II. OTHER SENTENCE TYPES
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–Modals
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In this chapter, we will learn more about verbs and about the most important sentence type, the declarative sentence (like this one). If that does not turn you on, would it help to know we will also take up interrogative sentences (like this one)? And how exciting it is to discuss exclamatory sentences (like this one)! Sorry (an interjection, and not a complete sentence).

Past and Present Tense in Declarative Sentences

Most analyses of English sentences concentrate on the declarative sentence, if only because most English sentences are declarative sentences. When one hears generalizations about “the” English sentence, chances are that writer or speaker is really talking about the declarative sentence form. Just about everything we learned about verb phrases while talking about imperative sentences applies to declarative sentences as well. Unlike the tenseless verb phrase of imperative sentences, however, the predicates of declarative sentences must include either a tensed verb or a modal auxiliary, as well as a verb phrase. The tensed verb may, however, be a primary auxiliary verb.

If a declarative sentence has only a single verb, we must be able to interpret that verb as being in either the present or past tense.
The verb in an imperative sentence is a tenseless base form (infinitive form, dictionary form). When the sentence subject is the second-person you or a plural indefinite pronoun of some kind, the base form may appear in both imperative and declarative sentences, leaving us to rely on context to determine whether we have a statement or an order:
(1) You dance!
(2) Everyone dance!
Punctuation marks may help here, as imperatives are much more likely to be punctuated with exclamation points. This kind of problem does not arise frequently, since a you is generally left “understood” and most plurals cannot serve as subjects of declarative sentences. Sentence below should almost certainly be interpreted as a statement, even with exclamation points:
(3) The men dance!

As a general rule, if you want to specify who is to perform an imperative request or command, one must use a vocative, and set it off with commas:
(4) Tom, dance!
When making the equivalent statement, Tom becomes the subject, and one must use the
appropriate present or past tense of the verb, as in sentences (5) and (6):

(5) Tom dances.
(6) Tom danced.

EXERCISE 2.01: Present or Past Tense—In these sentences, the tense is shown on the main verb, because it is also the only verb. Is the verb present tense or past tense?
1) Alina has a supple body.
2) Birds sing in the trees
3) The Nazis bombed Denver.
4) Everyone is upset with Jim.
5) Governments frequently lie.
6) Johnny walks the line.
7) Napoleon was here before.
8) Olga let her hair down.
9) Paris carried a large dog.
10) Vlad danced a wicked samba.

English does not have a true future tense inflection on its verbs. What is sometimes called future tense is expressed by putting a modal auxiliary will in front of the verb. This is another case of confusing forms with their characteristic function. Some languages do inflect their verbs to show a future tense, but English is not one of them. What some grammars list as future tense involves preceding the verb with the modal auxiliary verb will—or sometimes, in the first person, shall:

(7) Tom will dance.
(8) Tom will return.
(9) I shall return.

References to such sentences as in the future tense are harmless enough, and you should be familiar with the usage. When translating the future tenses of other languages, the will-future is certainly our usual recourse. Even so, in dealing later with verb aspect or with the stylistic notion of “sequence of tenses,” we will need to keep in mind that English only has two real tenses.

The English present tense serves a variety of other functions. We often use it, supplemented by adverbials of time, to refer to future actions:

(10) I go to Chicago tomorrow night.

In the narrative present (or historical present) we may use the present tense to refer to actions which presumably took place in the past but which we are recounting now:

(11) A man and his dog go into a bar, and the dog says to the bartender, “one for me and one for my best friend here.” By convention, we use this is talking about the actions that occur in works of literature and, sometimes, historical works. Students learning this convention for the first time have a distressing habit of wandering back and forth between present and past tense:

(12) ??Julius decides to attend the Senate and was murdered there.
Finally, we use often use the present to refer to things which are always or usually the case, not necessarily making any assertion about a particular present-time instance:

(13) Men are jerks.
(14) A million dollars here and there adds up.

The English simple past tense is less versatile than the English present and pretty consistently refers to events or perspectives in the past. One does, however, find exceptions, as in the following sentence, which refer to a hypothetical future.

(15) If I tried that, I’d be laughed out of court.

English declarative sentences may have two or more verbs joined together in compound structures by coordinating conjunctions.

As in imperative sentences, the main verbs of declarative sentences can be joined by the coordinating conjunctions and, but, and or:

(1) We walked and talked together.
(2) I love but distrust Suzy.
(3) My computer quit or died on me.

In these examples, the verbs have the same complements and modifiers. Such structures can be called compound verbs, just as we call two clauses linked together in a single sentence a compound sentence. [We might note, though, that some grammarians use the term compound verb for other kinds of constructions.]

We can also have compound verb phrases, in which each verb has its own complements and modifiers:

(4) We drank their beer and ate their brats.
(5) We trusted our adversaries but verified the agreements.
(6) They favored our opponents or just hated us.

Both such structures are sometimes called compound predicates, but it might be better to save that term for cases in which different tenses or modal verbs are involved:

(7) We went to the store and are ready for the party.
(8) I may go but I won’t buy anything.
(9) Andy is here or will be here soon.

In all of these structures, the verbs are equally important and we have more than one main verb.

Except for cases with coordinating conjunctions, declarative clauses with two or more verbs have only one main verb, the last verb. Any preceding verbs are called auxiliary verbs (or helping verbs). Any tense will appear on the first auxiliary verb only, which will be one of the primary auxiliaries be, have, and (depending on the grammatical authority) do.

Far more common in English declarative sentences are cases in which two or more verbs are combined without the aid of a coordinating conjunction. Only the last verb in such cases is considered the main verb, and it contributes the lion’s share of the meaning. The verbs which precede it are called auxiliary verbs or (especially in school grammars) helping verbs, because they contribute some shade of meaning to the main verb. There are two main types of auxiliary verbs in English, the modal auxiliaries and the primary auxiliaries.
We have already encountered the modal auxiliaries will and shall as ways of expressing the “future” tense, and we will discuss others in the next section. The primary auxiliaries are be and have, and they are always followed by participles—be can be followed by either the present participle or the past participle, while have can only be followed by the past participle:

(1) I am working.
(2) I was fired.
(3) I had stolen their pens.
(4) I have paid for my crime.

Do is sometimes regarded as a primary auxiliary, and like them, it is inflected for tense—although like the modals, it is followed by the base form of a verb:

(5) Dave does go to extremes.
(6) Doug did not draw that dog.

In all of these examples, the main verb is not inflected for tense. Remember not to let the terms present participle and past participle confuse you about this. When there is more than one primary auxiliary in a clause, only the first verb is inflected for tense:

(7) Igor is being influenced by his master.
(8) Harold has been seen at Harvard.
(9) The help desk had been being handled by Hedwig.

Exercise 2.02: Past or Present Tense—ignoring participles and base forms, bravely identify the tensed verb of each of the following sentences and say whether it is present or past:

1) After many a summer dies the swan.
2) Before dawn, Henry and some other early birds rise
3) Candice had cared deeply about the curtain color.
4) Daryl has never liked drama before.
5) Eager beavers are calling for his resignation.
6) Good girls have less fun.
7) Janice had lost her scruples again.
8) The life span of geese is longer than for some birds.
9) Nelly was looking awfully good by that time of night.
10) Shallow thinking has long been his leading characteristic.

In the diagraming conventions we are using, verb phrases with primary auxiliaries are diagramed as having the auxiliary verb (or verbs) take a verb phrase (that is, the rest of its own verb phrase) as a complement. Perhaps these examples will clarify that description:
Modals

As a group, the principal modal auxiliary verbs are so different from normal verbs, that some scholars prefer to regard them as a completely separate category of words. We will follow the traditional usage and treat them as verbs, but the differences are important.

Most of the important modal verbs cannot be used as the main verb of a verb phrase. Of the principal modal verbs, *could, might, must, shall, should,* and *would* do not occur as the main verb in complete sentences. [They can, however, appear in partial sentences as pro-verbs, substituting for understood verb phrases, as usage discussed below.] The word *can* is used as both a modal auxiliary and a main verb, but the differences in meaning, illustrated in sentences (1) and (2) below, are very clear:

(1) Glenda can play canasta. [MODAL]
(2) Glenda canned peaches. [MAIN VERB]

The word *will* also has two distinct meanings in sentences (3) and (4):
(3) The governor will speak today. [MODAL]
(4) I willed my books to my son. [MAIN VERB]

The only real exception to this rule is illustrated by sentence (5) which has a main verb which seems to overlap the meaning of the modal *will*:
(5) Coach wills her teams to victory.

Modals lack normal verb inflections.
There are no present and past participle forms of modals as modals. There are no singular and plural forms. There are none of the usual present/past tense inflections either. Some people do treat the *can/could, may/might, shall/should, will/would* pairs as representing present and past respectively, but that forces one to treat *must* as permanently present, along with the sometime modal *ought to* and probably *need* and *dare* when used as modals. The final consonants of the past side of these pairs recalls the normal past tense inflection, but the third-person present singular *-s* found on all verbs except *be* is missing. In addition, the use of the various modals seems to have little to do with present time or past time. As a result, a majority of linguists seem to treat modals as tenseless, and we will follow their lead.

One sign that modals are not bound to past and present time is that all the principal modals can be thought of as referring to future time, especially when accompanied by an appropriate modal. [This is also, of course, another good reason not to talk about *will* and *shall* as forming a “future tense.”] Consider the following sentences:

(1) Tom can dance tomorrow.
(2) Tom could dance tomorrow.
(3) Tom may dance tomorrow.
(4) Tom might dance tomorrow.
(5) Tom must dance tomorrow.
(6) Tom will dance tomorrow.
(7) Tom would dance tomorrow.
(8) Tom shall dance tomorrow.
(9) Tom should dance tomorrow.
(10) Tom ought to dance tomorrow.

Students have two kinds of problems in distinguishing modal auxiliaries. The first arises when words normally used as modals are employed as main verbs or as some other part of speech. The second results from a failure to recognize a modal's status as a substitute for tense, identifying it instead as an adverb or some other part of speech. If necessary, memorize the principal modals and always check to see if they are being used as such.

**EXERCISE 2.03: Distinguishing Modal Auxiliaries—circle any modals in the following sentences:**

1) Henry willed his classic comics to his nephew.
2) I can see clearly now.
3) I shall return.
4) I should tell you now.
5) Might makes right.
6) My mother canned peaches.
7) They could not believe themselves.
8) This must be the place.
9) We might have breakfast tomorrow.
10) You may be right.

**EXERCISE 2.04: Identifying Main Verbs and Justifying the Identification**

1) Did the black sheep bring me any wool?
2) He always ordered either french fries or hash browns.
3) I'll have a steak sandwich.
4) In potato country, the American Dream does not have much room for political correctness.
5) Never give up the ship!
6) The provincial elections are the next crucial step.
7) Text messaging corrupts all languages.
8) That money brought him several hundred pigs.
9) The trucks must turn back.
10) Were you afraid of the big bad wolf?

In practice, both primary and modal auxiliary verbs can be used as pro-verbs to substitute for whole verb phrases, though this term is sometimes reserved for do and the primary auxiliaries or for do alone.

Auxiliary verbs can be used to substitute for entire verb phrases, just as we will find pronouns replacing entire noun phrases. When serving this function, they can be called pro-
verbs, though many linguists do not include the modals and some include only do. The function served seems pretty much the same in all cases, as illustrated in the following sentences:

1. I will have to see a psychiatrist soon, and your other teachers will, too.
2. Grandpa had lost badly at poker that night, and Grandma had, too.
3. Henry always honked at Harriet, and Harold did, too.

In each of these sentences, the auxiliary of the second clause stands for the entire verb phrase of the first clause—will have to see a psychiatrist soon, had lost badly at poker that night, and always honked at Harriet. The example in sentence (3) shows that adjunct adverbials which precede the verb are still to be regarded as part of the verb phrase. Notice that the auxiliary do does not occur in the first clause of sentence (3).

In this function, auxiliaries also serve as appropriate answers to questions:

4. Can we see the room first? You can.
5. Have you been sick? I have.
6. Did you lock the door? I did.

Pro-verbs and pronouns are classed together as pro-forms, but the term pro-verb is always hyphenated, to prevent confusing the grammatical term with pithy wisdom.

The two verbs which can serve as primary auxiliaries, be and have, can stand for entire verb phrases even when they are main verbs, though in the case of have, one can choose between repeating the verb have or substituting an auxiliary do. American usage often prefers the latter option, so that sentence (10) sounds better than sentence (9) below:

7. George was happy, and Martha was, too.
8. Is George happy? He is.
9. Teira had a cold, and Eldon had, too.
10. Teira had a cold, and Eldon did, too.
11. Have you any complaints? I have.

When no other auxiliary is present, do is supplied as a tense-bearer, both for pro-verbs and within complete sentences for emphasis and when negatives come between the tense and main verb. This process is called Do-INSERTION (or Do-SUPPORT), though the term is not necessarily found in school handbooks. Do only appears as a pro-verb when there is no other auxiliary present. It does not do so when the main verb is a form of be, and it need not do so when the main verb is a form of have. The process of supplying do is called Do-INSERTION (or Do-SUPPORT). Both the process and the exceptions to it are by no means limited to its use as a pro-verb.

Sometimes, for example, one wishes to give special stress to emphasize that a statement we are making is true despite its apparent unlikelihood or any doubts expressed by others. In such cases, the stress (in speech) is placed on an auxiliary verb—shown here by underlining the word:

1. Whatever you think, I can climb that wall.
2. Whatever you think, I have been awake the whole time.

When there is no natural auxiliary, do is inserted:

3. Whatever you think, I did make it myself.

This use of do is called the emphatic do, and we have already encountered it in polite
imperatives like this:

(4) Do make yourself comfortable.

One can find some grammars which erect this use of do into an “emphatic tense,” but that is quite misleading, given that do is only used in this way when there is no other auxiliary present. As with pro-verb use, do does not replace be as a main verb, and its use with have is optional, with Americans tending to prefer Do-INSERTION:

(5) The problem is the solution.
(6) I have some questions to ask.
(7) I do have some questions to ask.

All that we have said about the emphatic do applies as well to its use in negative sentences, including the alternatives possible with have as a main verb.

(8) I might not make it tonight.
(9) I am not making very good time.
(10) I have not seen a night like this for a long time.
(11) I do not expect traffic to clear up any time soon.
(12) It is not a good night for traffic.
(13) I haven’t particularly good tires, either.
(14) I do not have particularly good tires, either.

EXERCISE 2.05: Make Negative Sentences of these:

1) Angela is a new bride.
2) The barbarians are at the gate.
3) George would like another flour tortilla.
4) His brother prefers blondes.
5) I see dead people.
6) Linda likes lovebirds.
7) My grandfather went to bed.
8) My parents will know it.
9) You lied to me.
10) You are very intelligent.

Learning when and when not to use do can pose problems for non-native speakers, and telling them that there is an “emphatic tense” will not make it less confusing. It appears that do is supplied when there is no modal and when no other auxiliary (or main verb be or have) is moved into the tense/modal element. Its job is to be a tense-bearer when the tense/modal element represents the entire predicate (as a pro-verb), when the tense/modal is to be stressed (as in the emphatic do), and when a negative element (usually not) comes between the tense and the verb to which it would normally attach itself. Just we can think of the primary auxiliary verbs as taking subordinate verb phrases as their complements, we can think of the tense/modal modal element as taking the whole verb phrase as their complement.

Since what we are talking about is usually a tense inflection on the verb, we are going to label the tense/modal element as I for “inflection” in our phrase structure trees. Some linguists do it this way, and others use different labels. For the moment, we'll simply label the predicate as a whole Pred, but we’ll be adopting some less intuitive labels in just a bit.
In the diagram below, the -Pst is to show that the tense is present, the default tense, rather than being marked for past.

Separating the tense/modal element from the verb phrase in this way will come in handy when we are dealing with interrogative sentences. In the meantime, if we want to understand how sentences fit together, we need to be able to identify and distinguish among modal auxiliaries, primary auxiliaries, and main verbs.

**EXERCISE 2.06: Identify All Modal Auxiliaries, Primary Auxiliaries, and Main Verbs.**

1) Daniel has a bad cold.
2) The end of the world may come.
3) For us, the best is not here yet.
4) Give me a hand with this bucket.
5) Henry is a bit slow.
6) Janet had come to the party.
7) Ken could be watching on TV.
8) Losers make excuses.
9) My godparents were riding bicycles.
10) No one can tell her anything.
11) Parents have tried that already.
12) Spring has sprung.
13) Sylvia will be here.
14) The dog should have a bath.
15) Uncle Phil had fixed the dog.
16) Vanity may keep Alice home.
17) We won't come home till late.
18) Why was the alarm sounding?
19) You are my sunshine.
20) The zero was invented in India.

It is possible to think of modals as serving as **raising verbs**, with the sentence subject having been raised from an embedded sentence with the main verb. Some grammars reserve that term for cases in which the raising verb itself has no subject, using the term **control verb** for cases in which both the raising verb (in this case, a modal) and main verb have the same subject. Neither term seems likely to make its way from linguists to school grammars anytime soon.
Subjects in Declarative Sentences

When we are trying to divide a declarative sentence into its constituent parts, the first division we make is generally between the **subject** and the **predicate**, which we have just defined as consisting of a tense/modal element and the verb phrase proper. We have already defined subjects as *nominal* functions, and declarative sentences can have nominal subjects other than the nouns, noun phrases, and pronouns one finds as the occasional subjects of imperative verbs.

Although imperative sentences *can* have subjects, *declarative sentences* must have subjects that specify who is performing the action. You can usually distinguish easily between declarative sentences with subjects and their imperative look-alikes because the declarative sentences must have either a verb inflected for tense or a special *modal verb* like *will* used to indicate the equivalent of tense.

When we are using an imperative sentence and want to specify who is to perform the action requested, we usually use a vocative, as in *Tom, dance!* Set off by a comma, the vocative is not considered a subject and the verb does not agree with it in number. Occasionally, though, one finds indefinite pronouns of one sort or another serving as subjects of imperative verbs, as in sentences (1) and (2) below. We know these are imperative sentences because the verbs are in the base form:

(1) Somebody **close** the door!
(2) One of you **bring** me my glasses.

In the equivalent declarative sentences, we would have tensed verbs:

(3) Somebody **closes** the door.
(4) One of you **brought** me my glasses.

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**EXERCISE 2.07:** Distinguishing between Declarative and Imperative Sentences—Which kind are the following?

1) Anybody will eat carrots.
2) Anyone knows that much.
3) At night, be quiet!
4) Everybody cries sometimes.
5) Everyone duck!
6) In the afternoon, everything is quiet.
7) In the forest, be watchful.
8) Love will keep us alive!
9) Somebody ordered a hamburger.
10) Someone look for a cantina.

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In most declarative sentences, everything that comes after the tense is part of the predicate, and everything that comes in front of it is the subject. Single word subjects are fairly easy to recognize. In sentence (1) below, it is a noun. In sentence (2) it is a pronoun. We don’t really need their labels to recognize that they are the
likely subjects of the verbs which follow them:

(1) **Dangers** lurk.
(2) **He** was afraid.

But just as a verb phrase can include a verb and a bunch of complements, the subject of a sentence can be a lot longer than a single word. In the sentences below, the subjects are underlined:

(3) **My cousin George, who was always a natty dresser**, wore a tux.
(4) **All the king’s horses and all the king’s men** couldn’t put Humpty Dumpty back together again.

In sentence (3) above, we have the most usual case, in which the subject consists of a noun (George) and a whole bunch of modifiers. In such cases, the main noun is called the **simple subject** and the noun and modifiers together are called the **complete subject**. In sentence (4), the **complete subject** is also a **compound subject** in which the **and** joins together two nouns (**horses** and **men**) and their various modifiers, so that there is no single **simple subject**. When we talk about a sentence consisting of a subject and predicate, we have in mind the **complete subject**. Later, when we discuss “subject-verb agreement,” we will look again at the **simple subject**.

Even more complicated is a sentence like (5) below, in which we have a complete subject which is itself a sentence-like clause; there is no main noun and, thus, no simple subject.

(5) **That he would never do it again** was a vain hope.

There are some other **nominal** expressions which can serve as subjects as well:

(6) **Laughing at the boss’s jokes** is always a good idea.
(7) **To leave** is not all that hard.
(8) **Whoever did this** has a sick mind.

It will take us a while to work up to discussing expressions like these.

**Adverbials moved to the front of the sentence can make identifying the subject more difficult.**

You may remember that adverbials have a nasty habit of moving around in sentences. This can make it difficult for us to identify the subject of a declarative subject correctly. Adverbials that come in front of the subject are sometimes set off with commas, but are not always. In the following sentences, the subjects are highlighted:

(1) At the prom **my cousin George, who was always a natty dresser**, wore a tux.
(2) Yesterday **all the king’s horses and all the king’s men** couldn’t put Humpty Dumpty back together again.

One way to make sure we don’t include such adverbials as part of the subject is to ask ourselves questions like these, using the predicate:

(3) Who or what **wore a tux**?
(4) Who or what **couldn’t put Humpty Dumpty back together again**?

Adverbials like **at the prom** and **yesterday**, on the other hand, answer our familiar adverbial questions of **where or when**.

Adverbials can also come in between the subject and the verb. Since the tense gets attached to the verb, we may be led to misidentify such adverbials as part of the subject.
When they are longer than a single word, they are just about always set off with commas, which helps some. Single word adverbials in this position are usually adverbials of frequency and always clearly modify the verb than the subject. In the following sentences, everything in front of the highlighted adverbials is part of the complete subject:

(5) My cousin George, who was always a natty dresser, often wore a tux.
(6) All the king’s horses and all the king’s men always failed in this task.

All of this fussing about identifying the subject may seem picky, but it is fairly important. To analyze a sentence, we have to divide it into its parts, and for declarative sentences, at least, the subject-predicate division is our first step. If we get it wrong, it is not likely that we will get the rest right. Moreover, subjects have number, either singular or plural, and, if singular, gender, which can be masculine, feminine, or neuter. Where there is a single simple subject, the number and gender of the complete subject depend on that of the simple subject (its main noun). Compound subjects are always plural. Clausal subjects like those in the sentences below are always singular and neuter:

(1) That he could do this was a point of faith for them, and I believe it, too.
(2) Whether he can do this is uncertain. It will be decided soon.

The tense-bearing verbs of a sentence must agree in number with the subject, as must any subsequent pronoun references to it. Both kinds of agreement can give writers problems in complex sentences, and solving such problems requires the ability to identify the subject.

In diagraming declarative sentences, we will treat them as Inflection Phrases (IP), since they normally require inflection for tense. The head of such a phrase is the tense/modal element (I) and its complement is the VP. The I and VP together make up the predicate, which the system we are following designates by an I with a bar over it, an I-bar. The specifier of the IP is the sentence’s subject, almost always a Noun Phrase (NP) of some kind.

The schools used to teach a form of sentence diagraming which placed the sentence along a line and put a big up-and-down line between the sentence and the predicate:

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George       slept
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We can now add the subject to our existing phrase structure tree pattern for predicates, giving us a diagram like the following:
Even this leaves us with some cumbersome labels—“sentence”, “subject”, and “predicate.” A more serious objection is that we now have a diagram of functions rather than of phrase types, except for the use of VP for slept. Single nouns like George (and single pronouns) are instances of the NP phrase type, and a true phrase-structure tree should identify them as such. Moreover, our “sentence” is really an independent clause standing by itself as a sentence—it could form part of another sentence, like these:

1) Izzie talked, and **George slept**
2) Most of us stayed awake in class, although **George slept**.

In the linguistic approach we are following here, such independent clauses are simply phrases like any other. What makes them independent clauses—that is, able to stand alone as sentences—is that they have a tense/modal element. In other word, the tense/modal element, which we have labeled I for “inflection,” is the head of this sentence-like phrase, just as a verb is the head of a verb phrase. In our diagrams, then, we will label them IP for “inflection phrase.” There is no obvious abbreviation to use for the “predicate”—we’ll use an I with a bar over it, to show that we dealing with the half of an IP that contains its head. The result may look odd, but if you look closely you will see that the pattern in really the same as in the diagram with more familiar labels.

![Phrase Structure Tree Example](image)

**EXERCISE 2.06:** Make PS Trees of the Following Sentences:

1) Alice arrived.
2) He lies easily.
3) Ken may know.
4) Laura lacks confidence.
5) We would want whistles.

**Verb Types in Declarative Sentences**

Declarative (and interrogative) English sentences have the same kind of verbs and arguments as the imperative sentences we examined in the last chapter. Intransitive verbs require no complements, linking (copular) verbs require subject complements, and transitive verbs require direct objects, with ditransitive (dative) verbs having an indirect object in front of the direct object and complex transitive verbs having an object complement following the direct object. Declarative (and interrogative sentences) do, however, accommodate a wider range of verbs than imperative sentences. This is particularly the case with verbs which take
predicatives—that is, complex transitive verbs taking object complements and, even more, linking verbs taking subject complements.

Although consider is not uncommon as a complex transitive verb in imperative sentences, semantically similar verbs like believe and think rarely do so. They can serve as complex transitive verbs in declarative sentences, but even there they sound formal at best and sometimes just odd.

Imperative sentences with believe and think as complex transitive verbs are certainly possible:

1. **Think** me honest, at least.
2. **Believe** me your friend.

In sentences (1) and (2) above, a direct object me is followed by object complements. Neither sentence, however, is likely to come up in our everyday speech, where we are apt to prefer more roundabout ways of putting the same thoughts:

3. **Think of** me as honest.
4. **Please believe that** I am your friend.

In declarative sentences, on the other hand, the complex transitive structures are a bit less odd, even in such parallel, pseudo-imperative structures as these:

5. **You should think** me honest, at least.
6. **You should believe** me your friend.

Without the added notion of necessity, thought and believe fit readily into complex transitive verb phrases:

7. Martha **thought** the idea impractical.
8. Henry **believed** Grace faithful.

Still, in all informal situations, at least, most Americans prefer to supply the missing link between object and object complement:

9. Martha thought the idea **was** impractical.
10. Henry believed Grace **was** faithful.

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**EXERCISE 2.07: REviewing Dative and Complex Transitive Verbs:**

Circle any ditransitive verbs in the following sentences. Underline any complex transitive verbs. Circle and label any direct objects.

1. Alfie gave Gwen some bubble-bath for Christmas.
2. The present made Gwen angry.
3. Gwen showed Alfie the door.
4. Gwen met Feodor the next day.
5. Feodor handed Gwen a red, red rose.
6. Gwen thought the rose a wonderful gift.
7. Alfie had never bought Gwen a rose.
8. Someone also sent Gwen some expensive perfume.
9. Feodor picked more flowers, some beautiful lilies.
10. Alfie gave Feodor a black eye.
11. Alfie called Feodor a damn gigolo.
13. Feodor challenged Alfie to a duel.
So long as there is a subject complement, be occurs readily as linking (copular) verb in imperative sentences. Some other words which are normally linking verbs are mainly confined to declarative and interrogative sentences.

Like be, the verbs seem and become are almost always linking verbs. They differ from be, however, in rarely taking adverbials of time and place as subject complements, though like be, they can take both predicate adjectives and predicate nominatives:

1. Susie sometimes seems silly.
2. Sam often seems a fool.
3. Susie became hysterical.
4. Sam became a bank manager.

Even in these cases, one finds an expanding use of phrasal alternatives like seems to be or (less often) comes to be, particularly with predicate nominatives:

5. Sam often seems to be a fool.

Although one can think of imperative sentences in which seem and become could occur, such usages are very rare. The same is true of appear when it is a linking verb overlapping seem in meaning, though even less apt to take a predicate nominative as a subject complement. Both seem and appear are more likely to be used with to be:

6. Seem to be busy when the boss comes by.
7. Appear to be happy at your work.

Their shared meaning is more often expressed by the verb look:

8. Look busy when the boss comes by.
9. Look happy with your work.

Even more than appear, though, look in this sense is restricted to predicate adjectives as subject complements.

Its ability to appear in imperatives sets look apart from its fellows in a group of possible linking verbs called sensory verbs. These are part of a larger group of verbs which occasionally serve as linking verbs, though mainly reserved for other uses.

A number of the verbs which refer to our five senses can be used as linking verbs, though all of them can also be transitive or intransitive verbs as well. These sensory verbs include look, sound, feel, taste, and smell. Except for look, they do appear in imperative sentences, but they are common enough as linking verbs in declarative and interrogative sentences. As linking verbs, they can only take adjectives or adjective phrases as their complements. Even so, students often have some difficulty in being able to distinguish their various uses: These are to be regarded as linking verbs only when their complement (if any) is an adjective or adjective phrase:

1. George looks at Martha. [INTRANSITIVE]
2. George looks angry these days. [LIINKING]
3. George tastes the venison. [TRANSITIVE]
4. Venison tastes gamey. [LINKING]
5. Martha feels the fabric. [TRANSITIVE]
6. George feels very safe here. [LINKING]

The verbs conventionally grouped as sensory verbs are not the only verbs which can occasionally serve as linking (or copular) verbs, which normally being transitive or intransitive in most sentences. Most of them take only predicate adjectives as their complements, which is one way of identifying those cases in which they are linking verbs:

7. Professor Canary acted strange.
(8) After that, things got really strange.
(9) The room grew dark.
(10) The moon shines bright on Mrs. Porter.
(11) One aroused, he stays angry a long time.
(12) The crowd turned hostile.

A few such verbs, however, can take nominal subject complements (predicate nominatives) as well, making it a bit harder to be sure when they are serving as linking. Remember that subject complements are somehow equated with the subject:

(13) Stocks fell this morning in heavy trading. [INTRANSITIVE]
(14) King Olaf fell victim to the plague. [LINKING]

In sentence (13), this morning is just an adjunct adverbial, unlikely to be confused with stocks of any kind. In sentence (14), on the other hand, King Olaf is a victim.

Another verb with multiple uses is prove. In sentence (15), a theorem is clearly an object of the verb and not to be confused with the professor who proves it:

(15) The professor proved a theorem. [TRANSITIVE]

In sentence (16), it is the individual referred to as him who is said to be guilty, so that guilty is an object complement and the verb complex transitive.

(16) The evidence proved him guilty. [COMPLEX TRANSITIVE]

But in sentence (17) that decision is a mistake, so the verb is linking:

(17) That decision proved a mistake. [LINKING]

**EXERCISE 2.08**–To Link or Not to Link: The highlighted verbs in the following sentences are sometimes linking (copular) verbs and sometimes not. Which are they in the sentences given here?

1) Agnes fell prey to a scam artist.
2) The doctor didn’t say, but it doesn’t sound good for Leslie.
3) Flora acted foolish.
4) Hank got the shaft.
5) Her skin felt smooth and silky.
6) Mom grew tomatoes in the back yard.
7) My aunt tasted the applesauce and pronounced it good.
8) Randy’s date proved reluctant to go along with his idea.
9) Some observers remain skeptical about his new-found spirituality.
10) We looked idiotic in those outfits.

**INVERSION and INSERTION in Interrogative Sentences**

English has a variety of ways of asking questions, not all of which require a distinctive sentence form. We can, for example, simply put a question mark at the end of a normal declarative sentence:

(1) Tom dances?

In speaking, we would say this sentence with a *rising intonation* at the end to indicate that it was a question. In either case, the phrase structure of the sentence remains the same as the
declarative sentence, and such questions are sometimes known as *declarative questions* (or *echo* questions). They are one of several examples of cases in which English uses one kind of sentence form to accomplish aims associated with a different form—some parents and bosses, for example, express all of their commands as interrogatives—*Could you get this for me?*—but still expect them to be obeyed as commands. Because they are, after all, questions, such sentences are sometimes classified as interrogative sentences, but they don’t really have the distinctive *interrogative sentence* form, which requires *inversion*.

The interrogative sentence form is distinguished by a kind of movement called *inversion*. This is sometimes called subject-verb inversion, but that name over-simplifies the process. It is the tense/modal element in the sentence that moves in front of the subject in interrogative sentences. Sometimes the tense moves by itself and has to be shown by *DO-INSERTION*. The most common interrogative sentence form is the yes/no question, in which this inversion takes place in the main sentence. Unlike the English of Shakespeare’s time, modern English does not allow us to simply invert the verb and subject to make a yes/no question:

1. *Dances Tom?*

In American English, the main exception to the rule that the main verb is not subject to inversion is the linking verb *be*:

2. *Is Tom a dancer?*

For most verbs, what inversion really does is move the tense in front of the subject. If we wanted to know whether it is true or not that *Tom dances*, we would put it this way:

3. *Does Tom dance?*

If we wanted to know whether *Tom danced* in the past, we would put it this way:

4. *Did Tom dance?*

Just as in negative and emphatic declarative sentences, *DO-INSERTION* (or *DO-SUPPORT*) supplies a tense-bearing operator for the stranded tense. (These terms are not, however, necessarily found in traditional handbooks, though they recognize the phenomenon.) As in our other cases of *Do-INSERTION*, *have*, our other primary auxiliary, has different possibilities for inversion when it is the main verb, with British English often preferring the option found in sentence (5), and American English clearly preferring the option found in sentence (6):

5. *Have you any reason to suspect him?*
6. *Do you have any reason to suspect him?*

*DO* is an auxiliary verb, like the modal auxiliaries we discussed earlier. Like them, it is followed by the base form of the main verb. Our earlier decision to group modals with the tense in the tense/modal element is confirmed by their behavior in yes/no questions. The modal auxiliaries always move in front of the verb to signal interrogative form, as in the following examples:

7. *Can Tom dance?*
8. *Could Tom dance?*
9. *Will Tom dance?*
10. *Should Tom dance?*
EXERCISE 2.09: Making a Yes/No Question out of a Declarative Sentence. Try it with the following:

1. Baldric should know better.
2. The candy man can make the world go round.
3. Ellen would prefer marriage.
4. He always had a bit of a crush on Amanda.
5. I bought a new computer for Sarah.
6. The night is young.
7. Shannon made George cry.
8. The silent brother is winking at Tony.
9. The store offered him a job.
10. They arrive at Tony's spacious estate.

When we diagram yes/no questions, we'll want to show the relationship between such questions and declarative statements from which they derive by INVERSION and DO-INSERTION. We can do this with another variety of phrase, a CP headed by a C (for complementizer) element, in this case with a question-marker, +Q. We'll diagram our question as it stands, but we'll show where the parts which have moved have come from by a trace (t) marker. When be is the main verb, we'll show it having been moved from the V spot into the I position first.

To diagram yes/no questions, we're going to use two more odd abbreviations, C and CP. The CP derives from Complementizer Phrase, but what we're really doing here is saying that a yes/no question like those we've been dealing with has a question-marker that takes the equivalent declarative sentence (or IP) as its complement. Diagraming it in this way has the advantage of showing the relationship between the yes/no question and the statement it is asking about:

One of the things we know about this sentence is that the can is really part of the predicate, having been moved in front of the subject by INVERSION. The phrase structure tree above represents this knowledge by showing a trace (t) where the tense/modal element would be in a declarative sentence and drawing a line connecting that with its new position. The +Q-marker represents our knowledge that this is a question. (We could use a similar structure with a +IMP marker for a more complete diagram of imperative sentences.)
EXERCISE 2.10: Make PS Trees of These Questions
1) Could I help it?
2) Did that package come?
3) Do they know what they are doing?
4) Does a pope see a bear in the woods?
5) Have you any wool?
6) Is the pope Catholic?
7) May I have this dance?
8) Shall we dance?
9) Were they happy?
10) Would you give me a light?

INVERSION also plays a role in Tag questions, a form less frequently discussed but very common in everyday speech.

Our questions often assume that our listener will agree with the statement being questioned. In such cases, we often use the tag-question form. In this sort of interrogative form, the tense/modal element is copied to the end of the sentence, where it precedes a pronoun which stands for the subject, agreeing with it in person, number, and gender. In Standard English, a negative is added to positive sentences and subtracted from negative sentences, though this requirement is so often omitted in informal speech that one probably should not regard non-compliance as incorrect in that venue. The negative can be, and usually is, except in very formal prose, attached by contraction to the modal verb, but it need not be, and doing so sounds very awkward with may and shall in particular. If there is only a main verb DO-INSERTION may be required.

(1) Tom danced, didn’t he? Tom danced, did he not?

For sentences that are negative to begin with, however, there is usually only the one positive tag question possibility, and even that should be avoided with the modals may, might, must, and possibly shall.

(2) Tom would not dance, would he?
(3) Tom shouldn’t dance, should he?

The modal will has an irregular contracted form, won’t:

(4) Tom will dance, won’t he? Tom will dance, will he not?

Conventionally, speakers use tag questions to suggest that they anticipate agreement with the statement being questioned. Often enough, however, they are simply afterthoughts and/or requests for reassurance. Tag questions can be represented by trees, but we’ll spare you that complication for now.
EXERCISE 2.11: Change the Following Sentences to TAG Questions:

1) Adam asked Eve for a dime.
2) Carol could call.
3) Duane dialed the wrong number.
4) His father flunked him.
5) Michael mortgaged his house.
6) Muriel will be worried.
7) She should be in an institution.
8) Ted terrified his neighbors.
9) Willy would forget this.
10) You yanked my chain.

A final variation of INVERSION in interrogative sentences is found in questions beginning with interrogative pronouns. These can be called WH-Questions because the commonest interrogative pronouns begin with WH: who, whom, which, what, where, when. Such questions also involved another kind of movement called WH-movement.

The last variant of the interrogative sentence form, the WH-question, also involves INVERSION and can require DO-INSERTION. It is distinguished by another movement process, this one called WH-MOVEMENT. The WH-part of terms like WH-question and WH-MOVEMENT is there to remind us that these sentences are characterized by interrogative pronouns like who, whom, what, which, where, and when, to which we need to add how as a sort of honorary wh-word. In the underlying declarative sentence, the interrogative pronoun can serve a variety of functions:

(1) Tom will dance with which girl?
(2) Tom will dance with whom?
(3) Tom will dance what?

(In sentence (3) we are wondering what dance Tom will perform.)

The wh-words in sentences (2) and (3) are serving nominal functions, and that in sentence (1) is serving a function also served by possessive pronouns like my, thus helping to justify our calling them pronouns. Some additional wh-words, like when, where, and the honorary wh-word how, all used mainly to introduce interrogative sentences, serve as adverbials in the clauses they introduce, some may prefer to call them interrogative adverbs (or pro-adverbs) when used in interrogative sentence. [They do get called relative adverbs when used to introduce relative clauses.] Whatever one calls them, one sign that wh-words at least function as pronouns or pro-adverbs is that they can substitute for nominals in echo questions:

(4) I called Tom. You called who?
(5) He came tonight. He came when?
(6) I know she loves me. You know what?

Although one can imagine saying any of the sentences just above, perhaps with an air of incredulity, the general rule is that a movement process called WH-MOVEMENT applies along with INVERSION. WH-MOVEMENT moves the interrogative pronoun to the beginning of the sentence, ahead of the modal moved by INVERSION. When which or what is modifying a noun, the whole noun phrase is moved. In prepositional phrases, however, the preposition
can be left behind, though it need not be, unless one is writing for someone who is a real purist about ending sentences with a preposition. This gives us several possible variations of our earlier questions (1) through (3):

(7) **Which** girl will Tom dance **with**?
(8) **With which** girl will Tom dance?
(9) **Whom** will Tom dance **with**?
(10) **With whom** will Tom dance?
(11) **What** will Tom dance?

Many of us, of course, would regard sentence (12) below as easier to say than either (9) or (10). We’ll get to that issue later.

(12) **Who** will Tom dance **with**?

Remember that interrogative pronouns like *when*, *where*, and *how* can be thought of as originating as adjunct adverbials in the underlying declarative sentence:

(13) Tom will dance *when*? => **When** will Tom dance?
(14) Tom will dance *where*? => **Where** will Tom dance?
(15) Tom will dance *how*? => **How** will Tom dance?

When we come to diagram a sentence like *What will Tom dance?*, we want our diagram to show our knowledge that *what* is the direct object of the underlying declarative sentence, as well as our knowledge that *will* began as a modal in that sentence:

The result is a diagram with not one, but two trace labels (*f*), connected by some ugly lines. The WH-interrogative pronoun has wound up in the specifier position of the CP, so we now have a C-bar level as well, because we have both a specifier and both a head and complement.

We have so far generally avoided sentences like the following:

(13) **Who** will dance with Tom?

*Who* is the subject of sentence (13), but our two movements cancel each other out. We can either declare this an exception to our rules for interrogative sentences, or we can think of such sentences as having had the modal moved around the subject by INVERSION only to have the subject moved back in front by WH-MOVEMENT. In diagraming, at least, it seems desirable to adopt the latter analysis, leading to a diagram like that below:
Sentence Functions and Exclamatory Sentences

Our three variations of the interrogative sentence form (yes/no questions, tag questions, WH-questions) complete our inventory of the main sentence types in English. We have seen that they can be defined by the sentence functions required by them. The same is true of a rare fourth sentence type—the exclamative sentence.

Thus far we have looked at a small number of the sentence functions served by the words and phrases which make up a sentence. The norm for analysis is the English declarative sentence, which requires a subject and a predicate, the latter of which must have both a tense/modal element and a verb phrase. The verb phrase is headed by a verb and may also include optional modifiers and complements—none for transitive verbs, direct objects for transitive verbs and subject complements for linking verbs like be. The optional modifiers are adjunct adverbials, a category which includes adverbials of frequency, time, place (locative), and manner. We have also discussed the vocative function, but vocatives stand apart from sentence structures, which is why we separate them by commas from the rest of the sentence. We may not get around to discussing vocatives again, but the other sentence functions will return over and over.

EXERCISE 2.12: Identify the Sentence Functions of the Highlighted Words/Phrases—are they subjects, direct objects, subject complements or adjunct adverbials.

1) Andy is a frog.
2) Depart quickly.
3) Edith is repulsive.
4) The fighters hid in a cave.
5) George hid the good wine.
6) Give it a rest, George.
7) Gladys is naive.
8) Here we can be happy.
9) That dog will bite you.
10) The party starts at noon.
11) My mother ate a peanut.
12) We wanted a sandwich.
We have defined our sentence forms using only our basic list of sentence functions. The imperative sentence requires only a verb phrase and cannot have a tense/modal element; it can occasionally have an indefinite pronoun as a subject. The declarative sentence must have a subject, a tense/modal element, and a verb phrase. An interrogative sentence must have these as well, but implies some kind of INVERSION of the subject and tense/modal element. In addition, there are two forms of exclamatory sentences. These require either a subject beginning with what or an adverbial of manner beginning with how.

Imperative sentences are used for requests and commands, though they are not the only form that can be used for that purpose. Declarative sentences are associated with statements, and interrogative sentences with questions, though either form can be used for other purposes. A rare fourth sentence form, the exclamative sentence (or exclamatory sentence) is obviously used for exclamations, though most exclamations are in one of the other forms. Exclamatory sentences are distinguished by the use of what and how, more often used as interrogative pronouns, as intensifiers within particular sentence functions. What is used at the beginning of noun phrase complements, which precede the subject and predicate, as in sentences (1) and (2) or stand by themselves, as in (3):

(1) What a mess this is!
(2) What a mess you’ve made!
(3) What a mess!

How is used at the beginning of optional modifiers, either an adjective as in (4) or (less frequently) an adverb as in (5). These phrases are moved to the front of the sentence and may stand entirely by themselves, as in sentences (6) and (7):

(4) How quick you are!
(5) How quickly you respond!
(6) How quick!
(7) How quickly!

**EXERCISE 2.13: Identify These Sentences as Imperative, Declarative, Interrogative, or Exclamatory in Form:**

1) Anyone can whistle.
2) Be my love!
3) How beautiful for spacious skies, for amber waves of grain!
4) How many roads must a man walk down before you can call him a man?
5) Nobody knows the trouble I see.
6) Stop in the name of love!
7) This time we almost made the pieces fit, didn't we?
8) Were you there when they crucified my Lord?
9) What a day this has been!
10) What kind of fool am I?
Sentence Fragments and Run-On Sentences

Compared with many other languages, English has relatively few inflections to help the listener or reader know whether he or she is looking at a subject phrase, an object phrase, or something else entirely. In speech, this does not matter so much, as one has a larger context and all sorts of non-verbal clues to aid one; moreover, a listener who is sufficiently puzzled can always interrupt and ask for clarification. As a result, we do not always speak in complete sentences. We may think we do so, and Americans have long enjoyed making fun of Presidents who exhibit tangled syntax, even beloved Presidents like Dwight Eisenhower. Even so, very little harm is done by even presidential incomplete sentences. Speech writers freely write and punctuate in punchy phrases, which may or may not add up to sentences. Creative writers do the same when they are trying to capture the internal thoughts of a character or the voice of a particular narrator.

In formal prose, on the other hand, it is helpful to the reader to use complete sentences and to punctuate in a way which makes their structure clear. Readers need more help in deciphering meaning than do listeners, who can speak for themselves. The norms of English prose lead them to expect complete sentences, and sentences which fail to meet that expectation make the reader waste time checking to see whether they have misread and failed to catch something. That is why English teachers mark as errors sentence fragments, comma splices, and run-on sentences.

One common kind of sentence fragment results from a failure to provide a declarative sentence with a tense/modal element.

Standard English declarative sentences must have a tensed verb or a modal auxiliary verb to be complete. Sentences which lack both are called sentence fragments. The usual culprit in the making of such fragments is having a participle as the only verb form in the main clause:

(1) The insurance salesman given the age of his client.
(2) May and Magda grown fond of a nip of the bottle before retiring.

Problems with past participles where a past tense should be seem especially common with irregular verbs (like give and grow) in the sentences above, where there is always potential, anyway, for confusing the simple past tense with the past participle. Among present participles, having and being are especially frequent culprits, both as inadequate main verbs or as ill-formed auxiliaries:

(3) *My aunt having an aversion to damask curtains.
(4) *The last bell having been rung at the pub.
(5) *Gregor being one her biggest fans.
(6) *The end of the world being predicted for 2012.

Often enough sentence fragments of this sort result from our having afterthoughts, and tacking on modifying participial phrases after sentences. Such cases can often be fixed by simply attaching the phrases to the sentence they belong with, setting them off with a comma:

(7) It was time to go, the last bell having been rung at the pub.
(8) He was reluctant to invest long-term, the end of the world having been
predicted for 2012.

If we fail to punctuate such sentences correctly, it may be because we have been taught that a longer pause deserves a period. Punctuating according to one’s breathing patterns, whatever your teachers may have told you, is not a good idea in formal prose, where punctuation is supposed to help the reader tell what goes with what. Do so only if your readers are the sort who move their lips when they speak.

After-thoughts may also lead to sentence fragments created when a subordinating conjunction introduces what would otherwise be a complete sentence. When we are writing along, we may find after finishing a sentence that we want to qualify it or add to it in some way. In doing so, we may introduce the qualifying sentence with a subordinating conjunction like if or although. The adverbial wh-words can also be used as subordinating conjunctions. As the name suggests, subordinating conjunctions make the clause they introduce subordinate to another, main clause. A well-trained reader will expect to find them attached to a main clause, whether separated from it with a comma or not. The subordinate clause, after all, is an adverbial clause, and needs to be in the same sentence with the verb it is modifying. When we have punctuated our afterthought as a separate sentence, the reader is momentarily led to believe that the main clause is to come at the end of the subordinate clause. Spare the reader even such momentary confusions by punctuating such cases as follows—the subordinating conjunctions are highlighted:

(1) I’m going to marry Glenda, if she ever agrees to talk to me.
(2) I love her deeply, although her mother is a really appalling creature.
(3) Tell her I said so when you see her.

In looking for such errors, remember that adverbials, even clauses, can be moved in front of the subject:

(4) When you see her, tell her I said so.

While most sentence fragments result from a failure to connect the parts of a sentence, comma splices and run-on sentences result from a failure to separate complete sentences sufficiently. When you have two clauses that can stand by themselves as complete sentences, they need either to be joined by a coordinating or subordinating conjunction or to be separated by a period or semi-colon—in a pinch, a dash will suffice. Again, it simply doesn’t matter how long a pause, if any, you might take between the two in reading them aloud, though that can help you catch such errors in proof-reading. The key point is that the reader is entitled to know when one sentence ends and another begins, and helping the reader is the whole point of punctuation.

When the writer uses only a comma to separate two complete sentences, it is called a comma splice. If the sentences are relatively short, the comma may be acceptable or even appropriate, and contemporary usage is increasingly tolerant of such punctuation. In reviewing one’s own writing or that of others, one probably should leave alone a sentence like sentence (1) but probably should still insist on substituting a period for the comma in sentence (2):

(1) The days are short, the nights are drear.
(2) *Many business have been going under in this unfortunate environment, the fall in consumer confidence has many others scared.
Some grammars consider a comma splice a run-on sentence, while others reserve the term for cases in which there is no punctuation at all between the two sentences. A run-on in this latter sense is a more serious offense than a mere comma splice, since it gives the reader even less of a clue that one sentence is ending and another beginning. One might accept sentence (1) above, but the comma-less version below is beyond the pale in formal prose:

(3) *The days are short the nights are drear.

EXERCISE 2.14: Punctuation—catch any sentence fragments, comma splices, or run-on sentences in the following sentences

1) Although no one seems to have told the commanding general.
2) Although sometimes I regret it, it was the right decision at the time.
3) Given that we have little or no chance of winning the lottery.
4) The doctor at the hospital gave a long sigh, it was supposed to convey his deep regret at being unable to help.
5) If you would only wait a few minutes.
6) My heart was set on winning the race her heart was set on seeing that I didn't
7) There are brambles everywhere you walk the woods have not been maintained well
8) The upshot being a complete failure of nerve.
9) The world having conveniently decided this question for us.
10) You are rather quiet tonight, this is a somber time.

CHECKLIST

There are four types of acceptable sentence forms—imperative, declarative, interrogative, and exclamative (exclamatory). Can you identify them when you see them? Can you convert between declarative sentences and their equivalent interrogative forms, including yes/no questions, tag questions, and WH-questions? Can you recognize sentence fragments caused when a declarative sentence lacking a tense/modal element?

Sentences are made up of phrases serving various functions. We have encountered seven of these: subject, direct object, indirect object, subject complement, object complement, and adjunct adverbial, and vocatives. Can you identify these when they occur in any kind of sentence?

In the kind of linguistic grammar sampled in these handouts, declarative sentences themselves (and all independent clauses) can be regarded a kind of phrase, an IP, with the subject as its specifier, the tense/modal element (I) as its head, and the verb phrase as its complement. The “predicate” of traditional grammar is the I-bar constituent—the tense/modal element plus the verb phrase. Can you draw a phrase structure tree of a simple declarative sentence? Can you draw a CP structure for a yes/no question?
In this approach to grammar, a verb is the head of a verb phrase, with adverbials of frequency as optional specifiers. Verbs traditionally labelled “intransitive” require no complements. Transitive verbs must have direct objects, and linking verbs must have subject complements, usually adjectives, but sometimes noun phrases or adverbials of time or place. Adjunct adverbials can occur as optional modifiers of any kind of verb. Can you say whether the verb of a sentence is transitive, intransitive, or linking? Can you recognize ditransitive (dative) and complex transitive verbs when they are used in any kind of sentence?

The traditional parts of speech include nouns, verbs, adjectives, adverbs, prepositions, pronouns, conjunctions, and interjections. In the last chapter we learned various ways of identifying verbs and encountered coordinating conjunctions and interjections. In this chapter we have added only some auxiliary verbs and a few subordinating conjunctions. Can you recognize when words are serving a modal auxiliary, primary auxiliary, or main verbs?

When in doubt, memorize: The principal modal auxiliaries are may/might, can/could, will/would, shall/should and must, and they are rarely anything else. The only primary auxiliaries are be and have. When be or its forms (is, am, are, was, were, being, been) are the main verb, they are ALWAYS linking verbs and they ALWAYS take subject complements.