

компонентов абзаца требуют детального рассмотрения на материале профессиональных текстов.

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COMPOSITION  
SENTENCE STRUCTURE - THE WAY TO SUCCESS

Composition: Sentence Structure

1. Writing Complete Sentences

Sentence Fragments and Run-on Sentences

Two of the most common errors in student writing result from carelessness in marking the end of one sentence and the beginning of the next. The first kind of error, the *sentence fragment*, occurs when a part of a sentence – a phrase or subordinate clause, for example – is written as a complete sentence. The second, the *run-on sentence*, occurs when two or more sentences are run together with only a comma, or no punctuation at all, between them.

1a. SENTENCE FRAGMENTS

**A sentence fragment is a group of words that does not express a complete thought. Since it is only a part of a sentence, it should not be allowed to stand by itself but should be kept in the sentence of which it is a part.**

A group of words is not a sentence unless it has both a subject and a verb and expresses a complete thought. The following examples are fragments because they fail to meet one or both of these conditions.

FRAGMENT The referee calling the foul. [The *-ing* form of a verb cannot function as the verb in a sentence unless it has a helping verb with it.]

FRAGMENT Because the referee was calling the foul. [The subordinating conjunction *Because* signals that what follows is only part of a larger sentence. Taken by itself, the fragment does not express a complete thought.]

Both of the fragments illustrated above are really parts of a longer sentence:

EXAMPLES The referee calling the foul was waving her arms in the air.  
Because the referee was calling a foul, she was waving her arms in the air.

Good writers sometimes punctuate fragments as sentences for stylistic reason. For example, you may sometimes notice a fragment like this in a story:

FRAGMENT Paul rides to school every day. *On his younger brother's tricycle.*

The second part is not a complete sentence. It is only a prepositional phrase. The writer used a capital letter at the beginning and a period at the end of the phrase for humorous effect, thinking that the point would be otherwise lost to the reader.

Paul rides to school every day on his younger brother's tricycle.

A better solution might have been to use a dash, thus gaining the desired emphasis while remaining within the limits of conventional punctuation:

Paul rides to school every day - on his younger brother's tricycle.

Although the use of fragments can be justified, the practice requires experience and judgment, and the beginning writer will do well to avoid it.

1b. The Phrase Fragment

A phrase is a group of words acting as a single part of speech and not containing a verb and its subject.

You will recall from your study of verbals that present participles and gerunds are words ending in *-ing*. Words ending in *-ing* cannot be used as verbs unless they follow a helping verb. With a helping verb like *am, are, has been, will be, etc.*, they become complete verbs. It is the same with infinitive phrases. Like participial and gerund phrases, infinitive phrases can never stand alone. In order to make sense, they must be attached to a preceding or following sentence or be completed by being developed into a proper sentence.

A participial phrase must not be written as a sentence.

FRAGMENT The woman giving us directions. [a phrase; no verb]

CORRECTED The woman **was giving** us directions. [The present participle has been made into a complete verb by the addition of the helping verb *was*.

A gerund phrase must not be written as a sentence.

FRAGMENT Many of us dislike working in the kitchen. Cleaning and scrubbing objects which in a few hours will be dirty again. [Here a gerund phrase functioning as an appositive of *working* is cut off from it by the period. It must be reconnected.]

CORRECTED Many of us dislike working in the kitchen, **cleaning and scrubbing objects which in a few hours will be dirty again**. [The gerund phrase fragment is corrected by including it in the sentence.]

An infinitive phrase must not be written as a sentence.

FRAGMENT You must first learn to float. To swim properly and with confidence. [The phrase cannot stand alone. It should be attached to the preceding sentence.]

CORRECTED **To swim properly and with confidence**, you must first learn to float.

A prepositional phrase or a succession of prepositional phrases must not be written as a sentence.

FRAGMENT The post office is two blocks from here. Near the corner on the north side of the street. [Here three successive prepositional phrases are isolated. They make sense only when included in the sentence.]

CORRECTED The post office is two blocks from here **near the corner on the north side of the street**.

In each of the examples above, the sentence fragments were cut off from the sentences they were part of by improper punctuation. This kind of mistake is easily corrected: simply attach the isolated phrase to the parent sentence.

**EXERCISE 1.** Below are ten phrase fragments. Convert each one into a complete sentence by using one of two methods as shown in the exam-

ple: (1) attach it to an independent clause, or (2) develop the phrase into a complete sentence.

EXAMPLE 1. putting on her jacket  
1. *Putting on her jacket, Cindy left the theater.* [attached]

or

1. *Cindy was putting on her jacket.* [developed]

1. standing on the deck beside the captain
2. to make set shots consistently from outside the pivot position
3. on lower Main Street under the Lexington Bridge
4. puzzled by the question
5. to stay alert
6. finishing her assignment

### 1c. The Appositive Fragment

An appositive is a noun or pronoun that follows another noun or pronoun to identify or explain it. An appositive phrase is made up of an appositive and its modifiers; it should not be written as a separate sentence.

EXAMPLES

Mike, **the best mechanic in the garage**, worked on my car. [*The best mechanic in the garage* is an appositive. It is in apposition with *Mike*.]

Sometimes a hasty writer will treat an appositive phrase as a complete sentence and leave it standing alone, even though it lacks a verb and subject and does not express a complete thought

FRAGMENT The amateur boat-builder was constructing a simple model. A small outboard cruiser of conventional design.

CORRECTED The amateur boat-builder was constructing a simple model, **a small outboard cruiser of conventional design**. [The appositive phrase has been attached to the sentence in which it belongs.]

**EXERCISE 2.** If an item consists of a sentence followed by an appositive fragment, write the last word in the sentence and follow it with a comma and the first word of the appositive. If an item consists of two sentences, write C.

1. Before railroads, much inland transportation of freight was done by means of canals. Hand-dug, water-filled ditches that connected natural waterways.
2. Between 1790 and 1850, Americans constructed a canal network totaling 4,400 miles. A distance greater than that between New York and San Francisco.
3. An essential feature of the canals was their locks. Devices by which boats were raised or lowered from one level to another to accommodate changes in the terrain.
4. Where locks were not practical, boats were moved up or down on an inclined plane. A short boat railway on which a boat was raised or lowered by cable.

#### 1d. The Subordinate Clause Fragment

Although the subordinate clause does have a verb and a subject, it depends upon the independent clause of a sentence to complete its meaning. Standing alone, a subordinate clause suggests a question which it does not answer.

#### EXAMPLES

Because the machine is so dangerous. [Well...? What will happen?]

An isolated subordinate clause must be attached to an independent clause in order to complete its meaning. It should not be written as a sentence.

**FRAGMENT** Television make-up differs from stage make-up. Because it must withstand the intense heat from the studio lamps.

**CORRECTED** Television make-up differs from stage make-up **because it must withstand the intense heat from the studio lamps.**

► **NOTE** In combining an adverb clause with an independent clause, the adverb clause may either precede or follow the independent clause.

**EXAMPLES** If you bring your guitar to the picnic, we can have some music. [adverb clause first]

We can have some music if you bring your guitar to the picnic. [adverb clause last]

**EXERCISE 3.** The following paragraphs contain several sentence fragments. They are all subordinate clauses that should be attached to an independent clause. Copy the paragraphs, changing the punctuation to eliminate the subordinate clause fragments.

Have you ever taken a course in film history? Some film historians believe that Alice Guy Blache was the first person. Who used the medium of motion pictures to tell a story. After she had worked as a director for Gaumont in Paris. She came to the United States. Where she formed her own production company in 1919. When she closed it down and began making films for Metro and Pathé. She returned to France in 1922. Since she was unable to find work in France. She retired from the cinema industry. Still in existence are some of this enterprising woman's American films. Which were made under the Solax company name. Alice Guy Blache died in an American nursing home in 1968 at the age of ninety-five. Her death received little public notice.

In the opinion of many critics, Sarah Maldoror is one of the most important of the film makers. Who are emerging from the Third World. Among her best films is *Sambizanga*. Which is set in Angola during the period before the uprising against Portuguese rule in 1961. *Sambizanga* deals with the conflicts between the Angolans and the Portuguese.

**EXERCISE 4.** Add an independent clause either at the beginning or at the end of each of the following subordinate clauses to make ten complete sentences. When an adverb clause comes at the beginning of a sentence, it should be followed by a comma.

1. if we do well on the test
2. when they send the message
3. who can play several musical instruments
4. which I have never read
5. as we shut off the motor

**EXERCISE 5.** Some of the following groups of words are complete sentences. Others are fragments. On your paper, mark the complete sen-

tences with an S, and correct the fragments by making them parts of complete sentences.

1. Furnished with beautifully finished cottages, the resort was one of the finest in the area.
2. Running and dodging are features of lacrosse. Whose original object among its creators seems to have been the development of endurance and agility.
3. If you decide to go.
4. The friends shopped all day at the new shopping mall.

### 1e. The Run-On Sentence

**Avoid the run-on sentence. Do not use a comma between sentences. Do not omit punctuation at the end of a sentence.**

There are two main ways in which independent clauses can be combined in a single sentence: (1) by means of a comma plus a word like *and* or *but*; (2) by means of a semicolon. The following examples illustrate these two methods.

Peanuts were more than just food to George Washington Carver, and in his laboratory he used them to make such things as ink and shampoo. [A comma plus *and* is used to join the two independent clauses.]

Peanuts were more than just food to George Washington Carver; in his laboratory he used them to make such things as ink and shampoo. [A semicolon is used to join clauses.]

Other devices, such as the colon and the dash, are sometimes used, but a comma alone is never enough between independent clauses. Using a comma or no punctuation at all in this situation results in the run-on sentence:

Peanuts were more than just food to George Washington Carver, in his laboratory he used them to make such things as ink and shampoo.

Like the sentence fragment, the run-on sentence is sometimes used effectively by experienced writers, especially when its parts are very short. A famous example is the translation of Julius Caesar's boast "I came, I saw, I conquered."

An easy test for spotting run-on sentences consists of simply reading your compositions aloud. The rise or fall of your voice and the pause you make at the end of a sentence sound quite different from the intonation and pause that a comma usually signals.

**EXERCISE 6.** The following passages contain a number of run-on sentences. Determine where each sentence properly begins and ends, and write the last word in the sentence with the proper end mark after it. Then write the first word of the following sentence with a capital letter.

1. Having been excused early, we hurried to the locker room and changed to our uniforms, when the coach called us, we were ready to go the big bus drew up in the drive, and just as we had done a dozen other times, we piled in and took our usual seats this trip was different, however, everybody knew how different it was we would return either as champions of the state or as just another second-rate team.
2. It was the hottest day we could remember, coming down the street, we were sure we could see heat waves rising from the sidewalk, we felt as though we'd never get home we ambled up the street in a daze, hoping we'd last just one more block, we knew if we could make it there would be large bottles of ice-cold soda awaiting us.

### 2. Sentence Combining and Revising

#### 2a. Emphasis and Variety in Sentences

Although a knowledge of grammar and punctuation is of obvious help in learning to write correct sentences, there is much more to effective writing than avoiding errors in sentence structure. The main difference between good writing and bad writing is not a matter of correctness, but a matter of *style*.

Style is a hard word to define exactly, but its essential meaning is "a way of doing something." The idea of style can be applied to many other things besides writing. For example, a professional basketball player and an ordinary player perform essentially the same operations in dribbling the ball, yet even a spectator who knows little about the game can usually see a difference. In basketball, and in most other

things, there is a difference between doing things well and doing them any old way.

There are probably more ways of writing a sentence than there are ways of dribbling a basketball. Still, from the point of view of style, it is quite easy to tell a good sentence from a bad one. It is considerably harder to write good sentences all of the time. Nevertheless, in the pages which follow, you will find some principles that should help you to write more interesting sentences.

### 2b. SENTENCE COMBINING

Short sentences are often effective in a composition, but a long series of short sentences tends to irritate readers. Notice how the short, choppy sentences in the following paragraph sound immature and make the paragraph less interesting to read.

The first person to go over Niagara Falls in a barrel and live was Annie Edson Taylor. She was a schoolteacher. She was from Michigan. On September 24, 1901, she entered the upper Niagara River. She entered the river above the Horseshoe Falls. The Horseshoe Falls drops 51 meters to the lower Niagara River. Seventeen minutes passed. Then Canadian rescuers pulled Annie from the river. She was badly bruised and shaken. She had escaped serious harm. Annie did not gain fame for her dangerous act. She did not gain fortune. Years later she died in a poorhouse.

Notice how the short, choppy sentences in the preceding passage can be combined into longer, smoother sentences.

A number of sentence-combining devices have been used to rewrite the original passage. For example, the first three sentences have been combined through the use of an appositive phrase. Other sentences in the original passage have been combined through the use of coordination and subordination. In this chapter you will study sentence combining, an effective means to achieve a fluent, mature style.

**Combine short, related sentences by inserting adjectives, adverbs, or prepositional phrases.**

TWO SENTENCES *The coach praised the players.*

*The coach was delighted.*

ONE SENTENCE *The **delighted** coach praised the players. [adjective]*

TWO SENTENCES *The tired fans left the stadium.*

*The fans left quietly.*

ONE SENTENCE ***Quietly**, the tired fans left the stadium. [adverb]*

THREE SENTENCES *The deer were feeding.*

*The deer were on the hill.*

*The hill was behind our house.*

ONE SENTENCE *The deer were feeding **on the hill behind our house**, [prepositional phrases]*

When you join short sentences by inserting adjectives, adverbs, or prepositional phrases, you may invent different ways of combining the same sentences. In such instances, the choice of word order is up to you, the writer. The combined sentences, however, should not change the meaning of the original sentences, nor should adjectives, adverbs, or prepositional phrases be misplaced within the combined sentence.

**EXERCISE 1.** Combine each group of short, related sentences into one sentence by inserting adjectives, adverbs, or prepositional phrases. There may be more than one correct way to combine the sentences.

EXAMPLE 1. *The basketball game will be televised.*

*The game is tonight.*

*The game is in the school gym.*

1. *The basketball game tonight in the school gym will be televised.*

1. *Basketball has a history.*

*The history is interesting.*

2. *The inventor was James Naismith.*

*He was the inventor of basketball.*

*He was from Springfield, Massachusetts.*

3. *In the first games, players shot a soccer ball at a peach basket.*

*There were nine players on each team.*

*The peach basket was suspended.*

4. Basketball rules have changed.  
The rules have changed since 1891.  
The rules have changed greatly.

**Combine short, related sentences by using participial phrases.**

A participial phrase is a group of related Words that contains a participle and that acts as an adjective, modifying a noun or a pronoun. In the following examples, all the words in heavy type are part of participial phrases.

EXAMPLES **Galloping across the meadow**, the horse neared the forest.

**Elated by the news**, we prepared a celebration.

Two closely related sentences can be combined by making one sentence a participial phrase.

TWO SENTENCES The dogs yelped loudly.  
The dogs ran down the trail.

ONE SENTENCE **Yelping loudly**, the dogs ran down the trail.

A participial phrase must be placed close to the noun or pronoun it modifies. Otherwise the phrase might confuse the reader.

MISPLACED Flying overhead, we saw an eagle.  
CORRECTED We saw an eagle flying overhead.

**EXERCISE 2.** Combine each of the following groups of sentences into one sentence by using a participial phrase. There may be more than one correct way to combine the sentences. Add commas where necessary.

EXAMPLE 1. He blared his radio.  
He woke up the house.  
1. *Blaring his radio, he woke up the house.*

1. Music is an ancient word.  
It originates in the Greek word *mousikos*.
2. In Greek *mousikos* is an adjective.  
It means "concerned with the Muses."
3. The Muses of Greek mythology ruled over the arts.  
They inspired artists in their work.

**Combine short, related sentences by using appositive phrases.**

Appositive phrases are useful for explaining or identifying nouns or pronouns. The following sentence contains an appositive phrase in heavy type.

EXAMPLE The poodle, **a very intelligent dog**, is the most popular breed in the United States today.

Two related sentences can be combined by using an appositive phrase.

TWO SENTENCES The Shetland stands about one-meter tall at the shoulders.

The Shetland is the smallest of ponies.

ONE SENTENCE The Shetland, **the smallest of ponies**, stands about one-meter tall at the shoulders.

**EXERCISE 3.** Combine each pair of sentences by turning one sentence into an appositive phrase. Be sure to put the phrase next to the noun or pronoun it identifies. Punctuate the sentence correctly.

EXAMPLE 1. The kiwi has a strong sense of smell.  
The kiwi is a flightless bird of New Zealand.  
1. *The kiwi, a flightless bird of New Zealand, has a strong sense of smell.*

1. The railroad worm looks like a train with a red headlight.  
The railroad worm is actually a light-producing beetle.
2. The weaver may build nests measuring five meters across.  
The weaver is a sparrowlike African bird.
3. Koalas carry their young in pouches.  
Koalas are living models of the teddy bear.

**Combine short, related sentences by using compound subjects and verbs.**

Compound subjects and verbs are joined by conjunctions such as *and*, *but*, or *or* and by correlative conjunctions such as *either—or*, *neither—nor*, or *both—and*.

EXAMPLES Mom **and** Dad took us to see Williamsburg.  
The committee could **neither** agree on the amendment nor vote on the motion.

**Both** students **and** teachers arrive early **and** leave late.

Short, related sentences may often be combined by using a compound verb or a compound subject, or both.

|                |  |
|----------------|--|
| TWO SENTENCES  | We went to the movie theater.<br>We saw the new horror film.   |
| ONE SENTENCE   | We went to the movie theater <b>and</b> saw the new horror film.   |
| FOUR SENTENCES | The players rushed to home plate.<br>The coach rushed to home plate.<br>The players protested the umpire's call.<br>The coach protested the umpire's call. |
| ONE SENTENCE   | <b>Both</b> the players and the coach rushed to home plate and protested the umpire's call.  |

**EXERCISE 4.** Combine the following groups of sentences into one sentence by using compound subjects and verbs. Be sure the subjects and verbs agree in number in each sentence you write.

1. Refined sugar is not necessary in a healthful diet.  
Too much salt is also not necessary in a healthful diet.
2. We should include a food from the bread group in every meal.  
We should avoid overeating carbohydrates.

**Combine short, related sentences by writing a compound sentence.**

A compound sentence is really two or more simple sentences joined together by the conjunctions *and, but, or, nor, for, or yet*.

**EXAMPLE** We started for home, **but** the rain made travel difficult. When writing a compound sentence, be sure the ideas you connect are related and equal in importance. Unrelated or unequal ideas should not be combined in a compound sentence.

**UNRELATED IDEAS** The actors rehearsed their lines, and snow fell in record amounts.

**RELATED IDEAS** The actors rehearsed their lines, and the musicians tuned their instruments.

**EXERCISE 5.** Five of the following groups of sentences contain two or more closely related ideas. Combine these ideas into a compound sentence, using *and, but, or, nor, for, or yet*. Two groups contain unrelated ideas. They should not be combined. Add commas where necessary.

1. The Voyager space probes have discovered much about Jupiter.  
We still have much to learn.

2. Earlier pictures had suggested that Jupiter's atmosphere was calm.

The Voyager craft uncovered high-speed winds.

3. Voyager photographs showed lightning flashes.

Scientists detected a new moon orbiting the planet.

**Combine short, related sentences into a complex sentence by putting one idea into a subordinate clause.**

A complex sentence has an independent clause and at least one subordinate clause.

**(1) Use an adjective clause to combine sentences.**

An adjective clause is a subordinate clause which, like an adjective, modifies a noun or a pronoun. In the following example, the adjective clause is in heavy type.

**EXAMPLE** We found a book **that had been printed more than two hundred years ago.**

Adjective clauses the relative pronouns: *who, whom, whose, which*, begin with one of *of* or *that*.

**EXERCISE 6.** Combine each of the following groups of sentences into one sentence by using an adjective clause. Add commas where necessary.

1. Sacajawea guided Lewis and Clark.  
Lewis and Clark explored the Louisiana territory.
2. Matthew Henson was among the first explorers to reach the North Pole.  
Robert Peary chose Henson as his chief assistant.
3. Margaret Mead studied families in Samoa, Bali, and New Guinea.  
Her books are very popular today.

**(2) Use an adverb clause to combine sentences.**

An adverb clause is a subordinate clause which, like an adverb, modifies a verb, an adjective, or an adverb.

**EXAMPLE** **If the team scores this goal,** it will win the divisional championship.

Adverb clauses, like adverbs, may tell *when, how, where, to what extent, or under what condition* an action is done. An adverb clause begins with a subordinating conjunction. Study the following list:

**Common Subordinating Conjunctions:** *after, although, as, because, before, if, since, so that, than, unless, until, when, whenever, where, wherever, while*

When you combine two short sentences by turning one of them into an adverb clause, be careful to choose the correct subordinating conjunction. Because a subordinating conjunction shows the relationship between clauses, a poorly chosen conjunction will show a false or meaningless relationship. For example, a number of subordinating conjunctions could be used to join these two sentences, but not all of them would show a relationship that makes sense.

TWO SENTENCES At camp we get up.

The sun rises

UNCLEAR At camp we get up until the sun rises.

CLEAR At camp we get up **when** the sun rises.

**EXERCISE 7.** Combine each of the following groups of ideas into one sentence by putting one idea into an adverb clause. Vary the conjunctions you choose. Add commas where necessary.

1. A bill begins its passage into law.  
A representative sends a bill to the clerk of the House.
2. The Speaker of the House routes all bills to House committees.  
Relatively few bills pass beyond the committee stage.
3. A committee sends the approved bill to the full House.  
All representatives can have a vote.
4. The House passes the bill.  
It must also win the approval of the Senate.

**(3) Use a noun clause to combine sentences.**

Noun clauses are usually introduced by *that, what, whatever, who, whoever, whom, or whomever*.

EXAMPLE The jury decided that the defendant was innocent of the charges.

Two ideas can be combined by using a noun clause.

TWO SENTENCES The doctor said something about nutrition.  
It was important.

ONE SENTENCE What the doctor said about nutrition was important.

**EXERCISE 8.** Combine each of the following groups of ideas into one sentence by turning one of the ideas into a noun clause.

1. We are going to the fair tonight.  
Nancy told me.
2. The wheel was invented long ago.  
Exactly when is still unknown.
3. The ticket seller refused to admit us.  
My father wanted to know why.

**REVIEW EXERCISE B.** Combine each of the following groups of sentences into one sentence. There may be more than one correct way to combine them. Add commas where necessary.

1. American artists have various backgrounds.  
The artists are modern.  
The artists come from many different places.
2. Marisol Escobar spent her childhood in Venezuela.  
She moved at the age of eleven.  
She moved to the United States with her family.
3. Marisol prefers to use only her first name.  
She has displayed her work at the Museum of Modern Art.  
She has displayed her work in a special room at the museum.

**2c. VARYING SENTENCE BEGINNINGS**

**Vary the beginnings of your sentences.**

The usual way to form an English sentence is to begin with the subject and end with the predicate. Any piece of writing in which most of the sentences depart from this natural order is certain to strike a reader as artificial. However, an unbroken sequence of subject-predicate sentences may result in another stylistic fault – monotony. Such a sequence is monotonous because it lacks the logical connections and special emphasis that variation in sentence structure can provide.

Compare the following versions of the same paragraph. In the first, each sentence begins in the same way. In the second, an attempt has been made to achieve emphasis and clarity by varying sentence beginnings.

**NOT VARIED**

The trial had been scheduled for two o'clock. The audience was noisily settling itself in the courtroom for the coming show. The lawyers



were quietly talking and shuffling piles of papers at the polished tables in the front of the room. The bell in the courthouse tower struck two in resounding tones. Judge Perez, dignified in her long black gown, walked slowly to her bench. The clerk rasped out, "Everyone rise." The room seemed suddenly to lift for a moment; then it settled back into an ominous silence. The judge opened the case of *The People v. John Strong* in a manner which seemed to imply that such trials happened every day of her life.

**VARIED**

The trial had been scheduled for two o'clock. In the courtroom the audience was noisily settling itself for the coming show. At the polished tables in the front of the room, the lawyers were quietly talking and shuffling piles of papers. When the bell in the courthouse tower struck two in resounding tones, Judge Perez, dignified in her long black gown, walked slowly to her bench. "Everybody rise," rasped the clerk. Suddenly the room seemed to lift for a moment; then it settled back into an ominous silence. In a manner which seemed to imply that these trials happened every day of her life, the judge opened the case of *The People v. John Strong*.

You need not avoid the normal order of sentences merely for the sake of variety, but often you can increase the force and clarity of a statement by beginning it with an important modifier.

The exercises that follow are intended to give you practice in using different kinds of sentence openers. Used sparingly, such devices will improve your writing.

**(1) You may begin a sentence with a single-word modifier - an adverb, an adjective, or a participle.**

**EXAMPLES**      **Instantly** I felt better. [adverb]  
                  **Thick and slimy**, the mud oozed from under the wheels. [adjectives]  
                  **Grinning**, Myra tuned in her favorite program. [present participle]  
                  **Dejected**, the coach sat on the bench and brooded over his team, [past participle]

**EXERCISE 9.** The following sentences, all of which begin with a simple subject, each contain a single-word modifier which can be placed at the

beginning of the sentence. Find this modifier and rewrite the sentence, placing the modifier first. The sentences in this and the following exercises are good sentences. You are asked to rewrite them so that you will learn a variety of ways of expressing the same idea.

**EXAMPLE**      1. Our system of measurements will eventually be changed.  
                          1. *Eventually our system of measurements will be changed.*

1. The United States is planning cautiously to introduce the metric system.
2. This system, unfamiliar and different, will change American habits quite a bit.
3. Our vocabulary of measurement will gradually be replaced by a new one.

**EXERCISE 10.** Write five sentences of your own beginning with single-word modifiers. Include at least one adjective, one adverb, and one participial modifier.

**(2) You may begin a sentence with a phrase: a prepositional phrase, a participial phrase, an appositive phrase, or an infinitive phrase.**

**EXAMPLES**      **At the sound of the bell**, the teacher collected the papers. [prepositional phrase]  
                          **Having examined the records**, the lawyer prepared a new deed. [participial phrase]  
                          **An excellent example of modern architecture**, the new city hall is a favorite tourist attraction. [appositive phrase]  
                          **To learn to swim better**, we took lessons at the pool. [infinitive phrase]

**EXERCISE 11.** The following sentences, all of which begin with the subject, each contain a phrase modifier which can be placed at the beginning of the sentence. Rephrase each sentence by placing the modifying phrase at the beginning. Place a comma after each introductory phrase.

1. Pompeii was a well-to-do commercial city at the foot of Mt. Vesuvius.

2. Its population at the time of its destruction was about 30,000.
3. Archaeologists have discovered many facts about the life and times of ancient Pompeii to add to our knowledge of bygone days.

**EXERCISE 12.** Rewrite the following sentences so that each begins with either a word or a phrase modifier. In rearranging the sentences, you may wish to drop some of the words or add others; you may do so provided you keep the original meaning. Hints are given for the first five.

EXAMPLE           1. We were tired and decided to leave the party early.

1. *Tired, we decided to leave the party early.*

1. Tommy flopped into the nearest chair, kicking off his shoes. [Begin with *kicking*.]
2. He looked through the program to find what songs Chita Rivera would sing. [Begin with *to find*.]
3. The program about Roberto Clemente began at seven o'clock sharp. [Begin with *at*.]
4. We scraped the old bureau down to the natural wood and discovered that it was real mahogany. [Begin with *scraping*.]

**(3) You may begin a sentence with a subordinate clause.**

EXAMPLES

I was unable to attend the Junior Prom because I had the flu.

**Because I had the flu**, I was unable to attend the Junior Prom.

Subordinate clauses at the beginning of sentences usually begin with a subordinating conjunction. For a list of subordinating conjunctions.

**EXERCISE 13.** Rephrase each sentence so that it begins with a subordinate clause instead of the subject. Place a comma after an adverb clause coming first in the sentence.

1. The praying mantis is a welcome guest in any garden because it destroys many harmful pests. [Because...]
2. The insects are not large in this country, but their South American relatives are big enough to devour small birds. [Although ...]
3. The mantis was once highly regarded, and its landing on any person was considered a token of saintliness and an omen of good fortune. [Since...]

4. They watch patiently for their prey, and these creatures hold their claws in a kind of praying position. [When ...]

**EXERCISE 14.** Change each of the following sentences in the manner suggested.

1. The steak was thick and juicy, and it just seemed to melt in my mouth. [Begin with single-word modifiers.]
2. The batter swung wildly at the ball. [Begin with a single-word modifier.]
3. The Student Council elected a parliamentarian to settle all disputes about conducting a meeting. [Begin with an infinitive phrase.]
4. Myron forgot his lines in the middle of the second act. [Begin with prepositional phrases.]

**2d. VARYING SENTENCE STRUCTURE**

**Vary the kinds of sentences.**

You learned that, when classified according to their structure, there are four kinds of sentences: *simple*, *compound*, *complex*, and *compound-complex*.

Just as it is possible to achieve variety in your writing by varying the beginnings of your sentences, it is also possible to achieve variety by varying the kinds of sentences you use. Using simple or compound sentences all the time tends to make your style monotonous. For example, read the following paragraph composed almost entirely of simple and compound sentences.

1. My parents always get a yearning for a family reunion just before Thanksgiving.
2. At this time, the magazines show smiling families sitting around tables laden with the most massive turkeys outside a zoo.
3. I smile bravely at their resolution and resign myself.
4. I sit there and glower.
5. The magazines never really show the "before and after" of sitting down to consume the traditional fare.

Now read the next paragraph, which tells the same tale but contains many complex sentences (the new subordinate clauses are italicized). You will see the superiority of this version over the first one.

1. My parents always get a yearning for a family reunion just prior to Thanksgiving *when the magazines show smiling families sitting*

around tables laden with the most massive turkeys outside a zoo. 2. I smile bravely at their announcement and say, "Sounds great." 3. Actually, I sit there and glower. 4. The magazines never really show what goes on before and after the merry throng sits down to consume the traditional fare. 5. Because my parents have a mania for cleanliness, we will turn the house upside down to create a good impression for the expected company.

Actually, all that had to be done to break the monotony of the first version was to change some of the less important ideas from independent clauses to subordinate clauses. A subordinate clause in a sentence makes the sentence complex.

Using subordinate clauses not only gives variety to your writing but also helps you to show how the ideas in a sentence are related. One idea may be the cause or the result of another idea in the sentence, or it may give the time of the other. Study the following pairs of sentences. The first sentence in each pair is compound; the second is complex. Notice that in the second sentence the relationship between ideas is clearer than in the first sentence.

EXAMPLES      Our school is very crowded this year, and most of the study halls are in the auditorium.

**Because our school is very crowded this year,** most of the study halls are in the auditorium. [The first idea expresses the *cause* of the second.]

The Cabinet met in emergency session, and the President consulted his staff.

The following words, when used at the beginning of a subordinate clause, help to make clear the relationship between the sentence ideas:

CAUSE because, since, as

RESULT OR REASON so that, in order that

TIME when, while, as, since, until, after, before, whenever

Whenever you are combining ideas, make sure that your connectives are appropriate.

**EXERCISE 15.** Change each of the following compound sentences into a complex sentence by expressing one of the ideas in a subordinate

clause. Begin each subordinate clause with a word which will show how the ideas in the sentence are related: cause, result or reason, time.

1. Last week I visited New York City with my parents, and we saw the Dance Theater of Harlem at the Uris Theater.
2. Melva Murray-White danced in *Don Quixote*, and I was fascinated by her performance.
3. She danced with a powerful grace, and her movements radiated energy and exhilaration.
4. The dancers performed *Romeo and Juliet*, and I became even more entranced.
5. My favorite dance was *Agon*, and I enjoyed its theme of life and combat.

**EXERCISE 16.** The following paragraphs consist chiefly of simple and compound sentences. Rewrite them, varying the style by changing or combining some of the sentences into complex sentences. Do not try to make all your sentences complex, for your purpose is to achieve sentence variety.

1. My first day in high school was one of the most hectic days of my life. It all seems ridiculous now, but it was no joke then. With my heart in my mouth, I boarded the school bus that morning. Many of my old friends from junior high days were seated there, but for some strange reason they did not want to talk very much. Everybody was abnormally quiet, and the air was electric with the tension. Gus, the bus driver, must have enjoyed the ride. Usually he has to tell us about twenty times to pipe down.

2. The silent bus soon arrived at the high school, and we filed quickly into the courtyard. For the tenth time in five minutes, I looked at my instructions for the first day. These instructions had come in the mail the week before, and by now I had practically memorized them. Still, I did not want to lose them. "Proceed to the student lobby and check your name on the lists posted there," stated the valuable paper. To make a long story short, I did just that and soon located my name on the bulletin board. The next step was to find Room 134, my official homeroom according to the list on the wall.

**EXERCISE 17.** Write a one-page account of one of your own experiences. The purpose of your writing is to show that you can avoid a monotonous style by varying the form of your sentences. Before writing, review the three ways of beginning a sentence. Include some complex sentences in your composition.

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**ACHIEVING PARAGRAPH COHERENCE IN AN ESSAY**

A written work is shaped through various processing of focusing, structuring, drafting, evaluating and redrafting before evolving unto a form which is more or less final. The actual amending process requires linguistic tools to work with. All the above mentioned activities, therefore, have a dual objective: to further develop critical capacities and, at the same time, to enrich the repertoire of linguistic resources which are the essential tools for writing.

All writing is consciously created, and results from complex cognitive processes involving translation of non-linear thought into linear written language. No written text is an entirely random collection of words and information. The writer inevitably imposes some sort of order upon the various elements which make up the text to make it clear to the reader.

Readers generally expect to find a clear expression of the main idea which, as a rule, appears near the beginning of the essay introduction and may be restated in the conclusion.

There are three functions of the thesis sentence: it asserts something about the topic, it conveys the purpose, opinion, or attitude; and it may provide a concise preview of how the idea in the essay will be arranged.

Unity and coherence mean that the parts of the essay are related to the thesis and to one another, and that each point leads easily to the one following it in the progression of ideas.

One of the most efficient ways of checking connections and testing logical lines is using the so-called "logical connectives chart", i.e. the handouts of connective expressions. Let the students brainstorm for a few minutes as many connectives as they can think of within the four basic logical categories: *and*, *or*, *but* and *for* (meaning because). Ask