice*); the introductory prepositional phrase is ***above the blind and battling multitude***.

Once we determine where the phrase (or phrases) end and the subject begins, we simply count the words to the left of the subject:

- *above the damp fields* = 4 words = short = no comma
- *above the blind and battling multitude* = 6 words = long = comma

Therefore, in the two examples above, a comma appears to the right of *multitude* but not to the right of *fields*.

- Across the galaxy a star exploded and vanished. [3-word phrase = no comma]
- At the other side of the galaxy, a star exploded and vanished. [6-word phrase = comma]

In reality *at the other side of the galaxy* is two phrases: *at the other side* + *of the galaxy*. However, when multiple prepositional phrases appear to the left of a subject, we treat them as a single, longer phrase.

Note: There is no absolute punctuation rule about using commas with phrases of five-or-more words. But such a rule does make a good starting point. From there you can develop your own sense of punctuation style, moving toward a personal style in which you consistently punctuate either heavily or lightly.

YOUR TURN 2.3

For each of the following, identify the introductory phrase (or phrases). If the phrase is five words or longer, place a (mental) comma to the right of that phrase. Four words or less? No comma.

example: For one afternoon they will have to forgive me.

answer: *For one afternoon* is a three-word phrase—no comma needed.

example: For that kind of money I can get my raincoat cleaned.

answer: *For that kind of money* is a five-word phrase—comma to the right of *money*.

1. Beneath the cold glare of the desolate night we startled the moonlit snake with our careless step. [The introductory phrase is how many words long? Use a comma?]
2. For a safe haven and a handful of bones I will not sell my soul. [The introductory phrase is how many words long? Use a comma?]
3. In that moment you are caught off guard. [The introductory phrase is how many words long? Use a comma?]
4. On that street a daughter is crying. [The introductory phrase is how many words long? Use a comma?]
5. On the road north of Tampico I felt the life sliding out of me. [The introductory phrase is how many words long? Use a comma?]
5. Outside the window birds line up on bare branches. [The introductory phrase is how many words long? Use a comma?]
7. Through the fast-falling rain and tense sea we sailed to the island where the madhouse stands. [The introductory phrase is how many words long? Use a comma?]
3. With a clatter the ring falls and rolls along the floor. [The introductory phrase is how many words long? Use a comma?]

ANSWERS 2.3

1. *Beneath the cold glare of the desolate night* is an eight-word phrase—comma to the right of *night*.
2. *For a safe haven and a handful of bones* is a nine-word phrase—comma to the right of *bones*.
3. *In that moment* is a three-word phrase—no comma needed.
4. *On that street* is a three-word phrase—no comma needed.
5. *On the road north of Tampico* is a six-word phrase—comma to the right of *Tampico*.
5. *Outside the window* is a three-word phrase—no comma needed.
7. *Through the fast-falling rain and tense sea* is an eight-word phrase—comma to the right of *sea*.
3. *With a clatter* is a three-word phrase—no comma needed.

Lesson 2.4: Moving Prepositions to the Front of Relative Clauses

For our study of **relative clauses**, we will focus on those clauses that begin with the **relative pronouns** *whom*, *that*, or *which*. Often these relative clauses end with prepositions.

Relative clauses that refer to people begin with the relative pronoun *who* or *whom*.

Example:

- The two representatives WHOM the bombs were aimed AT escaped injury.

In this sentence the relative clause is underlined. The first word of the clause—*whom*—is the relative pronoun. The last word of the clause—*at*—is a preposition.

There is nothing grammatically wrong with the example sentence above. However, because the preposition appears at the end of the clause, the sentence sounds more **informal**. We can elevate the tone of this sentence and create more **formality** simply by moving the preposition from the end of the clause to the beginning of the clause:

- The two representatives AT WHOM the bombs were aimed escaped injury.

This same maneuver can be performed when writing about things instead of people. However, when writing about things, we will convert the relative pronoun *that* to the relative pronoun *which*.

Examples:

- **informal:** The thesis makes a proposition THAT reasonable people could disagree WITH.
- **formal:** The thesis makes a proposition WITH WHICH reasonable people could disagree.

Note that in the second, more formal example the preposition *with* moves to the front of the clause and the relative pronoun *that* converts to *which*.

YOUR TURN 2.4

Create a revision for each of the following sentences. Make each sentence more formal by moving the preposition from the end of the relative clause to the beginning of the clause. When necessary, change *that* to *which*.

example: We often read to find out what happens to people WHOM we care ABOUT.

answer: We often read to find out what happens to people ABOUT WHOM we care.

example: The Gothic cathedral provides a benchmark THAT our own lives can be measured AGAINST.

answer: The Gothic cathedral provides a benchmark AGAINST WHICH our own lives can be measured.

1. I looked for the enemy that the moth struggled against. [How could this sentence be given a more formal tone?]
2. Shopping was declared an obnoxious industrial activity that people shouldn't be allowed to live around. [How could this sentence be given a more formal tone?]
3. Even Wendy, whom I shared a book club with, wouldn't tell me. [How could this sentence be given a more formal tone?]
4. The man whom the leader had gestured to moved over to the coffee table. [How could this sentence be given a more formal tone?]

ANSWERS 2.4

1. I looked for the enemy THAT the moth struggled AGAINST. [*becomes*] I looked for the enemy AGAINST WHICH the moth struggled.
2. Shopping was declared an obnoxious industrial activity THAT people shouldn't be allowed to live AROUND. [*becomes*] Shopping was declared an obnoxious industrial activity AROUND WHICH people shouldn't be allowed to live.
3. Even Wendy, WHOM I shared a book club WITH, wouldn't tell me. [*becomes*] Even Wendy, WITH WHOM I shared a book club, wouldn't tell me.
4. The man WHOM the leader had gestured TO moved over to the coffee table. [*becomes*] The man TO WHOM the leader had gestured moved over to the coffee table.

Prepositions—Glossary of Terms

formality: A quality of writing. Formal writing is more elegant and literate than informal writing. One way to add formality is to take a preposition from the end of a relative clause and move it to the beginning of the clause: *You are the one for whom I live.*

introductory prepositional phrase: A prepositional phrase appearing at the beginning of a sentence, to the left of the subject. When these phrases are long—five words or more—we punctuate them with commas.

object of the preposition: The noun or pronoun that concludes a prepositional phrase. In the following phrases, the objects of the prepositions are underlined: *with a smile, within these walls, without a chance.*

phrasal preposition: A preposition of more than one word: *according to, because of, by means of, contrary to, in addition to, in care of, in front of, in reference to, in spite of, instead of, on account of, on top of, out of, prior to, rather than, with regard to, with the exception of.*

prepositional phrases: Word groups that begin with a preposition and end with the object of the preposition: *with a smile, within these walls, without a chance.*

prepositions: Words that show relationships between other words in a sentence—usually between two physical objects: *about, above, across, after, against, along, among, around, at, before, behind, below, beneath, beside, between, beyond, by, down, during, except, for, from, in, inside, into, like, near, of, off, on, out, outside, over, through, to, toward, under, until, up, upon, with, within, without.*

Chapter 3: Conjunctions

In this chapter we'll become good friends with the coordinating conjunctions, the correlative conjunctions, the subordinating conjunctions, and the conjunctive adverbs. Three of the conjunctions—coordinating conjunctions, subordinating conjunctions, and conjunctive adverbs—deserve our special attention. These three conjunction categories provide us a gateway into the study of sentence structure.

There are five ways to join two sentences. The colon and the semicolon are two. The other three are:

- **coordinating conjunctions:** creators of compound sentences
- **conjunctive adverbs:** also creators of compound sentences
- **subordinating conjunctions:** creators of complex sentences

Thus the study of conjunctions is essential to the study of sentence structure.

And, of course, we conclude Chapter 3 with a glossary of our key terms.

Lesson 3.1: Coordinating: Joining Words, Phrases, or Clauses

We'll begin with the seven **coordinating conjunctions**:

- *for, and, nor, but, or, yet, so*

Memorize these seven conjunctions. By taking the first letter of each conjunction, we create the mnemonic device FANBOYS—*for, and, nor, but, or, yet, so*.

The word *and* is the most flexible of the coordinating conjunctions. *And* can join most anything: words, phrases, clauses, or complete sentences.

- **joining words**: rivers and woods
- **joining phrases**: over the river and through the woods
- **joining clauses**: if the horse knows the way and if the horse will carry the sleigh
- **joining sentences**: the wind stings the toes, and it bites the nose

Our study of coordinating conjunctions will focus on the joining together of sentences. And since *and* and *but* are so commonly used (without the need of being taught), we'll focus our study on the other five coordinating conjunctions: *for, nor, or, yet, so*.

In the following compound sentences, note that a comma is placed before the conjunction.

For:

For means *because*; do not confuse the conjunction *for* with the preposition *for*:

- Oh, weep for Adonis, for he is gone.

Here, the first *for* is a preposition; the second *for* is the conjunction that joins the two sentences together.

Nor:

The use of *nor* must be accompanied by (1) a negative word (like *not*) to the

left and (2) a reversal of the words immediately to the right.

- I am NOT Prince Hamlet, nor WAS I meant to be.

(1) Note the word *not* to the left of the conjunction. (2) Note that we normally say *I was meant to be*, but following *nor*, the words *I was* switch places and become *was I*.

Or:

Or carries with it a degree of uncertainty. One thing might happen, or the other thing might happen—but not both.

- The arms lie along a table, or they wrap about a shawl.

Here, the arms are doing one thing or the other—but not both.

Yet:

Yet is a near-synonym of *but*. The slight difference is that *yet* emphasizes the surprising nature of the second statement (the words to the right of the conjunction).

- His boots are bright already, yet still he polishes them till they are his mirror.

We would expect this person to stop his polishing; surprisingly, he continues with his polishing.

So:

A conjunction of cause-and-effect. The first thing happens, so the second thing happens.

Don't confuse *so* with *so that*. *So that* implies that the first thing was done on purpose; *so* shows cause-and-effect, but without the intentionality.

Examples:

- I beg Monday not to come so that I will not think of you all week.

Here, the begging is done *with the intention* of not thinking of the other person during the week.

- You see me talking to the wind, so you think that I am mad.

There is no intention here. It is not the object of the wind-talker to be thought

mad.

YOUR TURN 3.1

For each of the following, decide which of the five conjunctions (we skipped over *and* and *but*) makes sense in the blank. We studied:

- *for, nor, or, yet, so*

Try to use each conjunction twice.

example: I've decided not to make my home here, [*for, nor, or, yet, so*] it was evident that the human life in this place was in decline.

answer: for

1. He looms against the fires of fate, [*for, nor, or, yet, so*] always his feet touch the proud and certain earth.
2. I cannot live with you, [*for, nor, or, yet, so*] can I live without you.
3. Mentoring programs are labor intensive and expensive, [*for, nor, or, yet, so*] states have been reluctant to fund them.
4. The air is precious to the red man, [*for, nor, or, yet, so*] all things share the same breath.
5. The craving ghouls should let me alone, [*for, nor, or, yet, so*] I will show them the savage green sprouting through the obscene holes of their eyes.
5. This bears all the appearances of madness, [*for, nor, or, yet, so*] perhaps it is just coincidence.
7. We are not told of women who were more than housekeepers, [*for, nor, or, yet, so*] are we told fables of women who excelled long ago.
3. We needed something to magnify the meager light, [*for, nor, or, yet, so*] we moved the mirror to the dark hallway of this house.
9. You cannot guess what these clutching roots are, [*for, nor, or, yet, so*] you know only a heap of broken images where the sun beats down.
10. You drop through shuddering space, [*for, nor, or, yet, so*] you bounce to your feet like a trained football player.

ANSWERS 3.1

1. He looms against the fires of fate, **yet** always his feet touch the proud and certain earth.
2. I cannot live with you, **nor** can I live without you.
3. Mentoring programs are labor intensive and expensive, **so** states have been reluctant to fund them.
4. The air is precious to the true man, **for** all things share the same breath.
5. The craving ghouls should let me alone, **or** I will show them the savage green sprouting through the obscene holes of their eyes.
6. This bears all the appearances of madness, **or** perhaps it is just coincidence.
7. We are not told of women who were more than housekeepers, **nor** are we told fables of women who excelled long ago.
8. We needed something to magnify the meager light, **so** we moved the mirror to the dark hallway of this house.
9. You cannot guess what these clutching roots are, **for** you know only a heap of broken images where the sun beats down.
10. You drop through shuddering space, **yet** you bounce to your feet like a trained football player.

Lesson 3.2: Correlative Conjunctions

Correlative conjunctions are two-part conjunctions. Here is a list:

- *both ... and*
- *either ... or*
- *neither ... nor*
- *not ... but*
- *not only ... but also*
- *whether ... or*

Though correlative conjunctions can join complete sentences, they usually join smaller word groups.

In these examples, the correlative conjunctions are underlined; the words being connected are boldfaced.

Example 1:

- Love was not in their looks, either **to God** or **to each other**.

When using **correlative conjunctions**, the words being connected must be **parallel**. The following word arrangement helps to reveal the **parallel structure**:

- either
 - to God
- or
 - to each other

Here, the parallel prepositional phrases *to God* and *to each other* are being connected by the **correlative conjunction** *either ... or*.

Example 2:

- The lilies of the field neither **toil** nor **spin**.

Once again, we can visually arrange the joining work of the **correlative**

conjunction:

- neither
 - toil
- nor
 - spin

Both *toil* and *spin* are verbs.

Example 3:

- Yet not **a city** but **a flood of ruin** is there.

And our arrangement ...

- not
 - a city
- but
 - a flood of ruin

Both *a city* and *a flood of ruin* are noun phrases.

In summary, the words being joined by correlative conjunctions must be parallel—they must be of the same grammatical structure. Nouns match up with nouns, verbs match up with verbs, prepositional phrases match up with prepositional phrases, etc.

YOUR TURN 3.2

For each of the following sentences, (A) identify the correlative conjunction and (B) identify the words being joined (and note the parallel structure of these words).

example: I became aware of the nature of my previous life, not only through dreams but also through scraps of memory.

answer: (A) not only ... but also (B) through dreams, through scraps of memory (parallel prepositional phrases)

the correlative conjunctions: *both/and, either/or, neither/nor, not/but, not only/but also, whether/or.*

1. Go on home—not where you think it is but where you would least expect its comfort.
2. On this day I have obtained the prize, both by the judgment of the English eyes and by the judgment of that sweet enemy France.
3. The earth I cling to is so solid under my belly, and I don't know whether it is my pulse or it is the earth's pulse that I hear.
4. The racing of my thoughts has neither a stopping point nor a starting point.
5. The turning wheel goes as far as it can, dragging the locked wheel until the cart either comes to a halt or falls apart.
5. They are relieved not only of their sorrow but also of their hunger.

ANSWERS 3.2

1. Go on home—**not** where you think it is **but** where you would least expect its comfort. (A) not / but (B) where you think it is / where you would least expect its comfort (parallel noun clauses)
2. On this day I have obtained the prize, **both** by the judgment of the English eyes **and** by the judgment of that sweet enemy France. (A) both / and (B) by the judgment of the English eyes / by the judgment of that sweet enemy France (parallel prepositional phrases)
3. The earth I cling to is so solid under my belly, and I don't know **whether** it is my pulse **or** it is the earth's pulse that I hear. (A) whether / or (B) it is my pulse / it is the earth's pulse (parallel sentences or independent clauses)
4. The racing of my thoughts has **neither** a stopping point **nor** a starting point. (A) neither / nor (B) a stopping point / a starting point (parallel noun phrases)
5. The turning wheel goes as far as it can, dragging the locked wheel until the cart **either** comes to a halt **or** falls apart. (A) either / or (B) comes to a halt, falls apart (parallel verb phrases)
5. They are relieved **not only** of their sorrow **but also** of their hunger. (A) not only / but also (B) of their sorrow / of their hunger (parallel prepositional phrases)

Lesson 3.3: Subordinating Conjunctions 1

Earlier we learned how two sentences can be joined together by placing a coordinating conjunction between them. In this lesson we'll learn that **subordinating conjunctions**, too, can join two sentences.

Here is a list of subordinating conjunctions:

- *after, although, as, because, before, even though, if, since, so that, till, though, unless, until, when, where, while*

Here are two sentences:

- I don't quite comprehend this song. I do understand the laundry.

We can join them with a comma and a coordinating conjunction:

- I don't quite comprehend this song, but I do understand the laundry.

We can also join them with a subordinating conjunction and no comma.

- I don't quite comprehend this song although I do understand the laundry.

YOUR TURN 3.3

In this Your Turn, you will practice combining sentences with subordinating conjunctions.

example: Here is the part where everyone was happy and forgiven. We didn't deserve it.

answer: Here is the part where everyone was happy and forgiven even though we didn't deserve it.

Use the subordinating conjunctions *after*, *because*, *so that*, and *when* to combine the four sets of sentences that follow.

1. My parents watch me closely. I am their jewel.
2. She is almost transparent. She reaches the clearing.
3. The odor of the perfume clings to the place. She has gone.
4. The temple door wants to open itself. You might step inside and be cooled.

ANSWERS 3.3

1. My parents watch me closely **because** I am their jewel.
2. She is almost transparent **when** she reaches the clearing.
3. The odor of the perfume clings to the place **after** she has gone.
4. The temple door wants to open itself **so that** you might step inside and be cooled.

Lesson 3.4: Subordinating Conjunctions 2

We've learned that coordinating conjunctions and subordinating conjunctions share a similarity: both can join a pair of complete sentences.

Here in this lesson we're going to learn what subordinating conjunctions can do that coordinating conjunctions cannot do. Both types of conjunctions can sit between a pair of sentences, but only subordinating conjunctions can also appear in front of the first sentence.

- __ sentence 1 __ sentence 2

In other words, either of the two types of conjunctions can appear in the second blank above; but only subordinating conjunctions can appear in the first blank.

Examples:

- As I sprinted to catch up, I kept waiting for the thud of your crash.

the pattern: Subordinating conjunction sentence, sentence.

- While the winds hiss through, a lone blue jay looks on at the empty scene.

the pattern: Subordinating conjunction sentence, sentence.

The pattern we looked at earlier looks like this:

- Sentence conjunction sentence.

Our new pattern looks like this:

- Conjunction sentence, sentence.

Note: With this pattern, a comma is usually necessary.

YOUR TURN 3.4

In this Your Turn, you will once again practice combining sentences with subordinating conjunctions—except this time you'll be trying out your subordinating conjunctions to the left of the first sentence.

example: My death wound is already upon me. Spare not your sweet, cruel shot.

answer: Because my death wound is already upon me, spare not your sweet, cruel shot.

Use the subordinating conjunctions *although*, *before*, *if*, and *since* to combine the four sets of sentences that follow.

1. I last heard the squeak of the kitchen door. It seems as if it has grown darker.
2. The day was done. The wood had disappeared.
3. The soldiers wore bandoliers made to attract fish. Military parades would be improved.
4. You were not trying to escape. A three-headed dog snarled and threatened you.

ANSWERS 3.4

1. **Since** I last heard the squeak of the kitchen door, it seems as if it has grown darker.
2. **Before** the day was done, the wood had disappeared.
3. **If** the soldiers wore bandoliers made to attract fish, military parades would be improved.
4. **Although** you were not trying to escape, a three-headed dog snarled and threatened you.

Lesson 3.5: Subordinating Conjunction or Preposition?

We'll begin this lesson with a few miscellaneous notes on subordinating conjunctions:

Some subordinating conjunctions are synonymous with other subordinating conjunctions:

- *Though, although, and even though* are interchangeable.
- *Till and until* are interchangeable.

Since has two meanings: it can mean *since that time* or it can mean *because*.

The subordinating conjunction *so that* should not be confused with the coordinating conjunction *so*.

These words can function as prepositions or as subordinating conjunctions: *after, as, before, since, till, until*.

Let's see how *after* can appear as a subordinating conjunction in one place and a preposition in another.

- **here, *after* is a subordinating conjunction:** My mother chose my father [after he changed].
- **here, *after* is a preposition:** My mother chose my father [after his change].

In order to see how the word can be a subordinating conjunction in one place and a preposition in another, we must focus on the words that follow *after*.

example 1: after he changed

example 2: after his change

In example 1, *he changed* is a sentence; in example 2, *his change* is a noun phrase, less than a sentence.

When what follows *after, as, before, since, till, or until* is a complete sentence, that word group is known as a **subordinate clause** and the first word of that word group is a subordinating conjunction.

When what follows *after*, *as*, *before*, *since*, *till*, or *until* is a noun or pronoun, that word group is known as a **prepositional phrase** and the first word of that word group is a preposition.

More examples:

- after breakfast (*after* is a preposition)
- after I woke up (*after* is a subordinating conjunction)
- as a goblin (*as* is a preposition)
- as the trick-or-treaters began filling the sidewalks (*as* is a subordinating conjunction)
- before sunset (*before* is a preposition)
- before the sun went down (*before* is a subordinating conjunction)
- since last year (*since* is a preposition)
- since his memory is not what it once was (*since* is a subordinating conjunction)
- till Tuesday (*till* is a preposition)
- until the cows come home (*until* is a subordinating conjunction)

YOUR TURN 3.5

Determine whether the underlined words in the sentences below are subordinating conjunctions or prepositions. We do this by determining whether the words that follow constitute a complete sentence.

Your two-part answer:

- (A) Are the words that follow a complete sentence?
- (B) Is the underlined word a subordinating conjunction or a preposition?

example: A faint hum quietly fills the evening [until nothing but the wind lifts the lace curtains].

answer: (A) The words *nothing but the wind lifts the lace curtains* are a complete sentence. (B) *Until* is a subordinating conjunction.

example: I sat with her and talked [until the afternoon].

answer: (A) The words *the afternoon* are less than a complete sentence. (B) *Until* is a preposition.

1. Pitchblack, the sky thickens [after each lightning flash].
2. I say goodbye to the sadness of rooms in which my family slept [as I sat up late with my papers].
3. The little boat still fled [before the storm].
4. [Since he omitted to mention the boxes he had brought], they were all left behind on the beach.
5. No mortal felt such emotion at a flower [till this hour].

ANSWERS 3.5

1. (A) The words *each lightning flash* are less than a complete sentence. (B) *After* is a preposition.
2. (A) The words *I sat up late with my papers* are a complete sentence. (B) *As* is a subordinating conjunction.
3. (A) The words *the storm* are less than a complete sentence. (B) *Before* is a preposition.
4. (A) The words *he omitted to mention the boxes he had brought* are a complete sentence. (B) *Since* is a subordinating conjunction.
5. (A) The words *this hour* are less than a complete sentence. (B) *Till* is a preposition.

Lesson 3.6: Conjunctive Adverbs

As their name would indicate, **conjunctive adverbs** have one foot in the **conjunctions** category and one foot in the **adverbs** category. Here are some examples using the conjunctive adverbs *however* and *otherwise*.

- Man is the only animal who smiles with his lips; however, the eyes are the mirror of the soul.

Here, *however* is a conjunction, joining the sentences on each side of it.

- However gorgeous all that rippling in the wind, the oats would eventually be turned into toaster material or cereal.

Here, however is an adverb describing the adjective *gorgeous*.

- She worries that one day her hair will look like pigeons pecking in dirty snow; otherwise, she isn't troubled by the future.

Here, *otherwise* is a conjunction, joining the sentences on each side of it.

- Perhaps you think there is a kind of music, a certain strand that lights up the otherwise blunt wilderness of the body.

Here, *otherwise* is an adverb describing the adjective *blunt*.

Though conjunctive adverbs can serve in either of these functions, we will focus on conjunctive adverbs used as conjunctions that join sentence pairs. (Earlier we studied how both coordinating and subordinating conjunctions perform this same task.)

Here is a list of conjunctive adverbs:

- *besides, consequently, finally, first, for example, for instance, furthermore, hence, however, instead, later, likewise, meanwhile, moreover, nevertheless, next, now, otherwise, still, subsequently, then, therefore, thus*

Note on punctuation: All three types of conjunctions (not counting correlative conjunctions) can join two sentences by being placed between those two sentences. However, each type of conjunction receives different punctuation. In the following:

- s stands for sentence

- CC stands for coordinating conjunction
- SC stands for subordinating conjunction
- CA stands for conjunctive adverb:

Question: Given two sentences (s + s) in need of being joined by a conjunction, how should we punctuate each of the three conjunction types?

Answer:

- A coordinating conjunction receives a comma: s, CC s.
- A subordinating conjunction receives no punctuation: s SC s.
- A conjunctive adverb receives a semicolon and a comma: s; CA, s.

Synonyms:

There are 23 words contained in our list of conjunctive adverbs, but there are fewer than 23 meanings. Here are the words that share meanings:

The meaning *not only that, but this as well* is shared by *besides, furthermore, and moreover*.

The meaning *these relationships are cause-and-effect* is shared by *consequently, hence, therefore, and thus*.

The meaning *these events are arranged chronologically or as a series* is shared by *finally, first, later, meanwhile, next, now, subsequently, and then*.

The meaning *the words that follow provide examples of what came before* is shared by *for example* and *for instance*.

The meaning *these statements express contradiction or opposition* is shared by *however, instead, nevertheless, and still*.

(The conjunctive adverbs *likewise* and *otherwise* stand outside these groupings.)

YOUR TURN 3.6

For each of the following, choose a conjunctive adverb from the word bank that would logically fit in the blank. Try to use each conjunctive adverb once.

example: Man is the only animal who smiles with his lips; _____, the eyes are the mirror of the soul.

answer: however

word bank for numbers 1-5: *consequently, finally, first, for example, however*

1. He knew he must find his way through that cave, or hole, or tunnel, and out the other side; _____, he must learn to control his breathing. [*consequently, finally, first, for example, however*]
2. I'd been away, and when I returned to this city I found everything changed; _____, a certain street I'd remembered as going one way toward the state capital now pointed in a different direction. [*consequently, finally, first, for example, however*]
3. The video wasn't too bad at first; _____, I found the final few minutes of the video quite alarming. [*consequently, finally, first, for example, however*]
4. A spike in juvenile violence two decades ago spurred state legislators to adopt the motto *adult time for adult crimes*; _____, in most states, a 10-year-old charged with murder can be tried as an adult. [*consequently, finally, first, for example, however*]
5. Around one in the morning, as I lay trying to sleep on the hangar floor, my back started to hurt; _____, driven by discomfort, I crept out onto the dirt road, grasping my heavy, antique flashlight. [*consequently, finally, first, for example, however*]

ANSWERS 3.6

1. He knew he must find his way through that cave, or hole, or tunnel, and out the other side; **first**, he must learn to control his breathing.
2. I'd been away, and when I returned to this city I found everything changed; **for example**, a certain street I'd remembered as going one way toward the state capital now pointed in a different direction.
3. The video wasn't too bad at first; **however**, I found the final few minutes of the video quite alarming.
4. A spike in juvenile violence two decades ago spurred state legislators to adopt the motto *adult time for adult crimes*; **consequently**, in most states, a 10-year-old charged with murder can be tried as an adult.
5. Around one in the morning, as I lay trying to sleep on the hangar floor, my back started to hurt; **finally**, driven by discomfort, I crept out onto the dirt road, grasping my heavy, antique flashlight.

YOUR TURN (continued)

word bank for numbers 6-10: *besides, hence, instead, likewise, meanwhile*

5. Lewis, a slim twenty-nine-year-old with dreadlocks, contemplated opening the test with scissors; _____, he left the school, walked to the corner store, and bought a razor blade. [*besides, hence, instead, likewise, meanwhile*]
7. Mother was sick and we didn't want to tell her the bad news; _____, she still believed that Eddie would become President one day. [*besides, hence, instead, likewise, meanwhile*]
3. Publishers have the chance to sell a book to only one of the multiple students who eventually use it; _____, publishers must cover their costs and make their profits in the first semester their books are sold—before used copies swamp the market. [*besides, hence, instead, likewise, meanwhile*]
9. The mere mention of Montgomery, Alabama, is assumed to trigger a flood in our minds of facts, film footage, and photos from the bus boycotts; _____, the words *rebel yell* and *Confederate line* are assumed to fill our minds with facts and photos from the Civil War. [*besides, hence, instead, likewise, meanwhile*]
10. Within weeks, many animals leave the cities to the mice, rats, and squirrels; _____, at the nuclear power plant, the cooling ponds for spent fuel rods get hotter and hotter. [*besides, hence, instead, likewise, meanwhile*]

ANSWERS

5. Lewis, a slim twenty-nine-year-old with dreadlocks, contemplated opening the test with scissors; **instead**, he left the school, walked to the corner store, and bought a razor blade.
7. Mother was sick and we didn't want to tell her the bad news; **besides**, she still believed that Eddie would become President one day.
3. Publishers have the chance to sell a book to only one of the multiple students who eventually use it; **hence**, publishers must cover their costs and make their profits in the first semester their books are sold—before used copies swamp the market.
9. The mere mention of Montgomery, Alabama, is assumed to trigger a flood in our minds of facts, film footage, and photos from the bus boycotts; **likewise**, the words *rebel yell* and *Confederate line* are assumed to fill our minds with facts and photos from the Civil War.
10. Within weeks, many animals leave the cities to the mice, rats, and squirrels; **meanwhile**, at the nuclear power plant, the cooling ponds for spent fuel rods get hotter and hotter.

YOUR TURN (continued)

word bank for numbers 11-15: *for instance, furthermore, nevertheless, next, therefore*

1. Forty percent of the workforce are white-collar workers, most of whom spend a good part of their days engaged in tedious and mindless activities; _____, much work within the insurance, banking, or real estate industries consists of nothing but useless paper-shuffling. [*for instance, furthermore, nevertheless, next, therefore*]
2. I am so deeply smitten through the helm that without help I cannot last till morn; _____, take my sword Excalibur and fling him far into the middle lake. [*for instance, furthermore, nevertheless, next, therefore*]
3. The novel's famous closing lines reveal that the hero struggles constantly to confront the truth and to live by it; _____, the book is a tragedy because even the greatest courage does not enable the characters to rise above their circumstances. [*for instance, furthermore, nevertheless, next, therefore*]
4. Without investigation, you have little or nothing to back up any claims you make, nor will you be sure of the accuracy of the information you might be using later on; _____, you may be in danger of going too deep into a situation you have no control over. [*for instance, furthermore, nevertheless, next, therefore*]
5. You spoke animatedly of Pequita's First Communion; _____, you came over to see my plants, and I came back for soup-supper. [*for instance, furthermore, nevertheless, next, therefore*]

ANSWERS

1. Forty percent of the workforce are white-collar workers, most of whom spend a good part of their days engaged in tedious and mindless activities; **for instance**, much work within the insurance, banking, or real estate industries consists of nothing but useless paper-shuffling.
2. I am so deeply smitten through the helm that without help I cannot last till morn; **therefore**, take my sword Excalibur and fling him far into the middle lake.
3. The novel's famous closing lines reveal that the hero struggles constantly to confront the truth and to live by it; **nevertheless**, the book is a tragedy because even the greatest courage does not enable the characters to rise above their circumstances.
4. Without investigation, you have little or nothing to back up any claims you make, nor will you be sure of the accuracy of the information you might be using later on; **furthermore**, you may be in danger of going too deep into a situation you have no control over.
5. You spoke animatedly of Pequita's First Communion; **next**, you came over to see my plants, and I came back for soup-supper.

YOUR TURN (continued)

word bank for numbers 16-20: *moreover, otherwise, still, then, thus*

16. In the mental hospital a patient is ready to be discharged, knowing that the same old problems await him at home; _____, to feel more equal to them, that's something. [*moreover, otherwise, still, then, thus*]
17. Mary Warren points out that the girls must confess the real truth of what happened in the forest that night; _____, they might be accused of witchcraft. [*moreover, otherwise, still, then, thus*]
18. My grandfather coughed in Nicholas's army and hid in a stinking wine-barrel for three days in Bucharest; _____, he left for America to become a king himself. [*moreover, otherwise, still, then, thus*]
19. Perhaps you are fundamentally opposed to the death penalty in general and to this kind of mechanical style of execution in particular; _____, you see how the execution is a sad procedure, without any public participation, using a machine which is already somewhat damaged. [*moreover, otherwise, still, then, thus*]
20. There stood, opposite to each window, a heavy tripod, bearing a pan of fire that projected its rays through the tinted glass and so glaringly illumined the room; _____, a multitude of gaudy and fantastic appearances were produced. [*moreover, otherwise, still, then, thus*]

ANSWERS

16. In the mental hospital a patient is ready to be discharged, knowing that the same old problems await him at home; **still**, to feel more equal to them, that's something.
17. Mary Warren points out that the girls must confess the real truth of what happened in the forest that night; **otherwise**, they might be accused of witchcraft.
18. My grandfather coughed in Nicholas's army and hid in a stinking wine-barrel for three days in Bucharest; **then**, he left for America to become a king himself.
19. Perhaps you are fundamentally opposed to the death penalty in general and to this kind of mechanical style of execution in particular; **moreover**, you see how the execution is a sad procedure, without any public participation, using a machine which is already somewhat damaged.
20. There stood, opposite to each window, a heavy tripod, bearing a pan of fire that projected its rays through the tinted glass and so glaringly illumined the room; **thus**, a multitude of gaudy and fantastic appearances were produced.

Conjunctions—Glossary of Terms

coordinating conjunctions: *for, and, nor, but, or, yet, so.* These conjunctions create compound sentences when they are used to join two sentences together.

conjunctive adverbs: *besides, consequently, finally, first, for example, for instance, furthermore, hence, however, instead, later, likewise, meanwhile, moreover, nevertheless, next, now, otherwise, still, subsequently, then, therefore, thus.* These conjunctions also create compound sentences when they are used to join two sentences together.

subordinating conjunctions: *after, although, as, because, before, even though, if, since, so that, till, though, unless, until, when, where, while.* These conjunctions create complex sentences when they are used to join two sentences together. Subordinating conjunctions can appear between the two sentences that are being joined; they can also appear in front of the first of the two sentences.

correlative conjunctions: *both/and, either/or, neither/nor, not/but, not only/but also, whether/or.* These two-part conjunctions can join words, phrases, clauses, or sentences. The use of correlative conjunctions requires close attention to parallel structure—whatever it is that is being joined, those words or word groups must be of the same grammatical structure as the other words or word groups.

punctuation: The three primary conjunctions—coordinating conjunctions, subordinating conjunctions, and conjunctive adverbs—can be placed between two sentences to join them. From these three types of conjunctions we can create four joining patterns. Note the punctuation for each.

- Sentence, **COORDINATING CONJUNCTION** sentence.
- **SENTENCE SUBORDINATING CONJUNCTION SENTENCE.**
- **SUBORDINATING CONJUNCTION** sentence, sentence.
- Sentence; **CONJUNCTIVE ADVERB**, sentence.

Chapter 4: Interjections

Traditionally, the parts of speech are divided into eight categories. *Nouns, adjectives, verbs, adverbs, pronouns, prepositions, and conjunctions* give us seven of those categories. Then there are the interjections—a category that receives little attention.

Interjections differ from the other seven parts of speech because they do not work with other words in the forming of sentences. Instead, they sit apart from sentences, unconnected.

So that the poor interjections don't feel left out, we'll close this series of lessons with a lesson devoted just to them.

Lesson 4.1: The Eighth Parts of Speech Category

Interjections are words or phrases that usually express emotion.

Some examples:

- Aha!
- Heavens to Betsy!
- Hey!
- Phew!
- Shucks!
- Yikes!

Most interjections are punctuated with exclamation marks, and then followed by a sentence containing the reason for the expression of emotion.

Examples:

- Bingo! You've solved the Riddle of the Sphinx!
- Gee willikers! You blew my eardrums out!

YOUR TURN 4.1

For each, think of an interjection that could appear in the blank.

example: _____! Here's my fiddlestick that shall make you dance!

answer: Zounds

1. _____! Strange things are afoot at the Circle K!
2. _____! This is the work of The Riddler!
3. _____! I didn't expect the Spanish Inquisition!
4. _____! Don't you ever call me Ishmael!

POSSIBLE ANSWERS 4.1

1. Bogus
2. Egad
3. Holy Toledo
4. Sheesh

Chapter 5: Test Questions

The test questions that follow ask you to identify pronouns, prepositions, and conjunctions in the sentences in which they appear. Some of the sentences appearing here in the Test Questions section also appeared earlier in this e-book.

To test every skill and concept taught in this ebook would require a much longer test. Rather than a testing marathon, we'll settle for a high level of awareness and recognition of the three function-word categories:

pronouns: You will need to recognize and identify subjective pronouns, objective pronouns, possessive adjectives, and reflexive pronouns.

prepositions: You will need to recognize and identify standard prepositions. In addition, one phrasal preposition will appear.

conjunctions: You will need to recognize and identify coordinating conjunctions, subordinating conjunctions, and conjunctive adverbs.

The relevant word lists appear once below. They do not reappear along with the test questions. This is a chance for you to test your awareness of these function words, and arranging the lists so that they accompany the questions would defeat that purpose.

At least one word from each of the lists will appear somewhere in the test questions.

Following each sentence you will find a listing of how many words from each function-word category you are being asked to identify.

There are thirty sentences, arranged in six groups of five sentences each. Answers appear after each set of five sentences.

The Answers sections follow these conventions:

- Pronouns are underlined.
- Prepositions are italicized.
- Conjunctions are boldfaced.

Good luck!

The Word Lists

PRONOUNS

subjective pronouns: *I, you, he, she, it, they, we*

objective pronouns: *me, you, him, her, it, them, us*

possessive adjectives: *my, your, his, her, its, their, our*

reflexive pronouns: *myself, yourself, himself, herself, itself, yourselves, themselves, ourselves*

PREPOSITIONS

prepositions: *about, above, across, after, against, along, among, around, at, before, behind, below, beneath, beside, between, beyond, by, down, during, except, for, from, in, inside, into, like, near, of, off, on, out, outside, over, through, to, toward, under, until, up, upon, with, within, without*

phrasal prepositions: *according to, because of, by means of, contrary to, in addition to, in care of, in front of, in reference to, in spite of, instead of, on account of, on top of, out of, prior to, rather than, with regard to, with the exception of*

CONJUNCTIONS

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

subordinating conjunctions: *after, although, as, because, before, even though, if, since, so that, till, though, unless, until, when, where, while*

conjunctive adverbs: *besides, consequently, finally, first, for example, for instance, furthermore, hence, however, instead, later, likewise, meanwhile, moreover, nevertheless, next, now, otherwise, still, subsequently, then, therefore, thus*

TEST PART 1

1. Choose a star and name it after me so that I may shine on you. [4 pronouns; 2 prepositions; 2 conjunctions]
2. Snow here is weighting the pine trees while we wait for worse news from headquarters. [1 pronoun; 2 prepositions; 1 conjunction]
3. The pasture soils were unable to absorb the nitrogen and phosphorus quickly enough, so they washed into the stream when it rained. [2 pronouns; 1 preposition; 3 conjunctions]
4. There's a barrel that I didn't fill beside it, and there may be two or three apples I didn't pick upon some bough. [3 pronouns; 2 prepositions; 2 conjunctions]
5. Though I was the first person up the mountain, my father could go down the mountain faster than I. [3 pronouns; 2 prepositions; 1 conjunction]

TEST ANSWERS PART 1

1. Choose a star **and** name it *after* me **so that** I may shine *on* you.
 - **pronouns:** *it, me, I, you*
 - **prepositions:** *after, on*
 - **conjunctions:** *and, so that*
2. Snow here is weighting the pine trees **while** we wait *for* worse news *from* headquarters.
 - **pronouns:** *we*
 - **prepositions:** *for, from*
 - **conjunctions:** *while*
3. The pasture soils were unable to absorb the nitrogen **and** phosphorus quickly enough, **so** they washed *into* the stream **when** it rained.
 - **pronouns:** *they, it*
 - **prepositions:** *into*
 - **conjunctions:** *and, so, when*
4. There's a barrel that I didn't fill *beside* it, **and** there may be two **or** three apples I didn't pick *upon* some bough.
 - **pronouns:** *I, it, I*
 - **prepositions:** *beside, upon*
 - **conjunctions:** *and, or*
5. **Though** I was the first person *up* the mountain, my father could go *down* the mountain faster than I.
 - **pronouns:** *I, my, I*
 - **prepositions:** *up, down*
 - **conjunctions:** *though*

TEST PART 2

5. An order had come to him to support our right; however, he fell forward and went over the hill to the left. [3 pronouns; 3 prepositions; 2 conjunctions]
7. I hand him fat slices, and he hands them back when he sees they are done. [6 pronouns; 2 conjunctions]
3. If we don't lift our voices, we allow strangers to rob the house. [3 pronouns; 1 conjunction]
9. The egg of the wren and the singing toad favor the angels and adorn the parlors of heaven. [2 prepositions; 2 conjunctions]
10. A woman sits on the stoop of a house where her indiscretions fly like butterflies. [1 pronoun; 3 prepositions; 1 conjunction]

TEST ANSWERS PART 2

5. An order had come to him to support our right; **however**, he fell forward **and** went *over* the hill *to* the left.
- **pronouns:** *him, our, he*
 - **prepositions:** *to, over, to*
 - **conjunctions:** *however, and*
7. I hand him fat slices, **and** he hands them back **when** he sees they are done.
- **pronouns:** *I, him, he, them, he, they*
 - **conjunctions:** *and, when*
3. **If** we don't lift our voices, we allow strangers to rob the house.
- **pronouns:** *we, are, we*
 - **conjunctions:** *if*
9. The egg *of* the wren **and** the singing toad favor the angels **and** adorn the parlors *of* heaven.
- **prepositions:** *of, of*
 - **conjunctions:** *and, and*
10. A woman sits *on* the stoop *of* a house **where** her indiscretions fly *like* butterflies.
- **pronouns:** *her*
 - **prepositions:** *on, of, like*
 - **conjunctions:** *where*

TEST PART 3

1. A spike in juvenile violence two decades ago spurred state legislators to adopt the motto “adult time for adult crimes”; consequently, in most states, a 10-year-old charged with murder can be tried in an adult court. [5 prepositions; 1 conjunction]
2. Although the day is done, the wood still shines brightly. [1 conjunction]
3. Before the three-headed dog snarled at the king, he was considering escape. [1 pronoun; 1 preposition; 1 conjunction]
4. Benjie cannot live with Frances, nor can he live without her. [2 pronouns; 2 prepositions; 1 conjunction]
5. They entered the house slowly and sat by the hearth. [1 pronoun; 1 preposition; 1 conjunction]

TEST ANSWERS PART 3

1. A spike *in* juvenile violence two decades ago spurred state legislators to adopt the motto “adult time *for* adult crimes”; **consequently**, *in* most states, a 10-year-old charged *with* murder can be tried *in* an adult court.
 - **prepositions:** *in, for, in, with, in*
 - **conjunctions:** *consequently*
2. **Although** the day is done, the wood still shines brightly.
 - **conjunctions:** *although*
3. **Before** the three-headed dog snarled *at* the king, he was considering escape.
 - **pronouns:** *he*
 - **prepositions:** *at*
 - **conjunctions:** *before*
4. Benjie cannot live *with* Frances, **nor** can he live *without* her.
 - **pronouns:** *he, her*
 - **prepositions:** *with, without*
 - **conjunctions:** *nor*
5. They entered the house slowly **and** sat *by* the hearth.
 - **pronouns:** *they*
 - **prepositions:** *by*
 - **conjunctions:** *and*

TEST PART 4

6. We loom against the fires of fate, yet always our feet touch the proud and certain earth. [1 pronoun; 2 prepositions; 2 conjunctions]
7. I am so deeply smitten through the helm that without help I cannot last until the morning; therefore, take my sword Excalibur and fling it far into the middle lake. [4 pronouns; 4 prepositions; 2 conjunctions]
8. I made a garland for her head. [2 pronouns; 1 preposition]
9. When they returned, they found a changed town; for example, the streets now pointed in new directions. [2 pronouns; 1 preposition; 2 conjunctions]
10. You have decided not to make your home here, for the human life in this place was declining. [2 pronouns; 1 preposition; 1 conjunction]

TEST ANSWERS PART 4

16. We loom *against* the fires of fate, **yet** always our feet touch the proud **and** certain earth.

- **pronouns:** *our*
- **prepositions:** *against, of*
- **conjunctions:** *yet, and*

17. I am so deeply smitten *through* the helm that *without* help I cannot last *until* the morning; **therefore**, take my sword Excalibur **and** fling it far *into* the middle lake.

- **pronouns:** *I, I, my, it*
- **prepositions:** *through, without, until, into*
- **conjunctions:** *therefore, and*

18. I made a garland *for* her head.

- **pronouns:** *I, her*
- **prepositions:** *for*

19. **When** they returned, they found a changed town; **for example**, the streets now pointed *in* new directions.

- **pronouns:** *they, they*
- **prepositions:** *in*
- **conjunctions:** *when, for example*

20. You have decided not to make your home here, **for** the human life *in* this place was declining.

- **pronouns:** *you, your*
- **prepositions:** *in*
- **conjunctions:** *for*

TEST PART 5

21. A man may smile with his lips; however, the eyes are the mirror of the soul. [2 prepositions; 1 conjunction]
22. Mentoring programs are labor intensive and expensive, so states have been reluctant to fund them. [1 pronoun; 2 conjunctions]
23. My grandfather hid in a stinking wine-barrel; then he left for America to become a king himself. [3 pronouns; 2 prepositions; 1 conjunction]
24. My parents watch me closely because I am their jewel. [4 pronouns; 1 conjunction]
25. She disturbed the sacred spell and woke to find her hopes betrayed. [2 pronouns; 1 conjunction]

TEST ANSWERS PART 5

21. A man may smile *with* his lips; **however**, the eyes are the mirror *of* the soul.

- **prepositions:** *with, of*
- **conjunctions:** *however*

22. Mentoring programs are labor intensive **and** expensive, **so** states have been reluctant to fund them.

- **pronouns:** *them*
- **conjunctions:** *and, so*

23. My grandfather hid *in* a stinking wine-barrel; **then** he left *for* America to become a king himself.

- **pronouns:** *my, he, himself*
- **prepositions:** *in, for*
- **conjunctions:** *then*

24. My parents watch me closely **because** I am their jewel.

- **pronouns:** *my, me, I, their*
- **conjunctions:** *because*

25. She disturbed the sacred spell **and** woke to find her hopes betrayed.

- **pronouns:** *she, her*
- **conjunctions:** *and*

TEST PART 6

26. She worries that one day her hair will turn to dirty snow; otherwise, she isn't troubled by the future. [3 pronouns; 2 prepositions; 1 conjunction]
27. The Upper Nile Valley was especially pleasant on account of its mild climate. [1 pronoun; 1 preposition]
28. The temple door wants to open itself so that you might step inside and be cooled. [2 pronouns; 2 conjunctions]
29. Their roads home may be on the trail of pollen. [1 pronoun; 2 prepositions]
30. You yourself laid the foundation for the destruction of your own kingdom. [4 pronouns; 1 preposition]

TEST ANSWERS PART 6

26. She worries that one day her hair will turn *to* dirty snow; **otherwise**, she isn't troubled *by* the future.

- **pronouns:** *she, her, she*
- **prepositions:** *to, by*
- **conjunctions:** *otherwise*

27. The Upper Nile Valley was especially pleasant *on account of* its mild climate.

- **pronouns:** *its*
- **prepositions:** *on account of*

28. The temple door wants to open itself **so that** you might step inside **and** be cooled.

- **pronouns:** *itself, you*
- **conjunctions:** *so that, and*

29. Their roads home may be *on* the trail *of* pollen.

- **pronouns:** *their*
- **prepositions:** *on, of*

30. You yourself laid the foundation *for* the destruction *of* your own kingdom.

- **pronouns:** *you, yourself, for, your*
- **prepositions:** *of*

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