

JENSEN'S PUNCTUATION



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Dedication

I am personally indebted to my own high school English teacher, Thaddeus Muradian, who forced me to master punctuation. May this book benefit you as his teaching of these rules did me so many years ago.

Using This Workbook

Features: The suggested weekly schedule enclosed has easy-to-manage lessons that guide the reading, worksheets, and all assessments. The pages of this workbook are perforated and three-hole punched so materials are easy to tear out, hand out, grade, and store. Teachers are encouraged to adjust the schedule and materials needed in order to best work within their unique educational program.

Lesson Scheduling: Students are instructed to read the pages in the workbook and then complete the corresponding section provided by the teacher. Assessments that may include worksheets, activities, quizzes, and tests are given at regular intervals, with space to record each grade. Space is provided on the weekly schedule for assignment dates, and flexibility in scheduling is encouraged. Teachers may adapt the scheduled days per each unique student situation. As the student completes each assignment, this can be marked with an “X” in the box.



Approximately 30 to 45 minutes per lesson, three to four days a week



Includes answer keys for worksheets and tests



Worksheets for each chapter



Tests are included to help reinforce learning and provide assessment opportunities



Designed for grades 9 to 12 in a one-year course

Course Description

This book is broken into two basic sections; the first section is designed to teach what I call major punctuation. The second section of the book, general punctuation, covers all punctuation, including major punctuation. Major punctuation deals with complete ideas linked together one after another. Major punctuation also deals with sentences being combined by adding or linking one to another in one sentence. It has been suggested that 75 to 90 percent of the punctuation errors made by people in their writing are major punctuation errors. Learn this section well, and the rest of the book will be far easier.

Course Objectives and Course Introduction

Students completing this course should be made aware of the following:

1. Regarding the major punctuation section, three basic assumptions are made relative to a student's ability to function with success.
 - The first assumption is that one can regularly discern between complete thoughts, which are also called sentences, and incomplete thoughts, which are also called fragments.
 - The second assumption is that one can recognize three very limited sets of words.
 - The third assumption is that one will be able to associate and apply the five basic rules given in the book.
2. Right after this introduction, one will find the rules section. It is placed here because it makes it easy to find later for reference. When the student has finished the major punctuation section, he or she will be instructed to come back to the rules section.
 - One will do best to concentrate on just the five rules for major punctuation first.
3. Care should be taken to work through this book in the proper fashion. The method is fashioned on the concept that **SPACED REPETITION IS THE KEY TO LEARNING**.
4. When you write a sentence that you find difficult to punctuate properly, that is a probable sign that you need to rewrite the sentence or break it up into smaller sentences.
5. For the major punctuation section, make a help card like that shown to help yourself. Do this right away. The material on the card will become clear as you work through the first section. Have it in sight, where you can refer to it while doing the exercises and later when you write yourself. Conscientious use of this card will help you master the system. As time goes by, your need for the card diminishes as the material becomes more natural to you. You can memorize the items initially, but it will happen automatically through constant use anyway.

Put this on a three-by-five colored card; that way you can easily find it. After a time, you won't need it, but it's good to have for a reference. Note that not all possible key words are listed, just the more common ones. The # in front of the rule is the number of the rule in the punctuation notes index. Students should read the rules and give the page numbers of where they can find them.

6. As you move into the second section of the book, use the punctuation notes index. Keep it where you can use it on the exercises and when you write for yourself. The full set of rules with examples are for reference. You don't need to know them all; you just need to know where to look them up.
7. Rather than a series of random sentences such as are found in most grammar exercises, this text uses various stories and episodes from history in an attempt to make the sentences say something as a group.
8. In certain situations in the second section of the book, more than one punctuation rule might apply. Usually one will override the other. Sometimes even good writers and grammarians disagree as to whether a punctuation mark is needed or why it is appropriate in a particular case. The English language is capable of many constructions and meanings. Be aware that even a few instances in this book may be cause for discussion and perhaps disagreement. Whatever position you take, however, needs to be justifiable with a rule.

#11	I, c/c I	FANBOYS
#13	Sub I, I	if, as, when, though, although, because, so that, since, before, after,
	I sub I	unless, where, while, whereas however, nevertheless, thus,
#24	I; c/a, I	therefore, hence, moreover, consequently, for example
#23	I; I	NO key words

Teacher Notes

1. Spaced repetition is the teacher in this book. To be effective, the students should do at least one lesson every other day, but a lesson per day is better. At no time should you allow the students to sit down and work through a number of exercises. That destroys the methodology.
2. For the first section, encourage the students to make the help card. For the second section, remove the punctuation notes index. Each student should have it available on all exercises and tests. It helps the learning process and gives students greater confidence.
3. Numerous methods or options are available to take scores on the daily lessons. These same methods can be applied to tests. By the way, any review exercise or regular exercise can become a test simply by calling it a test instead of an exercise.

Method A counts each sentence as a single item. In that case the student should get the whole sentence right in order to get the point.

Method B counts each segment in the answer as unit. For an example from section two, let's look at this hypothetical answer: tracks, and 11 Jones, who . . . father, was 9. There are two segments in our sample answer. You can count each segment as a single point; again, the student should get the complete answer to get the point. In this case, two points would be possible.

4. To translate the raw score into a grade, we suggest establishing a percentage basis for the grades and then figuring the percentage of the number right out of the total possible. Let's use this simple grading scale as our example: 90%+ = A, 80–89% = B, 70–79% = C, 60–69% = D, 59% or less = F. Again for example purposes, we will take 23 as the number of possible correct responses on the assignment. Remember, the number of correct responses will be determined by method A, or B, whichever you decide to use. Count up the number of correct responses the student makes on the assignment. Let's say for purposes of illustration that the student got 19 correct on this exercise. Divide 19 by 23; the percentage is roughly 83 percent, which is a B according to the scale we adopted. That's all there is to it. Dividing the number of correct responses by the total possible will give a number in decimal form that converts to a percentage by moving the decimal point two places.

The two scenarios: The exercise has 18 sentences and 27 changes. We'll use the scale given above.

Method A: Student got 15 of the 18 sentences correct. $15 \div 18 = 83\% = B$

Method B: Student got 23 of the 27 items correct. $23 \div 27 = 85\% = B$

5. In section one, you will probably want to go through each rule as it is introduced; the next four exercises in each section should need no explanation.

In section two it would be beneficial to go over all the rules with them in some fashion.

- The portions on the dash, parentheses, brackets, hyphen, and the first four end punctuation rules can be skipped since almost no items in any of the exercises deal with these symbols.
 - Be sure to cover the rules that are marked with the asterisk; they will need to know these since they are quite common and show up continuously.
6. Initially the exercises will take some time since the student is not familiar with the rules and when to use them. Things do improve, but plan accordingly. Some moans and groans from students are to be expected at the beginning because it is a lot of work for them. As they master the material, it takes less time, is less frustrating, and becomes easier for them.
 - Again, spaced repetition is the teacher. They learn by doing.
 7. The pages entitled General Punctuation Rules will be a good reference tool for their future. As students, my classmates and I were not allowed the index, which I have provided. Even with the index, however, the users of this book will memorize the more common rules through constant use.
 8. Not all constructions fit into neat little packages with a single rule attached. In some cases, two answers are given. That means that either one could be considered correct; there is evidence that both rules could apply. In those cases, you would give credit for either rule as the correct answer. If the student can make a plausible case for a rule when the book does not give it, you might award the point, but it would be on a case-by-case basis. You will have to use good judgment in such cases. One case where the lines blur is that of the appositive when it has its own modifiers. Sometimes it is clearly an appositive, but longer appositives may slide over into the non-essential category quite easily.
 9. When it comes to writing, even the experts will disagree about punctuation in some situations. Part of it is style. Some favor punctuating whenever a possibility occurs; others tend to under punctuate. Here is a typical situation for illustration.

The boat rocking to and fro in the water was filled with all manner of fishing equipment.

The boat, rocking to and fro in the water, was filled with all manner of fishing equipment.

Some people would place commas around the participial phrase following the subject as shown by the second sentence. Others will not generally separate such modifiers when they follow the word they modify. A case can be made for either preference. Grammarians and writers agree on the rule but argue over its implementation.

First Semester Suggested Daily Schedule

Date	Day	Assignment	Due Date	✓	Grade
First Semester-First Quarter					
Week 1	Day 1	Lesson 1 • Sentences and Fragments • Read Pages 15-16 Review General Punctuation Rules page 227-232			
	Day 2				
	Day 3	Lesson 1 • Sentences and Fragments • Worksheet 1 • Page 17			
	Day 4				
	Day 5	Lesson 1 • Sentences and Fragments • Worksheet 2 • Page 18			
Week 2	Day 6	Lesson 1 • Sentences and Fragments • Worksheet 3 • Page 19			
	Day 7				
	Day 8	Lesson 1 • Sentences and Fragments • Worksheet 4 • Page 20			
	Day 9				
	Day 10	Lesson 1 • Sentences and Fragments • Worksheet 5 • Page 21			
Week 3	Day 11	Lesson 2 • Coordinating Conjunctions • Read Pages 23-24			
	Day 12				
	Day 13	Lesson 2 • Coordinating Conjunctions • Worksheet 1 • Page 25			
	Day 14				
	Day 15	Lesson 2 • Coordinating Conjunctions • Worksheet 2 • Page 26			
Week 4	Day 16	Lesson 2 • Coordinating Conjunctions • Worksheet 3 • Page 27			
	Day 17				
	Day 18	Lesson 2 • Coordinating Conjunctions • Worksheet 4 • Page 28			
	Day 19				
	Day 20	Lesson 2 • Coordinating Conjunctions • Worksheet 5 • Page 29			
Week 5	Day 21	Coordinating Conjunctions Test • Page 161			
	Day 22				
	Day 23	Lesson 3 • Subordinators • Read Page 31			
	Day 24				
	Day 25	Lesson 3 • Subordinators • Worksheet 1 • Page 33			
Week 6	Day 26	Lesson 3 • Subordinators • Worksheet 2 • Page 34			
	Day 27				
	Day 28	Lesson 3 • Subordinators • Worksheet 3 • Page 35			
	Day 29				
	Day 30	Lesson 3 • Subordinators • Worksheet 4 • Page 36			
Week 7	Day 31	Lesson 3 • Subordinators • Worksheet 5 • Page 37			
	Day 32				
	Day 33	Lesson 4 • Subordinators II • Read Page 39			
	Day 34				
	Day 35	Lesson 4 • Subordinators II • Worksheet 1 • Page 41			

SENTENCES AND FRAGMENTS

LESSON 1

This section can be gone over lightly if you have a thorough understanding of what makes a sentence and what does not. Be warned, it is best to review it quickly rather than bypass it altogether.

A **sentence** has a completeness of action; it has a finality to it. It does not need to go on to make sense; the thought is finished. In this manual we will call such a sentence an **INDEPENDENT CLAUSE** and will abbreviate it with the letter **I**. You should now see that the following equation is an equality with all three terms really meaning the same thing.

I = independent clause
= sentence
= complete thought

First, we need to define a **SENTENCE**. It generally consists of at least two words that perform the two basic functions in sentences. Those two words are a **NOUN** and a **VERB**; they generally identify the **SUBJECT** and the **ACTION** being taken.

Babies cry.

Of course, many sentences are much longer than two words. In certain cases, depending upon the verb, there must be something following the verb to complete the sentence. Objects, predicate nouns, and predicate adjectives are the three most common constructions that are necessary to fill out sentences to completeness.

John threw (the ball).

Hank is (a player).

Bill is (happy).

In each case above, the material in parentheses is necessary to complete the thought. We want to know what John threw, who Hank is, and what condition Bill is in. The main point is that sentences as a general rule do not exist without both a subject (noun) and a true main verb. A construction without a subject or main verb is not a sentence.

Sometimes a single noun subject may not be obvious. In such a case, look for a phrase that is acting as the subject. The word it can usually be substituted for such a subject.

Running in the snow is fun.

In the example, *running in the snow* is the subject; the word *it* could easily substitute for the phrase and still have the sentence make sense.

Second, we need to define a **FRAGMENT**.

- A fragment is not a sentence; it is less than a sentence.
- It is a group of words that is incomplete in thought.
- As a group of words, it shows a dependency on other thoughts.
- It wants some other information to make it complete.
- It may lack a subject, or it may lack a main verb. It may have both but be dependent. In short, it is only a piece or fragment of a whole sentence. We will identify such a construction as **FRAG**.

Grammarians
please note
that imperative
sentences with the
subject understood
— *(You) Take out
the trash!* — don't
violate the above
rule since the
subject is inherently
present.

Fragments are generally phrases or clauses. One problem occurs when a phrase or clause has a verb in it that is not used as the main verb. The problem verb may be functioning as a modifier (participle) or a noun (gerund or infinitive), or it may have its own internal subject (relative clause).

Let's look at some typical fragments as described on the previous page.

- #1 seven men in a row playing happily
- #2a driving through the rain on a mountain road
- #2b to eat four apple pies with ice cream at one time
- #3 the ring that my brother bought

All of the above examples are fragments; none of them are sentences. Let's look at each of them in turn. The first example has a subject, *men*, but no main verb. *Playing* modifies *men*; it needs a helping verb to become the main verb in that sentence.

NOTE

-ING words without a form of *BE* (*is, am, are, was, were, be, being, been*) are NOT main verbs; they are verbals, which you may also know as participles or gerunds.

Example #2a has no true verb; it is incomplete. The same can be said of example #2b. The final example, #3, has a good subject, *ring*, but the verb *bought* goes with the noun *brother*. The problem word is that; it puts *my brother bought* into a relative clause so that *ring* still needs a verb.

an old and very generous man from the countryside

over the river and through the woods to the cottage

In the first example there is a subject, *man*, but no verb exists. In the second example there is no subject or verb; all the nouns are objects of their respective prepositions.

A further construction that is often confusing is the adverbial clause. In this case, there is a complete sentence with a SUBORDINATOR stuck on the front; this causes the original sentence to become dependent on or subordinate to another sentence.

when we go to town

In the example we have a complete sentence with a subject, *we*, and a verb *go*, but the word *when* is a subordinator. It causes the sentence to want to go on and explain the condition or result established by the word *when*.

In sum then, we have two types of constructions, a complete thought or sentence, and an incomplete thought or fragment. It is absolutely necessary to tell the difference between the two in order to master major punctuation.

SENTENCE = complete thought

FRAGMENT = incomplete thought



Short Answers

DIRECTIONS: Your job in the exercises in this section is simple yet crucial to understanding this method of learning and applying the rules of major punctuation. All you need to do is identify whether the item is a complete sentence, I, or a fragment, FRAG. An answer key with some explanations is provided at the back of the manual. All items in this section were adapted from the novel *A Tale of Two Cities* by Charles Dickens. **CONTENT WARNING:** Because of the nature of the story that deals with events during the French Revolution, some of the passages do contain portions of violence.

1. _____ the Dover mail was in its usual position
2. _____ everyone suspected everyone
3. _____ the horses that were struggling through the mud
4. _____ the passengers walking alongside the coach in the darkness
5. _____ after the coachman whipped the horse
6. _____ they topped the ridge
7. _____ when the horses stopped to breathe again
8. _____ as the guard got down to skid the wheel
9. _____ the coachman who was looking down from his box
10. _____ leaving his hold of the door and mounting nimbly to his place
11. _____ the sound of a horse at gallop up the hill
12. _____ he cocked his blunderbuss
13. _____ one passenger who was on the coach step and about to get in
14. _____ two other passengers were close behind and about to follow him
15. _____ everyone waited
16. _____ through the mist and the darkness below the ridge
17. _____ the guard yelled out
18. _____ in the dark and dank mist of the foggy night
19. _____ with much splashing and floundering
20. _____ a man's voice called from the mist



Short Answers

DIRECTIONS: Identify each word group as I or FRAG.

1. _____ a passenger was called by name
2. _____ tension filled the air
3. _____ Mr. Lorry getting down into the road assisted from behind more swiftly than politely by the other two passengers
4. _____ the two who immediately scrambled into the coach and shut the door and pulled up the window
5. _____ as the guard reluctantly allowed an approach
6. _____ the figures of a horse and rider came slowly through the eddying mist
7. _____ came to the side of the coach where the passenger stood
8. _____ the rider stopped
9. _____ casting his eyes at the guard and handing the passenger a small, folded paper
10. _____ both horse and rider covered with mud from the hoofs of the horse to the hat of the man
11. _____ the watchful guard with his right hand at the stock of his raised blunderbuss, his left at the barrel, and his eye on the horseman
12. _____ the passenger opened and read the message in the light of the coach lamp
13. _____ his return answer was three words
14. _____ at those words the passenger got in the coach
15. _____ his fellow passengers who had secreted their watches and purses in their boots
16. _____ were now making a general pretense of being asleep
17. _____ with no more definite purpose than to escape the hazard of some other action
18. _____ the coach lumbered on again
19. _____ heavier wreaths of mist closing about it as it began the descent
20. _____ the horseman alone in the mist at the top of the hill



Short Answers

DIRECTIONS: Identify each word group as I or FRAG.

1. _____ Mr. Cruncher who waited through the earlier watches of the night with solitary pipes
2. _____ did not start upon his excursion until one o'clock
3. _____ towards that small and ghostly hour
4. _____ he rose up from his chair and took a key from his pocket
5. _____ opened a locked cupboard and brought forth a sack, a crowbar of convenient size, a rope and chain, and other items
6. _____ young Jerry who had only made a feint of undressing when he went to bed
7. _____ under cover of darkness out of the room, down the stairs, down the court, and into the streets
8. _____ the boy keeping as close to house fronts, walls, and doorways as possible
9. _____ he followed closely and quietly while staying hidden
10. _____ over the next half an hour two others joined Mr. Cruncher
11. _____ until the three stopped under a bank overhanging the road
12. _____ a wall surmounted by an iron railing was on top of the bank
13. _____ in the shadow of the bank and wall the three turned out of the road into a lane
14. _____ crouching down in the corner and peeping up the lane
15. _____ the form of his dad pretty well defined against a watery and clouded moon and nimbly scaling an iron gate
16. _____ young Jerry approached the gate
17. _____ which he did holding his breath
18. _____ crouching down in a corner again and looking in
19. _____ three men were creeping through some rank grass and some gravestones
20. _____ while the church tower itself looked on like the ghost of a monstrous giant



Short Answers

DIRECTIONS: Identify each word group as I or FRAG.

1. _____ as the last red streak sank into the darkness
2. _____ the grindstone had a double handle
3. _____ turning it madly two men whose hair flapped back when they looked up
4. _____ false eyebrows and false mustaches were stuck upon them
5. _____ because their hideous countenances were all bloody and sweaty
6. _____ all staring and glaring with beastly excitement and want of sleep
7. _____ as these ruffians turned and turned
8. _____ their matted locks fell forward over their eyes
9. _____ from the stream of sparks which came out of the stone
10. _____ when dripping with wine and blood made their appearance seem all gore and fire
11. _____ men who were stripped to the waist with stain all over their limbs and bodies
12. _____ men in all sorts of rags with the stain upon those rags
13. _____ men devilishly wearing the spoils of women's lace and silk and ribbon with the stain dyeing those trifles through and through
14. _____ hatchets, knives, bayonets, and swords brought to be sharpened were red with the stain
15. _____ the same red hue was red in their frenzied eyes
16. _____ eyes which any unbrutalized beholder would have petrified with a well-directed gun
17. _____ twice more in the darkness the bell at the great gate sounded
18. _____ the grindstone whirled and spluttered
19. _____ rising from the pavement by the side of the grindstone
20. _____ who was looking about him with a vacant air



Short Answers

DIRECTIONS: Identify each word group as I or FRAG.

1. _____ Madame DeFarge ran toward the door
2. _____ as Miss Pross on the instinct of the moment seized her round the waist
3. _____ holding her tightly
4. _____ Miss Pross with the vigorous tenacity of love which is always so much stronger than hate
5. _____ when she lifted her from the floor in the struggle
6. _____ the two hands of Madame DeFarge buffeted and tore her face
7. _____ while Miss Pross with her head down and arms around her waist
8. _____ clinging to her with the hold of a drowning woman
9. _____ soon Madame DeFarge's hands ceased to strike and felt at her waist
10. _____ a sharpened dagger hung at her side
11. _____ the dagger which was covered by the encircling arm of Miss Pross
12. _____ quickly her hands were at her bosom
13. _____ looking up and seeing what it was
14. _____ striking at what appeared with a flash and a crash
15. _____ alone, blinded with smoke and deafened by the blast
16. _____ all this was in a second
17. _____ as the smoke cleared leaving an awful stillness
18. _____ like the soul of the furious woman whose body lay lifeless on the ground
19. _____ in the first fright and horror of her situation upon seeing what had happened
20. _____ she ran down the stairs to call for fruitless help

CONJUNCTIVE ADVERB

The **c/a** stands for conjunctive adverb.

however	in fact	moreover	otherwise	therefore
hence	consequently	indeed	nevertheless	thus
similarly	accordingly	nonetheless	likewise	furthermore
for example	for instance	that is	besides	

This is the fifth and final rule of major punctuation. It is also the most complicated since it has two variations. The **c/a** stands for conjunctive adverb. The common conjunctive adverbs are listed below.

These conjunctive adverbs are mobile and can be found at the beginning of the second clause, somewhere in the middle of the second clause, or at the end of the second clause.

I like her; however, she does not like me.

I like her; she, however, does not like me.

I like her; she does not, however, like me.

I like her; she does not like me, however.

The first example follows the **I; c/a, I** rule exactly. The second and third examples place the conjunctive adverb inside the second independent clause. This is a variation on the basic rule and might be symbolized as **I; xxx, c/a, xxx**. The **x**'s simply represent words found on both sides of the **c/a**. The fourth example puts the **c/a** at the very end of the second independent clause. This variation is symbolized as **I; I, c/a**.

NOTES

- #1 A **semicolon always follows directly after the first independent clause** no matter where the conjunctive adverb appears.
- #2 The **conjunctive adverb is always separated** from the rest of the sentence **by punctuation on both sides**; the punctuation will be a semicolon and comma, two commas, or a comma and a period.

Perhaps it will become obvious that the use of a conjunctive adverb just adds another element to the **I; I** rule, and the added element, the **c/a**, needs to be set off from the rest of the sentence with extra punctuation.

Sometimes a **c/a** will NOT connect two independent clauses; in such a case, the **I; c/a, I** rule will not apply.

Pie and ice cream, for example, are great to have for dessert.

In practice the use of a conjunctive adverb at the end of a sentence is falsely emphatic and usually reflects poor style. It is, however, good to know the proper punctuation anyway since it occurs often in print. It is also best not to have a conjunctive adverb as the first word in a new sentence since jumping back across a period is not its intended function. This, too, is found in much modern writing. Remember, poor style is not wrong or incorrect; it is just not considered as good as the alternatives according to those who profess to know about such things.

poor style:	I like her. However, she dislikes me.
	I like her; she dislikes me, however.
good style:	I like her; however, she dislikes me.
	I like her. She, however, dislikes me.
	I like her; she, however, dislikes me.



Punctuate the Sentences

DIRECTIONS: Punctuate the sentences properly and cite the correct rules. All items in this section were adapted from the novel *Moby Dick* by Herman Melville. **CONTENT WARNING:** Because of the nature of the book that deals with the account of a sailing crew hunting down a white whale, some of the passages do contain references to violence and alcohol usage.

1. Moby Dick is the name of a great white whale and some consider him to be the hero of the book.
2. The book was first published in 1851 and deals with whaling however it comments on many other items as well.
3. Herman Melville drew upon his own experiences at sea he also used stories he had heard.
4. Although much of the detail in the story is accurate the basic plot is from Melville's imagination.
5. The story is told by Ishmael nevertheless the story itself focuses on Captain Ahab and Moby Dick.
6. There are some colorful characters which appear in this novel Queequeg is one of them.
7. Queequeg was a native of Kokovoko this is some imaginary island in the South Seas.
8. Queequeg's father was a high chief on the island and his uncle was the high priest.
9. Queequeg had a desire to see the Christian lands so he tried to get passage on a ship which had stopped by.
10. The ship was full and would not take him Queequeg determined nonetheless to get on board.
11. He paddled his canoe to a distant strait where he knew the ship must pass on its way out to the open seas.
12. When the ship came he slipped out to her side.
13. There he sank his canoe and climbed on board once on deck he grabbed a ring bolt and hung on.
14. The captain threatened to throw him overboard he put a cutlass to his wrists.
15. Queequeg would not budge consequently the captain at last relented and let him stay as a sailor.
16. Queequeg had a hideously marred face by most standards yet his countenance was by no means disagreeable.
17. His face was covered with weird tattoos however even they could not hide his honest heart.
18. Because his head was shaved his forehead seemed to be larger and more expansive than most.
19. He looked like a man who never cringed from danger and never had a creditor.
20. Queequeg never tried to associate with the others in the taverns consequently they left him alone most of the time as well.



Punctuate the Sentences

DIRECTIONS: Punctuate the sentences properly and cite the correct rules.

1. The *Pequod* was the name of the whaling ship its name was taken from an early Massachusetts Indian tribe.
2. The *Pequod* was a ship of the old school she was rather small and old-fashioned.
3. Her old hull's complexion was darkened and she was well weather stained by typhoons and calms of four oceans.
4. Her masts were cut somewhere on the coast of Japan since the originals had been lost overboard in a gale.
5. Her decks were worn and wrinkled for many a seaman and much water had passed over them.
6. She was a thing of trophies she was a cannibal craft.
7. All over her were the bones of her enemies whale teeth and bone were used in various ways about the ship.
8. From the bulwarks long, sharp teeth of the sperm whale stood upright these were used as pins.
9. The ropes were fastened with these pins the ropes even went through turnbuckles of sea ivory.
10. The *Pequod* did not have a regular wheel at her helm in fact she had a tiller.
11. The quarter-deck had a sort of tent behind the mast it seemed to be only a temporary erection however.
12. This wigwam was about ten feet high and was conical in shape.
13. It was made of long slabs of bone taken from the middle and highest part of the jaws of the right-whale.
14. Their broad ends were planted on the deck in a circle while the tops sloped toward one another.
15. The slabs were laced together in such a way so that a triangular opening faced the bows of the ship.
16. Anyone inside the hut had a complete view forward thus they were in a commanding position on deck.
17. An old-fashioned oaken chair was inside the wigwam and a man was sitting in the chair.
18. He was elderly but he was still brown and brawny.
19. He was dressed in blue pilot-cloth cut in the Quaker style his eyes had a network of wrinkles around them.
20. His name was Captain Peleg and he was part owner and agent for the ship but he was not the captain.



Punctuate the Sentences

DIRECTIONS: Punctuate the sentences properly and cite the correct rules.

1. Captain Ahab was a man possessed and his appearance was singularly different.
2. His body seemed carved of bronze he had a head of iron gray hair.
3. His face was tawny and scorched from the constant weathering but he had a curious mark on him.
4. The mark began under his hair and went down one side of his face and neck and eventually under his clothing.
5. It was a rod-like mark and lividly whitish it seemed to resemble a seam made by lightning in a living tree.
6. Although the mark was curious no one spoke of it.
7. It was unknown if it was a birthmark or a scar left by a desperate wound but no one dared to ask.
8. Ahab's livid brand was certainly a spectacle nonetheless it was not the only unique aspect of his appearance.
9. One of his legs was gone below the thigh and in its place was an ivory leg.
10. His leg had been lost off the coast of Japan Ahab had not however returned home for a new one.
11. He had had one fashioned for him from the polished bone of a sperm whale's jaw thus it gleamed like white ivory.
12. The ship's carpenter had drilled holes at specific spots in the planks of the quarter-deck here Ahab stood.
13. He steadied his bone leg in a hole and lifted his arm so that he could hold a shroud.
14. Captain Ahab stood erect hence he could watch the sea and the men.
15. He stood with an unsunderable willfulness he was fixed and fearless.
16. He spoke not a word nor did his officers say anything to him.
17. Ahab was moody and sullen his presence suggested some internal suffering or woe.
18. Ahab had a score to settle and it rode hard upon him.
19. Moby Dick had cost him his leg therefore Ahab was determined to find and kill the white whale.
20. Ahab's hatred of the whale consumed him moreover it affected his whole life and the life of the ship.



Punctuate the Sentences

DIRECTIONS: Punctuate the sentences properly and cite the correct rules.

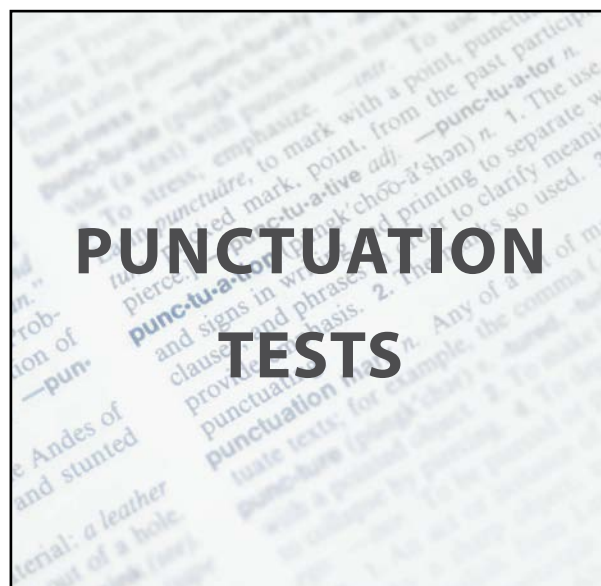
1. It was drawing near sunset one day when Ahab performed a most curious scene.
2. He halted by the bulwarks and inserted his bone leg into the auger hole there.
3. As he grasped the shroud with one hand he ordered Starbuck to send everybody aft.
4. The mate questioned the order with a look since such an order is given only in rare circumstances.
5. Ahab reaffirmed the order consequently the entire ship's company came aft.
6. When the crew was assembled Ahab began to pace silently.
7. Everyone was curious and somewhat apprehensive but soon Ahab began to speak.
8. As he held up a sixteen dollar gold piece he asked for a top-maul.
9. While the mate got the top-maul Ahab rubbed the coin on his jacket as if to heighten its luster.
10. After he received the top-maul from Starbuck he went to the mainmast.
11. He then exclaimed that whoever spotted the white whale with the wrinkled brow and crooked tail would get the gold.
12. All the seamen shouted in approval while Ahab nailed the gold coin to the mast.
13. Tashtego then stated that the white whale must be Moby Dick Ahab asked Tashtego if he knew the whale.
14. Tashtego asked if the whale did a curious fan-tail Daggoo stated it had a curious spout.
15. Queequeg added that the whale had three harpoons in him and Ahab agreed with them all.
16. Starbuck then asked if it was Moby Dick who had taken Ahab's leg off Ahab shouted that it was.
17. Ahab cursed the whale and said he would chase it until he found it then he would kill it.
18. Ahab was quite excited he was still in control however.
19. The men proclaimed that they would keep a sharp eye and lance for Moby Dick this pleased Ahab greatly.
20. Ahab sent the steward to get some grog for the men thus they all drank to the death of Moby Dick.



Punctuate the Sentences

DIRECTIONS: Punctuate the sentences properly and cite the correct rules.

1. The day was exceedingly still and sultry consequently the Pequod's crew had drifted into various stages of sleep.
2. Ishmael was in the top of the foremast and he swung near lifelessly from the spars.
3. Suddenly bubbles seemed to burst all about them for there was a sperm whale forty fathoms in their lee.
4. He lay in the water like the capsized hull of a frigate his broad and glossy back glistened in the sun.
5. As if they were struck by some enchanter's wand the sleepy ship at once started into wakefulness.
6. More than a score of voices shouted the alarm while the great fish slowly and regularly spouted brine into the air.
7. The sudden exclamations of the crew must have alarmed the whale thus he began to swim away.
8. The boats were lowered Ahab gave orders that no oars be used and that men speak in whispers.
9. The whalers glided in pursuit however the monster suddenly flitted his tail forty feet in the air and sank.
10. After the full interval of his sounding had elapsed the whale rose again this time he was near Stubb's boat.
11. Since the whale was obviously aware of his pursuers all silence of cautiousness was no longer of use.
12. Paddles were dropped and oars came loudly into play.
13. A change came over the fish he turned and headed out.
14. The whaling boat soon caught up and Tashtego hurled the harpoon.
15. The oarsmen backed water the harpoon line hissed and smoked around the loggerhead.
16. More loops around the loggerhead made the rope snug up then the boat flew through the water as the whale plunged on.
17. The boat rushed on through the foam until the whale slackened his flight.
18. The men quickly hauled on the line and Stubb threw dart after dart into the whale.
19. A red tide poured from all sides of the monster like brooks down a hill his tormented body rolled in blood.
20. Stubb finally put his lance into the whale's heart thus the whale's heart burst and he died

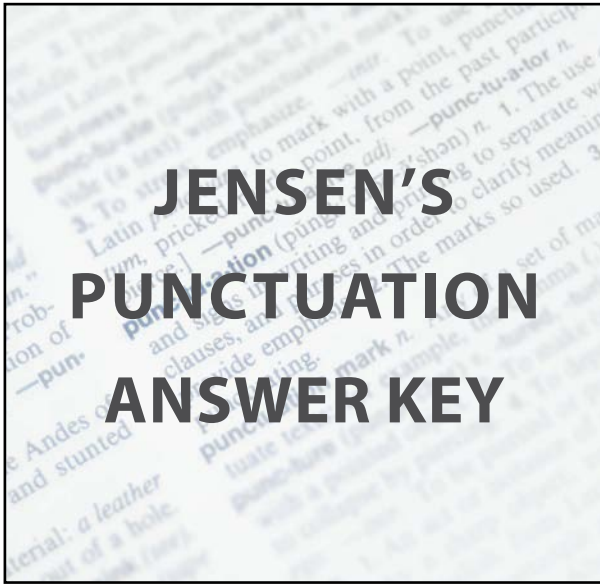




Punctuate the Sentences

DIRECTIONS: Punctuate the sentences properly and cite the correct rules. NONE is an acceptable answer. These tests, excepting the two final tests, were adapted from *The Mountain Valley War* by Louis L'Amour. The scene is back in Ithaca and Odysseus has returned disguised as a beggar.

1. It was almost seven o'clock in the morning and the gray dawn had long since lifted.
2. The cowboy dismounted from his horse and took two ropes from the saddle.
3. Then he lay flat on the edge and peered over to see what was below.
4. The rock on which he lay was a bulge that thrust out over the face of the cliff so he determined to crawl over and start down.
5. The rope was purely a safety precaution at this point yet he knew it would be helpful and even necessary later on.
6. A gnarled cedar grew from the face of the rock and he tested it for strength.
7. The tree seemed immovable as the rocks themselves so he made his first rope fast to the cedar.
8. He knotted the other end in a bowline around himself and backed over the edge.
9. He knew he had to start right away or hesitation and doubt might overcome him.
10. He felt for a toehold with his feet and hoped to get one immediately.
11. He needed to find handholds as well but he had noticed a number of roots thrusting out of the rock below.
12. He found the merest toehold and then he swung a hand down feeling for a root.
13. He grasped one with his right hand and then let go with his left hand.
14. He was half upside down and clinging by one toehold and his grip on the root.
15. He found another hold and grabbed it with his left hand and then moved his left toe downward.
16. There was a crack that he found with his toe so he tested it and then set his foot solidly.
17. Carefully he released the upper handhold and lowered his hand to another root lower down.
18. He kept his thoughts away from the awful depths below for he did not want to panic at this point.
19. It was only a slim chance he had but he had to take it.
20. The cowboy continued to move down the bulging overhang for his destination was the wagon broken on the trail below.



**JENSEN'S
PUNCTUATION
ANSWER KEY**

SECTION ONE

NOTES on SENTENCES AND FRAGMENTS answers

1. Each answer has an explanation; sentences will have the subject and verb in italics; fragments will have the type of construction noted.
2. Fragments other than subordinate clauses lack a true subject or verb; some, such as Pp's, lack both. Subordinate clauses have a subject and verb but are rendered incomplete by the presence of the subordinator.

SENTENCES AND FRAGMENTS #1

1. I (*mail was*)
2. I (*everyone suspected*)
3. FRAG (N+Rp)
4. FRAG (N+participle)
5. FRAG (subordinate clause)
6. I (*they topped*)
7. FRAG (subordinate clause)
8. FRAG (subordinate clause)
9. FRAG (N+Rp)
10. FRAG (verb phrase)
11. FRAG (N+Pp's)
12. I (*he cocked*)
13. FRAG (N+Rp)
14. I (*passengers were*)
15. I (*everyone waited*)
16. FRAG (Pp's)
17. I (*guard yelled*)
18. FRAG (Pp's)
19. FRAG (Pp)
20. I (*voice called*)

SENTENCES AND FRAGMENTS #2

1. I (*passenger was called*)
2. I (*tension filled*)
3. FRAG (N+participle)

4. FRAG (N+Rp)
5. FRAG (subordinate clause)
6. I (*figures came*)
7. FRAG (verb phrase)
8. I (*rider stopped*)
9. FRAG (verb phrase)
10. FRAG (N+participle)
11. FRAG (N+Pp's)
12. I (*passenger opened & read*)
13. I (*answer was*)
14. I (*passenger got in*)
15. FRAG (N+Rp)
16. FRAG (verb phrase)
17. FRAG (Pp & infinitive phrase)
18. I (*coach lumbered*)
19. FRAG (N+participle & subordinate clause)
20. FRAG (N+Pp's)

SENTENCES AND FRAGMENTS #3

1. FRAG (N+Rp)
2. FRAG (verb phrase)
3. FRAG (Pp)
4. I (*he rose*)
5. FRAG (verb phrase)
6. FRAG (N+Rp & subordinate clause)
7. FRAG (Pp's)
8. FRAG (N+participle)
9. I (*he followed*)
10. I (*others joined*)
11. FRAG (subordinate clause)
12. I (*wall was*)
13. I (*three turned*)
14. FRAG (verb phrase)
15. FRAG (N+participle)
16. I (*Jerry approached*)
17. FRAG (Rp)
18. FRAG (verb phrase)

6. men, but I, c/c I
7. NONE I sub I
8. there; he I; I + I sub I
9. arbor; he I; I + I sub I
10. NONE I sub I
11. hill, he Sub I, I
12. overnight, so I, c/c I
13. path; it I; I
14. path, and I, c/c I
15. NONE
16. ahead; he I; I
17. pilgrims; the I; I
18. arrival; Christian I; I
19. him; their I; I
20. late, Christian Sub I, I

SEMICOLON #5

1. palace, he Sub I, I
2. NONE I sub I
3. leaving, he Sub I, I
4. before; it I; I
5. Christian's; they I; I
6. NONE I sub I
7. NONE I sub I
8. NONE
9. approached, and I, c/c I
10. forward, for I, c/c I
back; it I; I
11. wings; his I; I
bear-like, and I, c/c I
12. lion; he I; I
13. faith; Apollyon I; I
14. NONE
15. him, so I, c/c I
16. it, Apollyon Sub I, I
17. out, but I, c/c I
foot; this I; I
18. advantage; Christian I; I

manfully, and I, c/c I

19. NONE
20. adventures; read I; I

NOTE: The I; c/a, I rule has two variations. The variation I; xxx, c/a, xxx will be written in the answers as I; c/a, I*. The other variation will be written as I; I, c/a.

CONJUNCTIVE ADVERB #1

1. whale, and I, c/c I
2. whaling; however, it I; c/a, I
3. sea; he I; I
4. accurate, the Sub I, I
5. Ishmael; nevertheless, the
I; c/a, I
6. novel; Queequeg I; I
7. Kokovoko; this I; I
8. island, and I, c/c I
9. lands, so I, c/c I
10. him; Queequeg . . . nonetheless. . . .
I; c/a, I*
11. NONE I sub I
12. came, he Sub I, I
13. board; once I; I
14. overboard; he I; I
15. budge; consequently, the
I; c/a, I
16. standards, yet I, c/c I
17. tattoos; however, even I; c/a, I
18. shaved, his Sub I, I
19. NONE
20. taverns; consequently, they
I; c/a, I

CONJUNCTIVE ADVERB #2

1. ship; its I; I
2. school; she I; I

MAJOR PUNCTUATION TEST

1. dimmed; the I; I
2. again, three Sub I, I
3. NONE I sub I
4. Bruno; he I; I
5. muscled; in fact, he I; c/a, I
6. brothers; they I; I
7. blindfolded; the I; I
8. NONE I sub I
9. see, the Sub I, I
10. NONE I sub I
11. movements, but I, c/c I
12. trapeze; the I; I
13. minutes, and I, c/c I
14. time; then I; I
15. passed, the Sub I, I
16. platform; the . . . however. . . .
I; c/a, I*
17. ring; both I; I
18. one, and I, c/c I
19. anywhere; the I; I
20. NONE I sub I
21. pole; Bruno I; I
22. platform, the Sub I, I
23. insecure; nevertheless, they
I; c/a, I
24. pedals, the Sub I, I
25. NONE I sub I
26. noticeably, but I, c/c I
27. pedaling; the . . . however. . . .
I; c/a, I*
28. NONE I sub I
29. time; the . . . nevertheless. . . .
I; c/a, I*
30. NONE I sub I
31. audience; it . . . however

- I; I, c/a
32. lions, and I, c/c I
33. relief; this I; I
34. brothers; his I; I
35. Bruno, few Sub I, I
36. more; they I; I
37. machine; this I; I
38. NONE I sub I
39. time, he Sub I, I
40. height, and I, c/c I
41. NONE I sub I
42. fashion, and I, c/c I
43. NONE
44. feet; this I; I
45. platform; nevertheless, his
I; c/a, I
46. acrobatics; his I; I
47. pedaling; it I; I
48. limits, only Sub I, I
49. lasted; the I; I + I sub I
50. pedals, and I, c/c I

GENERAL PUNCTUATION TEST

NOTE: Exclamation points can replace periods in the quotes in #'s 1, 7, 13, 23, 26, and 31. The proper rule would be 38b.

1. "Stand . . . ground," 16/38a
2. green, they 13
heard, "Don't . . . here." 16/38a/55
Don't 32 war, let 13
3. April 56 April 19, 1775 6
1775; the 23
warm, and 11
4. scenery; they 23
5. charges, rolling . . . barrels, and 12
6. Parker, the . . . cousin, took 8
captain's 34

7. side, Isaac 21
8. bit, Jonathan 21
9. "Here . . . come," 16/38a (! ok)
cry, and 11
10. distance, the 14
11. expected, several 9
12. French & Indian War 56
War, Parker 13
13. "Disperse," 16/38a
line, "disperse." 16/38a
14. odds, it 21 pointless, stupid 20
15. back, melt away, and 12
Concord 56
16. Minutemen, there 13
17. mind, the 14
18. away, a 13 British 56
19. frustration, supreme arrogance,
and 12
20. huzzahs, the 14
21. away, they 14
22. Pitcairn, the . . . British, saw 8
23. shouted, "Soldiers . . .
ranks." 16/38a/55
Soldiers, don't 7 don't 32
fire; keep 23
24. fighting, he 21
25. out; only 23
26. heard, and 11 shouted,
"Fire . . . fire." 16/38a/55
Fire, fire, fire 12 (! ok)
27. Minutemen, and 11
28. stopped; both 23
29. hit; the 23
30. Gage's 34 senses; being 23
professionals, they 14
(or possibly senses, being 9
professionals; they 23)
31. yelled, "Throw . . . arms." 16/38a/55
32. answer, several 13
33. them, swung . . . sword, and 12
34. volley, this . . . aimed, tore 8-9
35. Parker, who . . . ground, fell 9
close, Isaac 21
36. right, Jonathan 14 chest; he 23
house, fell, got up, and 12
37. way, blood 9
38. help, but 11
39. wounded; the 23
40. infantry, again . . . control, gave 9
41. distance, quiet 13
42. Battle of Lexington 56
minutes, but 11
them; in fact, it 24
43. April 19, 1775, was 6
44. later, another 21
45. weapons, powder, and 12
46. stores, so 11
47. correct
48. troops, and 11
49. ired, and 11 volley, but 11
own, and 11
50. correct

PUNCTUATION NOTES INDEX

Rule # Descriptor

1. period - end of sentence
2. period - abbreviation
3. question - end punctuation
4. exclamation - interjections

COMMA

5. part of address
6. part of date
7. direct address
8. appositive
9. parenthetical, non-essential
10. yes, no, well, oh
11. I, c/c I
12. series
13. sub I, I - intro adverbials
(note: I sub I = no comma)
14. intro verbals
15. contrasting expressions
16. direct quotes
17. clarity, confusion
18. salutation, comp. close
19. question clause
20. coordinate modifiers
21. intro prep phrase (5+ words)
22. missing verb 2nd clause

SEMICOLON

23. I; I
24. I; c/a, I
25. many commas with I c/c I
26. multiples in series

COLON

27. business letter salutation
28. intro lists
29. intro long, formal quotes
30. hour:minute
31. Bible chapter:verse

APOSTROPHE

32. omission of letter(s)
33. plurals of #'s, etc.
34. possessives

UNDERLINE (ITALICS)

35. titles, mostly long works
36. foreign words
37. out of context words, etc.

QUOTATION MARKS

38. direct quote
 - A. ./," always left of quote
 - B. ?/!" if part of quote
 - C. “?/!" if part of sentence
 - D. ;/: outside of either quote
 - E. speaker with 1st quote
 - F. 2 sentence quotes/normal rules
39. single quote/quote inside quote
40. several paragraph quote
41. titles, mostly short/partials
42. slang, jargon, coined expressions
43. dialogue/new paragraphs

DASH

- 44. abrupt break in thought
- 45. parenthetic/appositive emphasis
- 46. summary of previous items
- 47. shows hesitation

PARENTHESES

- 48. unexpected material
- 49. comma rule
- 50. period rule

BRACKETS

- 51. not original material
- 52. sic rule, error in quote

CAPITALIZATION

- 53. first word in sentence
- 54. in titles
- 55. first word in direct quote
- 56. proper names & modifier forms
- 57. names as part of titles
- 58. first word in poetry lines
- 59. pronoun I, interjection O
- 60. not seasons, not classes

HYPHEN

- 61. syllables
- 62. no proper names, no one syllable
- 63. no silent vowel
- 64. no one or two letters
- 65. no pronunciation problems
- 66. suffixes
- 67. double letters
- 68. already hyphenated

GENERAL PUNCTUATION RULES

NOTE: Items marked with a * are either more difficult, more frequent in common use, or more often misused and thus deserve extra attention.

I. THE PERIOD

1. A period is used at the end of every sentence that is not a question or an exclamation.
2. A period is used after each abbreviation.
B.C. Mr. and Mrs. Jones Dr. Wilson

II. THE QUESTION MARK

3. The question mark is used after every question, whether quoted or not.

He said, "Aren't you ready yet?"

III. THE EXCLAMATION MARK

4. The exclamation point is used after interjections or expressions of strong or sudden emotion.

Bah! Hold that line!
We want a touchdown!

IV. THE COMMA

5. A comma is used to set off each part of an address after the first part.

His address was 254 Edwards Street,
Zephyr Flats, Nevada.

6. A comma is used to set off each part of a date after the first part.

He was born May 3, 1910, and died in October,
1982.

7. A comma is used to set off the name of a person addressed.

John, have you seen Harry around lately?

8. A comma is used to set off an appositive except when the appositive gives needed information or is very closely associated.

Mr. Green, my neighbor, gave me some figs.

The book *Big Country* was a best seller.

My brother John is the president of the club.

NOTE: The second appositive gives necessary information. This rule is closely associated with #9.

The third appositive is an example of close association.

9. *A comma is used to set off parenthetical (non-essential, non-restrictive) expressions, phrases, or clauses. Parenthetical means that it can be dropped without ruining the sentence.

The boy, however, dropped the ball.

The quail, for example, is an excellent bird to hunt.

Edgar, walking in from third base, hits and fields well.

Joe is studying Latin, which is a valuable subject.

The soldiers marched by in review all packed in neat rows.

NOTE: Essential or restrictive modifiers, those giving necessary information to the sentence, are not separated from the rest of the sentence.

The player walking in from third base hits and fields well.

Joe is taking a course which requires him to read eight books.

10. A comma is used to set off YES, NO, WELL, and OH as well as other mild interjections and words such as first, next, and thus at the beginning of a sentence.

Yes, I got the message. Well, it's about time to go.
First, let's check the gas.

11. *A comma is used before a coordinating conjunction (FANBOYS) when it connects two independent clauses. An independent clause (I) is a sentence by itself. The formula is I, c/c I. (See notecard.)

We won the battle, but the losses were heavy.

NOTE: The comma is often used to improperly connect two sentences; this occurs when the coordinating conjunction is absent. The result is an error identified as the comma splice or comma fault. Another error to avoid is using the comma with the coordinator if something less than independent clauses are being connected.

error #1: The boys put down their packs, then they started a fire. (no FANBOYS present)

error #2: The dog ran down the hill, and jumped into the stream. (not 2 sentences)

12. Commas are used to separate members of a series. A series is a group of three or more items.

I bought apples, figs, and peaches at the store.

NOTE: If the last two items are closely associated or if the meaning is clear without punctuation, the comma between the last two items may be omitted although most of the time the comma is preferred.

He bought lunch, pails, hooks, line and tackle.

13. *A comma is used to set off an introductory adverbial phrase or clause. The adverbial clause, the second half of this rule, is an independent clause made dependent by having a subordinator stuck on the front of it. The formula for this rule is Sub I, I. (See notecard.) Sub stands for subordinator.

As an example for the men, we officers all stood watch. (phrase)

Before the night was over, we all took our turns. (clause)

NOTE: It is important to know that a subordinator between two independent clauses will cause the second clause to become dependent. NO COMMA is used in such a case. The rule is I sub I. (See notecard.)

The enlisted men were impressed because their officers all stood the watch.

14. *A comma is used to set off introductory participial phrases and introductory infinitive phrases that modify the sentence.

Having looked at the newspaper, the man closed his eyes.

To beat the heat, all the dogs headed under the house.

NOTE: At times the infinitive phrase at the beginning of a sentence may function as the subject; it should not be separated from the rest by a comma.

To eat three gallons of ice cream at once is a real feat.

15. The comma is used to set off a contrasting expression introduced by not.

The boy ran to the window, not the door.

16. *The comma is used to set off direct quotations from the words indicating the speaker.

He said, "I think it will be a nice day."

"I think it will rain," countered his friend.

"You," replied the first, "are too pessimistic."

17. The comma is used to wedge apart words or phrases which if read together would cause confusion or give a wrong meaning.

In the artificial light, colors are deceiving.

18. The comma is used after the salutation in a friendly letter and after the complimentary close in almost any letter.

Dear Friend, Dear John, Sincerely yours, With love,

19. The comma is used to set off a short clause that changes a statement into a question.

He was here this morning, wasn't he?

20. *The comma is used to separate coordinate modifiers; consider modifiers coordinate if and sounds correct when placed between them or if you can reverse them.

The warm, sunny day made the boy lazy. (will reverse or use and)

The light blue hat went well with her dress. (won't reverse or use and)

21. *The comma is used to set off a long introductory prepositional phrase (5 or more words) or two or more consecutive prepositional phrases at the beginning of a sentence.

During those long childhood days, time seemed to stand still.

At the mouth of the cave, the explorers held a meeting.

22. When a semicolon separates the clauses of a compound sentence, use a comma in the second clause to indicate a missing verb.

This box contains labels; that one, paperclips.

V. THE SEMICOLON

23. *The semicolon is used between two independent clauses not separated by coordinating conjunctions. The formula for this rule is I; I. (See notecard.)

He hid in the cellar; the tornado did not harm him.

24. *The semicolon is used before a conjunctive adverb when it joins two independent clauses. The formula for this rule is I; c/a, I. (See notecard.)

He hid in the cellar; however, he did not escape injury.

NOTE: Rule #9 is also operative in the above example. If the parenthetical expression, in this case a conjunctive adverb, is moved farther to the right, then rules #23 and #9 are operative.

He hid in the cellar; he did not, however, escape injury.
He hid in the cellar; he did not escape injury, however.

25. When two independent clauses are connected by a coordinating conjunction, the semicolon is used before the conjunction if either clause contains multiple or confusing commas.

The road was winding, slippery, and steep; and the car we were driving was none too powerful.

26. A semicolon is used to separate coordinate elements of a series which have commas within themselves.

The league finished this way: Panthers, first; Zebras, second; and Lions, last.

VI. THE COLON

27. *The colon is used after the greeting in a formal or business letter.

Dear Sirs: Gentlemen: Dear Mrs. Garsden:

28. The colon is used after such expressions as these, as follows, and following to give notice of a list of particulars or examples.

Last week I ate the following: pizza, hamburgers, steak, and fish.

NOTE: Do not use a colon if a list comes directly after a verb or preposition.

Last week I ate pizza, hamburgers, steak, and fish.

29. The colon is used to introduce a long, formal quotation.

Thomas Paine's first words in one of his pamphlets begins with these words: "These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now deserves the love and thanks of man and woman."

30. The colon is used between the hour and the minute when writing the time.

7:45 PM 5:05 in the afternoon

31. The colon is used between the chapter and verse when giving Bible references.

Psalm 119:11 II Timothy 3:16

VII. THE APOSTROPHE

32. The apostrophe is used to mark the omission of a letter or syllable.

The letter o is left out in the word isn't.

33. The apostrophe is used to form the plurals of letters, numbers, signs, and words used as words out of context.

There were three *the's* and seven *t's* in the sentence.

34. *The apostrophe is used to form the possessive case of nouns and some pronouns. Simply add an apostrophe and an s to all singular nouns and any plural noun not ending in s; add only the apostrophe to any plural noun already ending in s. The apostrophe shows the possession; the s is added if it sounds better with it. Native speakers should easily hear the need for it.

somebody's John's one's one dog's two dogs'
man's men's one year's work ten years' work
Jesus' one class's many classes'

NOTE: When two people/things own something in common, only the last noun shows the possession. These are called compound possessives.

Bill and Henry's dog is their favorite pet.

VII. THE UNDERLINE (ITALICS)

NOTE: Italics are printed letters that slant to the right; the underline indicates that the material should be italicized if it were typeset instead of handwritten or typed.

35. *The titles of books, magazines, newspapers, works of art (statues, paintings, plays of three acts or more, long poems, motion pictures, long musical compositions), names of ships, trains, and aircraft should be underlined/italicized.

Last night I read *Hamlet*.

A photo of the *Mona Lisa* was in the *Reader's Digest* last month.

36. Foreign words and phrases should be underlined/italicized unless they have become accepted in common English usage.

His *ex libris* displayed a coat of arms.

37. Figures, letters, and words taken out of context and used without regard to their meaning should be underlined/italicized.

There are three *m's* in the word *mammal*.

NOTE: Remember that the underline and italic print are the same thing. When you have the capability with a word processor, the italics are better. However, the examples above would be just as correct as follows:

Last night I read Hamlet.

A photo of the Mona Lisa was in the Reader's Digest last month.

His ex libris displayed a coat of arms.

There are three m's in the word mammal.

VIII. QUOTATION MARKS

NOTE: Quotation marks come in pairs. The first set of marks opens the quote, and the final set of marks closes the quote. When reading aloud and expressing the quotation marks, the first set is read as quote, and the second set is read as either unquote or close quote.

38. *Quotation marks are used before and after direct quotations, the repeating of someone's exact words.

He said, "Write your name on the top line."

NOTE #1: Indirect quotes do not use quotation marks.

He told us to write our names on the top line.

NOTE #2: Quotation marks often occur right next to other punctuation. The rules below will clarify the various arrangements.

A. Periods and commas are always placed before, not after, quotation marks.

He said once more, "Our house is not for sale."

B. The question mark and the exclamation point are placed before the quotation marks if the quoted sentence is a question or an exclamation.

He asked, "Where have I seen him before?"

"Keep your foolish gift!" snapped the girl.

C. The question mark and the exclamation point are placed after the quotation marks if the sentence containing the quotation is a question or an exclamation.

Did he say, "Please come in"?

How rude to call your partner "a flat tire"!

D. Semicolons and colons are placed outside of the

quotation marks.

Beowulf stated the following: "I'll get Grendal; I'll have vengeance"; he did what he said he would do.

Mr. Blue said, "Follow the directions exactly"; however, I missed his warning and marked all over the test paper.

E. If the words indicating the speaker are placed between two quoted sentences, those words are usually associated with the first sentence, followed by a period.

"May we leave?" he asked. "Everyone is ready."

F. If the words indicating the speaker are placed within a quoted sentence or between two sentences hooked together, normal rules apply. The rule number will be noted in parentheses.

(11) "I won't leave until five," she said, "but I won't wait any longer."

(13) "When he gets home," Dad said, "it will be time for a talk."

(23) "It is a great day," she said; "the beach will be nice."

(24) "The water is nice," she said; "however, I think that I will stay on the beach and not get wet."

39. Single quotation marks are used indicate a quotation within a quotation.

The witness said, "I am positive that I heard him say, 'No one can recognize me in this disguise.'"

40. If quotations consist of several paragraphs, the quotation marks are placed at the beginning of each paragraph but at the end of only the final paragraph quoted. (no example)

41. *Quotation marks are used to indicate the titles of short stories, poems, songs, radio and TV programs, one and two act plays, chapters, sections, and other parts of books and periodicals.

We read Poe's "The Raven" for English class.

NOTE: The key difference between the underline/italics and the use of quotations is length; lengthy works use the underline while short works use the quotes.

The article "Five Successful Men" appeared in *Reader's Digest*.

42. Use quotation marks to enclose slang words, technical terms, coined expressions, or other such expressions which are unusual in standard English.

The compression of metal blocks is called “squeezing.”

Helen’s taste in music is “far out.”

NOTE #1: Putting such expressions or terms within quotes amounts to making an apology to the reader for using them. It is best to avoid such punctuation since slang and jargon have limited appropriate uses. Slang and jargon should be used without apology if appropriate, or they shouldn’t be used at all if inappropriate.

NOTE #2: DO NOT use quotes for emphasis.

errors: She was a “real cute” girl. He was my “best” friend.

43. When writing dialogue, conversation between two or more people, begin a new paragraph every time the speaker changes.

“Harry, boy, you come back here right now,” yelled the man at the cabin door.

“Forget it, Paw,” replied Harry. “I’m making a run for help, and you know it’s got to be done now.”

“Then hightail it and watch your backside; you know the dangers, son,” Paw shouted back to Harry.

IX. THE DASH

NOTE: The dash should be used sparingly if at all. You will rarely find it in expository writing, but it is effective in narrative and dialogue to project realism and certain emotions.

44. The dash is used to indicate a sudden change or abrupt break in thought.

He said—I’ve forgotten it already.

45. The dash is used to make a parenthetical, appositive, or explanatory matter stand out clearly.

The old hermit has only two companions—a dog and a cat.

NOTE: The dash is also used with an appositive introduced by namely, for example, and other such words.

Some men—for example, Moses, David, and Paul—rise above others.

46. The dash is used before a word or phrase summarizing preceding particulars.

She visited London, Paris, Rome—all important art centers.

47. The dash is used to show hesitation.

You—you—must be mistaken.

X. PARENTHESES

NOTE: The parentheses should be used sparingly. In normal writing, commas will generally do the job.

48. Parentheses are used to enclose material which is unexpectedly introduced and not grammatically connected with the rest of the sentence.

She just loved (Oh, that word again!) orchids from her admirers.

49. If a comma is needed with the parentheses, place the comma after the second parenthesis mark and not before the first parenthesis mark.

Ed, our captain (you know him), chose to receive the ball.

50. If an independent clause is placed in parentheses, place the end punctuation inside the end parenthesis.

Take advantage of our fantastic offer. (See the enclosed circular.)

XI. BRACKETS

51. Brackets are used to enclose comments, criticisms, explanations, or corrections inserted by someone other than the original writer or speaker.

When he [Lincoln] was president, the times were critical.

52. Use brackets around the word sic to show that an error in the quoted material appears in the original text. The [sic] should directly follow the error. The error can be any type: factual, spelling, usage, and so forth. Note that the word sic is always italicized/underlined.

“The dog went right after them [sic] birds without being told.”

NOTE: You will also find brackets used in dictionaries to show word derivations.

XII. CAPITALIZATION

53. The first word in every sentence is capitalized.

54. In the titles of themes, stories, books, songs, and other works, the first word and all other words

except the articles (a, an, the), prepositions, and conjunctions are capitalized.

The Beauty and the Beast

“The Rime of the Ancient Mariner”

55. The first word in every direct quotation is capitalized if it is introduced by say or some equivalent expression and if it makes complete sense in and by itself.

Apostle Paul has written, “The wages of sin are death.”

56. All proper names are capitalized. Such names are of persons, places, countries, peoples, races, languages, organizations, and any references to God and His deity. Adjectives or modifiers derived from proper nouns are also capitalized.

Ronald Reagan, The Salvation Army, Christ, the Redeemer of His elect, America, Spanish, Boston Harbor, Sears and Roebuck, Mexican food, Oregonian timber, Christian literature, Indian culture

57. When used with the names of specific persons, titles and terms of family relationships are capitalized. Degrees are always capitalized, even with a person’s name affixed to them. A very few titles are capitalized even without a name affixed with them; the President (of the United States only) and the Pope are two you should know.

Uncle Henry, Pastor Smith, President Gunderson, Master of Arts, MA

58. The first word of every line of standard poetry is capitalized.

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so.

NOTE: A very few modern poets break this rule along with other punctuation and capitalization rules.

59. The pronoun I and the interjection O are capitalized. Unless it begins a sentence, the exclamation oh is not capitalized. (no example)

60. Do NOT capitalize the seasons of the year or names of classes except languages unless the class is specifically designated.

spring, summer, fall, autumn, winter, history, math, chemistry

English, Spanish, American History, Algebra II,

XIII. THE HYPHEN

NOTE: The division of words is shown with a hyphen (-).

61. Divide a word between syllables only. A syllable is a part of a word that can be pronounced with a single impulse of the voice. Dictionaries show syllable division in the key word with a dot.

coun•ter•feit, ex•pa•tri•ate, big•ger, beau•ti•ful

62. Do NOT divide proper names or one syllable words.
Arkansas, George Washington, spell, ripe

63. Do NOT carry over a group of letters containing only a silent vowel.

trou-ble, visi-ble (incorrect because of silent vowel)

64. Do NOT make one letter divisions and do not carry over one or two letters.

e-nough, quick-ly (incorrect; they violate this rule)

65. Do not make divisions that would cause pronunciation problems.

rag-ing (looks like rag instead of rage)

66. When a suffix is pronounced as a separate syllable, divide just before it except in words covered by rules #65 and #66.

self-ish, ring-ing

67. If a word contains a double consonant as a result of adding a suffix, divide between the double letter. Do NOT divide words with double letters that precede suffixes.

drop-ping, excel-ling, big-ger, call-ing, will-ing

68. A word already hyphenated can only be divided at the existing hyphen.

so-called, good-bye

NOTE: The need for hyphenation is not great. A ragged right margin in your writing is just fine so long as it not overly pronounced. Word processors now have automatic justification should you want to use it. Hyphenated words most often occur when writing in narrow columns, such as in newspapers and some newsletters.