

## 11.5.2013 | Class 18 Week 10

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- How to fix fragments, comma splices, and run-ons
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- Exercise: run-on sentences and comma splices (Carson-Newman College)
- Christopher Booker’s seven basic plots (excerpts from 2005 Denis Dutton review of *The Seven Basic Plots: Why We Tell Stories* by Christopher Booker)
- Twenty Basic Plots (TSA Writing Tips) from tennscreen.com
- Coordinators, subordinators, and punctuation (adapted from Vincennes U)
- HOTSHOTCAT
- “Fancy FANBOYS” and punctuation
- Handouts from Sierra College on punctuation of compound and complex sentences
- Function words versus content words

Dutton, Denis. “Once Upon a Time.” Rev. of “*The Seven Basic Plots: Why We Tell Stories*, by Christopher Booker. *Washington Post*, 8 May 2005. Web. 1 Nov. 2013. < <http://www.washingtonpost.com/wp-dyn/content/article/2005/05/05/AR2005050501385.html> >.

## Paper #4: Classification

## How to make your 1-2-3 sentences relate to “X” *and* to the preceding paragraph

The characters in fables, folktales, and fairy tales are “true to life.” Agree or disagree.

- X Although the fates of characters in fables are one-dimensional, their thought processes and emotions are true to life.
- 1 The characters’ fates are one-dimensional.
- 2 The characters’ thought processes are true to life.
- 3 The characters’ emotions are true to life.

### How to tie all four sentences together:

- X Although the fates of characters in fables are one-dimensional, their thought processes and emotions are true to life. [DIRECTLY ANSWERS THE QUESTION BY REPEATING KEY WORDS IN THE QUESTION]
- 1 **Clearly**, the fates that befall the characters in fables are so simple and one-dimensional **that no character can be considered “true to life.”** [REFERENCE BACK TO THESIS] **Reality is more complicated. In real life, bad things happen to good people, and good things happen to bad people.** [ELABORATION]
- 2 **But while the characters’ fates are not true to life,** [REFERENCE TO PRECEDING PARAGRAPH & TO THESIS] their reactions are. All characters in fables exhibit thought processes that are immediately recognizable. [ELABORATION]
- 3 The characters’ emotions are **just as true to life as their thought processes.** [REFERENCE TO THESIS & TO PRECEDING PARAGRAPH] It is true that the characters tend to have just one simple and direct emotion per story while in real life we have multiple emotions. However, in real life as in fables, our own emotions happen one at a time for the most part. In any given moment, we are feeling happy or sad or self-pitying or envious, just like the characters. [ELABORATION]

# Story list

## **Fables**

Androcles and the Lion, pp. 5-6  
The Ant and the Grasshopper, p. 7  
The Crow and the Pitcher, pp. 8-9  
Clever Crows Prove Aesop's Fable Is  
The Frogs and the Well, p. 10  
Mercury and the Woodman, p. 11  
The Milkmaid and the Pail, p. 12  
The North Wind and the Sun, p. 13  
The Old Man and Death, p. 14  
The Fox and the Grapes, p. 15  
The Fox and the Crow, p. 16-17  
The Town Mouse and the Country Mouse, p. 18  
The City Mouse and the Country Mouse, p. 19-20  
Chanticleer and Renard the Fox or The Trickster  
Tricked, p. 21  
How the Leopard Got Its Spots, p. 23  
The Foolish Lion and the Clever Rabbit, pp. 24-25  
The Marsh Crow and the City Crow, p. 26  
Coyote Fights a Lump of Pitch, p. 27-28

## **Folktales**

It Could Always Be Worse - p. 78-79  
Wisdom or Luck? - pp. 80-82  
The Tinker and the Ghost - pp. 85-88  
Godfather Death - pp. 90-93  
The Lost Horse - p. 72  
The Man Who Had No Story - pp. 94-97  
The Black Cloth, pp. 101-104  
Women, pp. 109-110  
East of the Sun, West of the Moon, pp. 113-120

## **Fairy tales**

Hansel and Gretel, pp. 188-195  
Little Red Riding Hood, pp. 196-199  
Snow-White and the Seven Dwarfs - pp. 200-207  
Cinderella, pp. 212-219  
Mother Hulda p. 209-210  
Rapunzel, pp. 220-223  
The Godchild of the Fairy in the Tower  
Rumpelstiltskin, pp. 228-231  
The Sleeping Beauty, pp. 232-235

## **Analogues**

The Algonquin Cinderella, pp. 308-311  
Demane and Demazana, p. 312-314  
Death and the Doctor, pp. 324-325

## **Myths**

The Genesis Creation Story, pp. 347-351  
Adam, Eve, and the Serpent, pp. 352-354  
The Tower of Babel, p. 355  
Greek Creation Story, pp. 356-357  
Prometheus and Pandora, pp. 373-376  
Apollo and Daphne, pp. 377-379  
Actaeon, pp. 380-383  
Pyramus and Thisbe, pp. 384-386  
Orpheus and Eurydice, p. 387-389  
Pygmalion, pp. 390-393

## 5-paragraph essay in English 109: a simple formula

### FIRST PARAGRAPH:

1. Introductory remark
2. Introductory remark
3. Thesis statement

### SECOND PARAGRAPH

(topic sentence 1<sup>st</sup>; other sentences in any order that works;)

4. Topic Sentence
5. Elaboration or explanation
6. Example
7. Example

### THIRD PARAGRAPH:

8. 2<sup>nd</sup> topic Sentence
9. Elaboration or explanation
10. Example
11. Example

### FOURTH PARAGRAPH:

12. 3<sup>rd</sup> topic Sentence
13. Elaboration or explanation
14. Example
15. Example

### CONCLUSION

16. Concluding remark
17. Concluding remark

X (THESIS) \_\_\_\_\_

\_\_\_\_\_

1 (TOPIC SENTENCE) \_\_\_\_\_

\_\_\_\_\_

2 (TOPIC SENTENCE) \_\_\_\_\_

\_\_\_\_\_

3 (TOPIC SENTENCE) \_\_\_\_\_

\_\_\_\_\_

## Check list for papers and exit examination

- \_\_\_\_\_ Paper answers the specific question asked – *and repeats key words from the question if necessary.*
- \_\_\_\_\_ Paper is CLASSIFICATION, DEFINITION, or a SIMPLE ARGUMENT.
- \_\_\_\_\_ 5 paragraphs long
- \_\_\_\_\_ Introduction includes a thesis statement (probably placed at the end of the paragraph).
- \_\_\_\_\_ **1<sup>st</sup>** “body paragraph” begins with a **topic sentence**.
- \_\_\_\_\_ Topic sentence makes a reference to the preceding paragraph. (“*The most common type of character in fables...*” “*The first type of character in fairy tales is...*” “*The characters in fables are ‘true to life’ in the sense that...*”)
- \_\_\_\_\_ **1<sup>st</sup>** body paragraph includes a sentence of *elaboration* or *explanation*.
- \_\_\_\_\_ **1<sup>st</sup>** body paragraph has 2 examples.
- \_\_\_\_\_ **2<sup>nd</sup>** body paragraph begins with a topic sentence.
- \_\_\_\_\_ Topic sentence makes a reference to the preceding paragraph.
- \_\_\_\_\_ **2<sup>nd</sup>** body paragraph includes a sentence of *elaboration* or *explanation*
- \_\_\_\_\_ **2<sup>nd</sup>** body paragraph has 2 examples.
- \_\_\_\_\_ **3<sup>rd</sup>** body paragraph begins with a topic sentence.
- \_\_\_\_\_ My topic sentence makes a reference to the preceding paragraph.
- \_\_\_\_\_ **3<sup>rd</sup>** body paragraph includes a sentence of *elaboration* or *explanation*.
- \_\_\_\_\_ **3<sup>rd</sup>** body paragraph has 2 examples.
- \_\_\_\_\_ Conclusion tells why the thesis matters.
- \_\_\_\_\_ **TEST for sentence fragments:** mentally place the words “*I believe that*” in front of each sentence. If the result sounds “funny,” the original is a fragment.
- \_\_\_\_\_ **TEST for run-on sentences:** if there is any place inside a sentence that could take a period, that sentence is a run-on (2 sentences “mooshed” together w/o proper punctuation). To fix a run-on, use: a *period*; a *semicolon*; a *comma-plus-FANBOYS*; or a *semicolon-plus-“fancy FANBOYS”-plus-comma*. Never join two sentences with a comma alone.
- \_\_\_\_\_ All sentences describing the stories are in present tense.
- \_\_\_\_\_ Each sentence refers to the sentence before it in some way (anaphora, transition word, word repetition, etc.).
- \_\_\_\_\_ Check spelling.

## TESTS (AND REPAIRS) FOR SENTENCE FRAGMENTS, COMMA SPLICES, AND RUN-ONS

### TEST #1 [for sentence fragments]:

Read each sentence out loud, putting the words “*I believe that*” or “*I realize that*” or “*I think that*” (etc.) in front of the sentence. A complete sentence will sound right; comma splices, run-ons, and fragments will *usually* sound wrong.

#### EXAMPLE (COMMA SPLICE):

In “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree, he then attempts to reach the grapes.

WITH “I believe that” as the opener:

I believe that in “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree, he then attempts to reach the grapes. **[does this sound funny? If so, it sounds funny because this sentence is actually 2 sentences “spliced” together by a comma.]**

#### EXAMPLE (SENTENCE FRAGMENT):

Unlike in “The Trickster Tricked,” in real life people are not always being chased up in a tree. Or having to wander into the forest to find a house made of sweets.

WITH “I believe that” as the opener:

I believe that, unlike in “The Trickster Tricked,” in real life people are not always being chased up in a tree. **[Sounds right, and it is right. This is a complete sentence.]**

I believe that or having to wander into the forest to find a house made of sweets. **[Sounds wrong, and it is wrong. This is an incomplete sentence (or sentence fragment).]**

### TEST #2 [for comma splices]:

Can you put a period where the comma is? If so, you can’t use the comma! Especially in college papers, you should not use a comma to connect complete sentences.

In “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree, he then attempts to reach the grapes.

In “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree. He then attempts to reach the grapes. **[The period works, so you can’t use a comma.]**

### TEST #3 [for run-ons]:

Is there any place inside the sentence that could take a period? If so, the sentence is a run-on (two sentences run together without punctuation).

These stories may be told very differently however, the concepts will always be similar.  
These stories may be told very differently. However, the concepts will always be similar.

Because you can place a period after the word “differently,” this sentence is a run-on.



## HOW TO FIX A FRAGMENT:

Sentence fragments are usually the final piece of a sentence cut off from the main sentence. To fix such fragments, just attach the fragment to the sentence before it (possibly using a comma).

### EXAMPLE (SENTENCE FRAGMENT REPAIR):

In “The Trickster Tricked,” people aren’t always being chased up in a tree. Or not having to wander into the forest to find a house made of sweets like in “Hansel and Gretel.”

### REPAIR:

In “The Trickster Tricked,” people aren’t always being chased up in a tree or having to wander into the forest to find a house made of sweets like in “Hansel and Gretel.”

### USING A COMMA TO MAKE THE SENTENCE EASIER TO READ:

In “The Trickster Tricked,” people aren’t always being chased up in a tree, or having to wander into the forest to find a house made of sweets like in “Hansel and Gretel.”

## 4 WAYS TO FIX A COMMA SPLICE OR A RUN-ON SENTENCE:

1. Use a FANBOYS (*for, and, nor, but, or, yet, so*) before the comma:  
In “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree, **and** he then attempts to reach the grapes.
2. Replace the comma with a semicolon:  
In “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree; he then attempts to reach the grapes.
3. Replace the comma with a colon (less common):  
In “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree: he then attempts to reach the grapes.
4. Use a semicolon, a “fancy FANBOYS” (*however, moreover, on the other hand, etc.*) and a comma after the fancy FANBOYS:  
In “The Fox and the Grapes” the fox sees a vine of grapes hanging from a tree; **thus**, he attempts to reach the grapes. **[You wouldn’t use a “fancy FANBOYS” in a pair of sentences this simple, but you get the idea.]**

WRITING SCHEDULE (class ends at 3:40 pm)

1	1:15 – 1:35pm	Write X-1-2-3 set
2	Finish at: 1:50	Write introduction
3	Finish at: 2:05	Write 1 <sup>st</sup> body paragraph
4	Finish at: 2:25	Write 2 <sup>nd</sup> body paragraph
5	Finish at: 2:40	Write 3 <sup>rd</sup> body paragraph
6	Finish at: 2:55	Write conclusion
7	Finish at: 3:10 you can stay until 3:40 pm	Reread entire paper and revise

**X-1-2-3**

X (THESIS) \_\_\_\_\_  
\_\_\_\_\_

1 (TOPIC SENTENCE) \_\_\_\_\_  
\_\_\_\_\_

2 (TOPIC SENTENCE) \_\_\_\_\_  
\_\_\_\_\_

3 (TOPIC SENTENCE) \_\_\_\_\_  
\_\_\_\_\_

## Exercise on Vague or Unclear Pronoun Reference

In the following pairs of sentences, one sentence is correct, and the other sentence contains a vague or ambiguous pronoun reference. Mark the CORRECT sentence.

1. A\_\_\_\_\_ When Pearl Buck was forty, her novel *The Good Earth* won the Pulitzer Prize.

B\_\_\_\_\_ When she was forty, Pearl Buck's novel *The Good Earth* won the Pulitzer Prize.

2. A\_\_\_\_\_ Buck received much critical praise and earned over \$7 million, but she was very modest about it.

B\_\_\_\_\_ Buck received much critical praise and earned over \$7 million, but she was very modest about her achievements.

3. A\_\_\_\_\_ Bill bought a Norwegian canoe because he had heard that they make the best canoes.

B\_\_\_\_\_ Bill bought a Norwegian canoe because he had heard that Norwegians make the best canoes.

4. A\_\_\_\_\_ Katie was an only child, and it was hard.

B\_\_\_\_\_ Katie was an only child, and her solitary life was hard.

5. A\_\_\_\_\_ Jennifer's sister wondered if she were tall enough to be a model.

B\_\_\_\_\_ Jennifer's sister wondered if Jennifer were tall enough to be a model.

6. A\_\_\_\_\_ Dipping the spoon into the pot of simmering soup, Jean felt the spoon slip out of her hand.

B\_\_\_\_\_ Dipping the spoon into the pot of simmering soup, Jean felt it slip out of her hand.

7. A\_\_\_\_\_ At a local restaurant, they provide each table with a bucket of peanuts.

B\_\_\_\_\_ At a local restaurant, the owner provides each table with a bucket of peanuts.

8. A\_\_\_\_\_ Mary and Tom left their bags at the ticket counter, but then they weren't sure if their bags were safe.

B\_\_\_\_\_ Mary and Tom left their bags at the ticket counter, but then they weren't sure if they were safe.

9. A\_\_\_\_\_ The boat bumped the edge of the dock, but the dock didn't need many repairs.

B\_\_\_\_\_ The boat bumped the edge of the dock, but it didn't need many repairs.

10. A\_\_\_\_\_ Although Mike was a real sports fan, his brother never became interested in them.

B\_\_\_\_\_ Although Mike was a real sports fan, his brother never became interested in sports.

## Exercise on Vague or Unclear Pronoun Reference

In the following pairs of sentences, one sentence is correct, and the other sentence contains a vague or ambiguous pronoun reference. Mark the CORRECT sentence.

1. A\_\_\_\_\_ When Pearl Buck was forty, her novel *The Good Earth* won the Pulitzer Prize.

B\_\_\_\_\_ When she was forty, Pearl Buck's novel *The Good Earth* won the Pulitzer Prize.

Answer A is correct.

Answer B is incorrect. The pronoun *she* refers to *Pearl Buck*, but *Pearl Buck* does not appear in the sentence. *Pearl Buck's* appears, but not *Pearl Buck*. Thus *she* refers to a noun that isn't there.

2. A\_\_\_\_\_ Buck received much critical praise and earned over \$7 million, but she was very modest about it.

B\_\_\_\_\_ Buck received much critical praise and earned over \$7 million, but she was very modest about her achievements.

Answer A is incorrect. *It* is unclear. *It* could refer either to the \$7 million or to Buck's praise.

Answer B is correct.

3. A\_\_\_\_\_ Bill bought a Norwegian canoe because he had heard that they make the best canoes.

B\_\_\_\_\_ Bill bought a Norwegian canoe because he had heard that Norwegians make the best canoes.

Answer A is incorrect. The pronoun *they* does not refer to a noun in the sentence. *Norwegian* is an adjective.

Answer B is correct.

4. A\_\_\_\_\_ Katie was an only child, and it was hard.

B\_\_\_\_\_ Katie was an only child, and her solitary life was hard.

Answer A is incorrect. The pronoun *it* does not refer to a noun in the sentence.

Answer B is correct.

5. A\_\_\_\_\_ Jennifer's sister wondered if she were tall enough to be a model.

B\_\_\_\_\_ Jennifer's sister wondered if Jennifer were tall enough to be a model.

Answer A is incorrect. The pronoun *she* is unclear. *She* could refer either to Jennifer or to her sister.

Answer B is correct.

6. A\_\_\_\_\_ Dipping the spoon into the pot of simmering soup, Jean felt the spoon slip out of her hand.

B\_\_\_\_\_ Dipping the spoon into the pot of simmering soup, Jean felt it slip out of her hand.

Answer A is correct.

Answer B is incorrect. The pronoun *it* is unclear. *It* could refer either to the spoon or to the pot.

7. A\_\_\_\_\_ At a local restaurant, they provide each table with a bucket of peanuts.

B\_\_\_\_\_ At a local restaurant, the owner provides each table with a bucket of peanuts.

Answer A is incorrect. The pronoun *they* does not refer to a noun in the sentence. *They* cannot refer to *restaurant*.

Answer B is correct.

8. A\_\_\_\_\_ Mary and Tom left their bags at the ticket counter, but then they weren't sure if their bags were safe.

B\_\_\_\_\_ Mary and Tom left their bags at the ticket counter, but then they weren't sure if they were safe.

Answer A is correct.

Answer B is incorrect. The pronoun *they* could refer either to Mary and Tom or to their bags.

9. A\_\_\_\_\_ The boat bumped the edge of the dock, but the dock didn't need many repairs.

B\_\_\_\_\_ The boat bumped the edge of the dock, but it didn't need many repairs.

Answer A is correct.

Answer B is incorrect. The pronoun *it* is unclear. *It* could refer either to the boat or to the dock.

10. A\_\_\_\_\_ Although Mike was a real sports fan, his brother never became interested in them.

B\_\_\_\_\_ Although Mike was a real sports fan, his brother never became interested in sports.

Answer A is incorrect. The pronoun *them* does not refer to a noun in the sentence. *Them* cannot refer to sports fan.

Answer B is correct.

Name \_\_\_\_\_

## Run-on Sentences and Comma Splices

INSTRUCTIONS: Read each sentence below out loud, putting the words “I believe that” in front. Does the sentence sound “funny”? If it does, look to see whether you can replace the comma with a period. If you can, the comma is a comma splice. REMEMBER: especially in college papers, you should not use a comma to “splice” complete sentences together.

1. That was the best movie I ever saw, I am glad I saw it.
2. She was the hardest working student in the class, naturally she got the highest grade.
3. He is going to medical school, his lifelong ambition is to be a doctor.
3. He is always late for parties, no one seems to mind.
4. Midterm is almost here, I have to start studying for exams.
5. There are many good restaurants in Silva, I wish I could afford to eat at all of them.
6. I am getting the hang of comma splices now, I will not have any major errors in my next paper.
7. I thought my instructor was too demanding, I know now that she was teaching me some very important skills.
8. The Greeks believed every person should strive for excellence, they called this “arête.”
9. William Shakespeare wrote some of the best poetry in literary history, he wrote of emotions and desires that all human beings possess.



## ANSWERS

1. That was the best movie I ever saw. I am glad I saw it.
2. She was the hardest working student in the class; naturally, she got the highest grade.
3. He is going to medical school. His lifelong ambition is to be a doctor.
3. He is always late for parties. No one seems to mind.
4. Midterm is almost here. I have to start studying for exams.
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6. I am getting the hang of comma splices now. I will not have any major errors in my next paper.
7. I thought my instructor was too demanding. I know now that she was teaching me some very important skills.
8. The Greeks believed every person should strive for excellence. They called this “arête.”
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## Christopher Booker's Seven Basic Plots

### 1 - "Overcoming the Monster."

It is found in countless stories from The Epic of Gilgamesh and Little Red Riding Hood to James Bond films such as Dr. No. This tale of conflict typically recounts the hero's ordeals, an escape from death, and ends with a community or the world itself saved from evil. Jaws.

### 2 - "Rags to Riches."

He places in this category Cinderella, The Ugly Duckling, David Copperfield, and other stories that tell of modest, downtrodden characters whose special talents or beauty are at last revealed to the world for a happy ending.

### 3 - "Quest," [perhaps 3 and 4 are related to Epic and Fantasy- DR]

Which features a hero, normally joined by sidekicks, travelling the world and fighting to overcome evil and secure a priceless treasure (or in the case of Odysseus, wife and hearth). The hero not only gains the treasure he seeks, but also the girl, and they end as King and Queen. Related to this is Booker's fourth category,

### 4 - "Voyage and Return,"

exemplified by Robinson Crusoe, Alice in Wonderland, and The Time Machine. The protagonist leaves normal experience to enter an alien world, returning after what often amounts to a thrilling escape.

### 5 - "Comedy,"

Booker suggests, confusion reigns until at last the hero and heroine are united in love.

### 6 - "Tragedy"

portrays human overreaching and its terrible consequences. The last of the plots of his initial list is

### 7 - "Rebirth,"

which centers on characters such as Dickens's Scrooge, Snow White, and Dostoyevsky's Raskolnikov. To this useful system he unexpectedly adds at the end of his book two more plots:

### 8 - "Rebellion"

to cover the likes of Nineteen Eighty-Four and

### 9 - "Mystery"

for the recent invention of the detective novel.

## Twenty Basic Plots (TSA Writing Tips)

1. **QUEST** - the plot involves the Protagonist's search for a person, place or thing, tangible or intangible (but must be quantifiable, so think of this as a noun; i.e., immortality).
2. **ADVENTURE** - this plot involves the Protagonist going in search of their fortune, and since fortune is never found at home, the Protagonist goes to search for it somewhere over the rainbow.
3. **PURSUIT** - this plot literally involves hide-and-seek, one person chasing another.
4. **RESCUE** - this plot involves the Protagonist searching for someone or something, usually consisting of three main characters - the Protagonist, the Victim & the Antagonist.
5. **ESCAPE** - plot involves a Protagonist confined against their will who wants to escape (does not include some one trying to escape their personal demons).
6. **REVENGE** - retaliation by Protagonist or Antagonist against the other for real or imagined injury.
7. **THE RIDDLE** - plot involves the Protagonist's search for clues to find the hidden meaning of something in question that is deliberately enigmatic or ambiguous.
8. **RIVALRY** - plot involves Protagonist competing for same object or goal as another person (their rival).
9. **UNDERDOG** - plot involves a Protagonist competing for an object or goal that is at a great disadvantage and is faced with overwhelming odds.
10. **TEMPTATION** - plot involves a Protagonist that for one reason or another is induced or persuaded to do something that is unwise, wrong or immoral.
11. **METAMORPHOSIS** - this plot involves the physical characteristics of the Protagonist actually changing from one form to another (reflecting their inner psychological identity).
12. **TRANSFORMATION** - plot involves the process of change in the Protagonist as they journey through a stage of life that moves them from one significant character state to another.
13. **MATURATION** - plot involves the Protagonist facing a problem that is part of growing up, and from dealing with it, emerging into a state of adulthood (going from innocence to experience).
14. **LOVE** - plot involves the Protagonist overcoming the obstacles to love that keeps them from consummating (engaging in) true love.
15. **FORBIDDEN LOVE** - plot involves Protagonist(s) overcoming obstacles created by social mores and taboos to consummate their relationship (and sometimes finding it at too high a price to live with).
16. **SACRIFICE** - plot involves the Protagonist taking action(s) that is motivated by a higher purpose (concept) such as love, honor, charity or for the sake of humanity.
17. **DISCOVERY** - plot that is the most character-centered of all, involves the Protagonist having to overcome an upheaval(s) in their life, and thereby discovering something important (and buried) within them a better understanding of life (i.e., better appreciation of their life, a clearer purpose in their life, etc.)
18. **WRETCHED EXCESS** - plot involves a Protagonist who, either by choice or by accident, pushes the limits of acceptable behavior to the extreme and is forced to deal with the consequences (generally deals with the psychological decline of the character).
19. **ASCENSION** - rags-to-riches plot deals with the rise (success) of Protagonist due to a dominating character trait that helps them to succeed.
20. **DECISION** - riches-to-rags plot deals with the fall (destruction) of Protagonist due to dominating character trait that eventually destroys their success.

(Note: Sometimes #19 & #20 are combined into rags-to-riches-to-rags (or vice versa) of a Protagonist who does (or doesn't) learn to deal with their dominating character trait.)

For an in-depth look at these plots, read the excellent "20 Master Plots and How To Build Them" by Ronald B. Tobias available through the TSA Writers Store.

<http://www.tenscreen.com/plots.htm>

## Coordinators, subordinators, and punctuation

Become familiar with the three groups of connecting words that may come between clauses so that you can avoid run-together sentences and fragments.

Coordinators join grammatically equal structures (nouns, verbs, sentences, adjectives, etc.)

### **GROUP 1:** Coordinators (FANBOYS)

These words are found between independent clauses and require only a comma in front of them. *Rex barked, and Sally the cat meowed.*

And	Nor
But	Yet
For	So
Or	

### **GROUP 2:** Coordinators (“fancy FANBOYS” or adverbial conjunctions)

These words are found between independent clauses and require a semi-colon in front of them, or a period and a capital letter. *Rex barked; consequently, Sally the cat meowed.* A complete sentence can begin with a coordinator: *But the Senator’s plan did not work out. Moreover, the Senator’s plan did not work out.*

Also	Likewise	Similarly
Consequently	Moreover	Therefore
Furthermore	Nevertheless	Then
Hence	On the other hand	Thus
However	Otherwise	

### **GROUP III:** Subordinators

These words usually signal a dependent clause. Use a comma after a dependent clause if it comes at the beginning of a sentence.

“Subordinating conjunctions”			Relative pronouns
After	In order that	Whereas	That
Although	Since	Wherever	What
Though	So that	Whether	Which
As	Unless	While	Who
As if	Until		Whom
Because	What		Whose
Before	When		Whatever
How	Whenever		Whichever
If	Where		Whoever
Even if			Whomever

## “Fancy FANBOYS”

Adverbial conjunctions or conjunctive adverbs

### HOTSHOT CAT

**H**owever = nevertheless

**O**therwise = alternatively

**T**herefore = for that reason

**S**imilarly = in the same way

**H**ence = therefore

**O**n the other hand = contrast

**T**hen = next

**C**onsequently = a result

**A**lso = addition

**T**hus = because of this or that

### Others:

Accordingly, anyway, besides, certainly, consequently, finally, for example, further, furthermore, however, in fact, incidentally, indeed, instead, likewise, meanwhile, moreover, namely, nevertheless, next, nonetheless, now, otherwise, similarly, soon, still, then, thereafter, therefore, undoubtedly

## “Fancy FANBOYS” Adverbial conjunctions or conjunctive adverbs

“HOTSHOT CAT”

**H**owever = nevertheless  
**O**therwise = alternatively  
**T**herefore = for that reason  
**S**imilarly = in the same way  
**H**ence = therefore  
**O**n the other hand = contrast  
**T**hen = next  
**C**onsequently = a result  
**A**lso = addition  
**T**hus = because of this or that

*Others:* accordingly, anyway, besides, certainly, consequently, finally, for example, further, furthermore, however, in fact, incidentally, indeed, instead, likewise, meanwhile, moreover, namely, nevertheless, next, nonetheless, now, otherwise, similarly, soon, still, then, thereafter, therefore, undoubtedly

## “Fancy FANBOYS” versus “subordinating conjunctions”

You *can* start a complete sentence with a “fancy FANBOYS.”  
(You can start a complete sentence with a “regular FANBOYS,” too, but it’s a bit informal. I probably wouldn’t do it too often in college writing.)  
You *can’t* start a complete sentence with a “subordinating conjunction” (or a “relative pronoun” – *who, whose, which, that*).

Rex looks like a Scottish terrier. **However**, [fancy FANBOYS] he may be a mixed breed.  
Rex looks like a Scottish terrier. **But** [FANBOYS] he may be a mixed breed.  
Rex looks like a Scottish terrier **although** [SUBORDINATING CONJUNCTION] he may be a mixed breed.

Any clause that begins with a subordinating conjunction must be attached to an independent clause. The subordinating conjunctions turn an independent clause into a dependent clause:

INDEPENDENT CLAUSE = COMPLETE SENTENCE

Rex barks.  
Unfortunately, Rex is barking.  
And Rex is barking.

SUBORDINATING CONJUNCTION + INDEPENDENT CLAUSE = DEPENDENT CLAUSE

*when Rex barks* DEPENDENT CLAUSE  
although Rex is barking DEPENDENT CLAUSE  
whereas Rex is barking. DEPENDENT CLAUSE

## Punctuation

If the dependent clause is at the beginning of the sentence, put a comma after it. If it’s at the end of the sentence the comma is optional.

**NEVER, NEVER, NEVER USE A SEMICOLON AFTER A DEPENDENT CLAUSE!**

Although Rex is barking, Fido is quiet. **RIGHT!**

Although Rex is barking; Fido is quiet. **WRONG!**

A "COMPOUND SENTENCE" includes at least 2 independent clauses & no dependent clauses. The dog barked, and the cat hissed.

"Conjunctive adverbs" are also called "adverbial conjunctives" I remember them as "fancy FANBOYS" because they serve the same purpose as the FANBOYS- join grammatical equals - but are punctuated differently

## Compounding Methods

1. INDEPENDENT CLAUSE

**For And Nor**  
(comma + conjunction)  
**But Or Yet So**

INDEPENDENT CLAUSE.

2. INDEPENDENT CLAUSE

(semicolon)

INDEPENDENT CLAUSE.

3. INDEPENDENT CLAUSE

(semicolon + conjunctive adverb + comma)

INDEPENDENT CLAUSE.

accordingly  
afterward  
all in all  
also  
anyway  
besides  
clearly then  
finally  
first  
for example  
for one thing  
fourth

furthermore  
granted  
hence  
hereafter  
heretofore  
however  
in addition  
in fact  
in general  
in particular  
in summary  
indeed

instead  
likewise  
meanwhile  
moreover  
nevertheless  
next  
notwithstanding  
of course  
on the whole  
obviously  
otherwise  
second

similarly  
still  
to be sure  
then  
thereafter  
therefore  
thereupon  
third  
thus  
unfortunately

"fancy FANBOYS"

## Compounding Methods Sentences

**For And Nor**

1. INDEPENDENT CLAUSE

(comma + conjunction)

INDEPENDENT CLAUSE.

**But Or Yet So**

Einstein was an indifferent math student  
Finches eat seeds

, but  
, and

he was a genius.  
hummingbirds drink nectar from flowers.

2. INDEPENDENT CLAUSE

(semicolon)

INDEPENDENT CLAUSE.

Some people like running on the beach  
Great minds have great purposes

;  
;

others prefer swimming in the ocean.  
others have wishes. –Washington Irving

3. INDEPENDENT CLAUSE

(semicolon + conjunctive adverb + comma)

INDEPENDENT CLAUSE.

The printers take time to warm up  
He came from a large family

;  
;

meanwhile  
in fact

,  
,

the students can enjoy the view.  
he had ten siblings.



# Subordinators and Relative Pronouns

Both Begin Dependent Clauses

## Common Subordinators

*after	since
although	so that
as	than
as if	‡that
as soon as	though
as though	unless
because	*until
*before	†when
even if	whenever
even though	†where
†how	whereas
if	wherever
in order that	whether
§once	*while
†why	

## Relative Pronouns

‡that	
†what	whatever
†which	whichever
†who	whoever
†whom	whomever
†whose	

\* Also can be used as a preposition  
† Also can be interrogative pronoun in questions  
‡ Also can be a demonstrative pronoun  
§ Also can be used as an adverb or adjective

A COMPLEX SENTENCE includes an independent (main) clause & at least one subordinate (dependent) clause.

When the dog barked, the cat hissed.  
The cat hissed when the dog barked.  
"WHEN THE DOG BARKED" is a dependent (or subordinate) clause.

## Punctuating Dependent Clauses

### 1. Dependent Clause (comma) Independent Clause.

When the cat is away , the mice will play.  
Because we studied hard , we passed the exam.

### 2. Independent Clause ( ) Essential (Restrictive) Dependent Clause.

The tokay is a gecko that eats rodents and small birds.  
We passed the exam because we studied hard.

### 3. Independent Clause (comma) Non-Essential (Non-Restrictive) Dependent Clause.

She remembered her childhood , when life was simple.  
Many people suffer from mental illnesses , which are more common than one would think.

### 4. Independent ( ) [ Essential (Restrictive) Dependent Clause ] ( ) Clause.

Workers who have flu symptoms should stay home.  
A paragraph which has specific details is more effective than one that does not.

### 5. Independent (comma) [ Non-Essential (Non-Restrictive) Dependent Clause ] (comma) Clause.

The golden poison dart frog , which lives in Colombia , is toxic enough to kill ten people.  
Charlotte and Emily Brontë , who had few toys as children , spent their time writing imaginative stories.

## Content words

### Open word class:

- New content words are invented all the time (e.g.: *Google, laptop*).
- The meaning of a content word can be looked up in the dictionary.
- ~1,000,000 content words in English

<b>Noun</b>	Dobbs Ferry, chair, happiness, democracy, evil...
<b>Adjective</b>	Happy, blue, tall, few, many...
<b>Verb</b>	Run, walk, sit, bemoan, forgive...
<b>Adverb</b>	Slowly, steadily, acrimoniously, barbarously...

## Function words

### Closed word class:

- New function words are rarely invented.
- The meaning of a function word resides primarily in the text (or conversation) in which it appears.
- ~500 function words in English

<b>Determinative</b>	The, a, an...
<b>Pronoun</b>	He, she, it, when, which, that, whose, his, hers...
<b>Preposition</b>	By, on, beneath, on, out, with, upon, without, at, before, behind, against...
<b>Auxiliary verb</b>	Do, is, am, have, got... (she <b>is</b> going; he <b>has</b> finished)
<b>Subordinator</b>	When, although, where, because,...
<b>Coordinator</b>	FANBOYS: For, and, nor, but, or, yet, so; “fancy FANBOYS”: however, therefore, thus, etc.