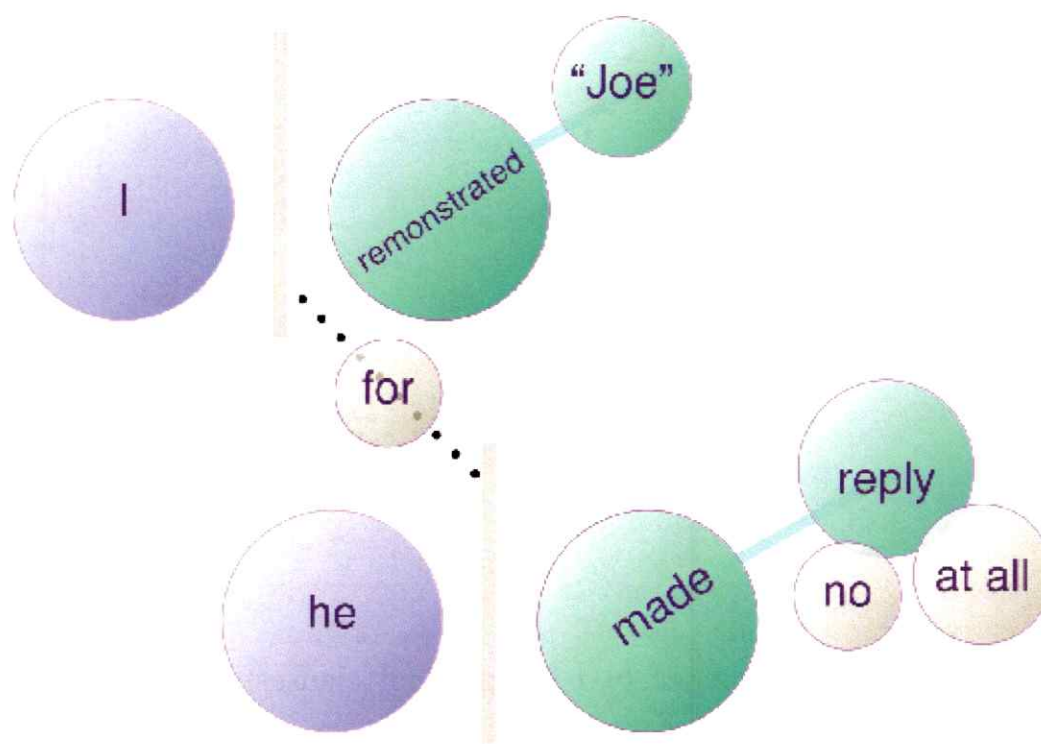


If we compare Mary Shelley's sentence with one by Charles Dickens in *Great Expectations*, we see an interesting difference: Shelley uses the subordinating conjunction *if*, which makes its clause dependent. Charles Dickens, on the other hand, uses the coordinating conjunction *for*, which only serves as a glue that connects the two independent clauses together. Dickens's sentence is: "'Joe,' I remonstrated; for he made no reply at all." In this sentence the coordinating conjunction *for* is not a part of the second clause; it is a connector, external to either clause. The coordinating conjunctions are *and*, *but*, *or*, *nor*, *for*, *so*, and *yet*.



Note that the sentence begins with a direct object, which in this case is a noun of direct address. This disruption of the normal order of elements shifts emphasis to the first word and gives the scene more life.

In the t-models, a subordinating conjunction is shifted down to be visually part of the dependent clause, but a coordinating conjunction is at the mid-point of the dotted line that connects the clauses. Using *I* for independent, *D* for dependent, and *cc* for coordinating conjunction, we can say that Charles Dickens's sentence is an *I,ccI* sentence: *independent-comma-coordinating conjunction-independent*. Shelley's sentence has one main idea supported by a dependent clause; Dickens's sentence has two main ideas connected.