

**Three Prose Styles via sentence combining**

Mr. Wessler

Stephen stood at his post.  
He gazed over the calm sea towards the headland.

From James Joyce's, *Ulysses*

We can use sentence combining to explore three big stylistic options: **coordination, subordination, and cumulative.**

All three approaches are “legal,” but they create different rhetorical effects, which is what style is all about.

1) Combine the two **simple sentences** above into one **compound sentence**.

We call this approach or prose style **COORDINATION**. Try combining the short kernel sentences with one or more of these glue words: **for, and, nor, but, or, yet, so** (aka, FANBOYS).

2) Combine the two simple sentences into one **complex sentence**.

We call this approach or prose style **SUBORDINATION**. Try combining the short kernel sentences with one or more of these glue words: **who, which, that, where, after, when, as, because, if, although**.

3) Combine the two simple sentences into one **cumulative sentence**.

We call this approach or prose style **CUMULATIVE**. Instead of using glue words, try combining the short kernel sentences by dropping subjects or verbs, changing word endings (e.g., —ing or —ed/en), and/or using commas.

Shreve was coming up the walk.  
He was shambling.  
He was fatly earnest.  
His glasses were glinting beneath the running leaves.  
They were like little pools.

From William Faulkner's, *The Sound and the Fury*

1) **COORDINATION:** Combine the five **simple sentences** above into one **compound sentence**.  
(Hint: Subject/verb FANBOYS, subject/verb.)

2) **SUBORDINATION:** Combine the five simple sentences into one **complex sentence**.  
(Hint: Use a "time glue word" at the beginning or in the middle of the new sentence.)

3) **CUMULATIVE:** Combine the five simple sentences into one **cumulative sentence**.  
(Hint: Change a verb ending to -ing.)