

*A course for secondary schools*

## Writing Book 1

*Along with the three writers whose names appear on the title page,  
the following produced this series:*

*Julian L. Maline, S.J., who, as executive editor, had everything  
to do with every phase of the work.*

*John B. Amberg, S.J., who, as business editor and writer,  
brought the books from the experimental stage to final production.*

*Wilfred M. Mallon, S.J., and Andrew C. Smith, S.J., who,  
with Father Maline, formed an executive committee.*

*Frederick M. O'Connor, S.J., and Wilfred G. Lauer, S.J., who worked  
on the series in the difficult days of the planning  
and the experimental edition.*

*James E. Farrell, S.J., James K. Bopp, S.J., and  
Robert J. Kearns, S.J., who contributed substantially  
to the present edition as writers;*

*Richard E. Tischler, S.J., who made the diagrams  
and handwritten corrections;*

*William K. Schwienher, S.J., who prepared the copy  
of the experimental edition,  
and John A. Zollner, S.J., whose drawings enlivened it.*

# Correct writing

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## The year's work

---

*You are to learn to write correct sentences  
of all kinds--*

*Because* today people expect correctness from every educated man, just as they expect him to drink from his cup and not from his saucer. Pioneer days are over in America.

*Because* next year's work takes correct sentences for granted and builds upon them. If your sentences are not fundamentally correct by next September, your grades will be low and you will feel the same way.

*Because* some of you are going to become Catholic lay leaders with something to say about Christ's way of running

your town or your world, and you will not have time to check with a grammar before you put Christ into print or talk Him from the platform.

*You are to learn to recognize and use any sentence part—*

*Because* a dictionary will not talk to you unless you know the parts of speech and how to use them. And if a dictionary will not talk to you, the chances are that you will not talk or write effectively to anybody.

*Because* in the next two years your instructors are going to teach you tricky arrangements of sentence parts by which you can catch the interest of your reader, move him to feel what you want him to, and put a cutting edge on your style for trimming opponents down to size. Now, when the teacher says, "Shorten your clause," you do not want to be caught reaching for a fingernail file. The teacher will neither have nor take time to explain what clauses are and how they are used; he will expect you to know.

*Because* this is the job your brother, Christ, wants you to do right now as part of a plan He has for you and Him.

*With work you can do it in a year.*

PART ONE

---

## The sentence

### In part one

When college teachers and businessmen want to express complete disgust with the written English of a student or employee, they usually say, "Why, he can't even write a sentence."

Being able to write a sentence is considered the rock-bottom, minimum requirement for putting thoughts on paper. Half-sentences and runovers stand out in a letter, a report, or a speech like a mule at a horse show and are less welcome. They can get right in the way of the work Christ would like you to do.

Part One of this book, therefore, takes a last look at this business of writing a sentence. If you have not yet got it clear

in your mind, make sure that this time you do not budge until you can say, "This is a sentence; that is not." The rest of your high-school English course can be a pleasant thing if both you and your teacher know that your work will always be written in sentences.

In Part One, therefore, you will take up—

#### SENTENCE SENSE

The difference between a good sentence and a half-sentence (Lesson 1)

The difference between a good elliptical sentence and a half-sentence (Lesson 2)

The difference between a good sentence and a runover (Lesson 3)

#### CAPITALS

Starting a sentence with a capital (Lesson 1)

Starting the parts of personal and business letters with a capital (Lesson 3)

PUNCTUATION: ending a sentence (Lesson 2)

# 1

## Sentences and half-sentences

### *How's that again?*

Read through the following sentences and half-sentences, noting which of them tease your mind, which do not, and see whether you can give the reason.

- A Realizing by this time that the others just weren't coming today.
- B Are you melting rubber in my best pot?
- C With all the noise and all that pushing and the heat rising from the asphalt, where people were fainting all over the place.
- D When the moon comes over the mountains and the soft night breeze stirs gently, so gently.
- E Why did you come?

## Sentences and half-sentences

- F Although Traskis knew the water would be freezing and the shore hard to hit in the dark, he murmured a prayer and slipped silently over the side of the skiff.
- G Admiring from a distance how tall he stood and how briskly he walked for his years.

### *Don't tease the reader*

Words can be used carefully to make sense and sentences or carelessly to make half sense and half-sentences. Giving your reader a half-sentence is like giving a monkey a rubber peanut. You tease him. You fail to satisfy him after leading him to think you would.

If you irritate your reader with half-sentences, you are likely to lose him. Therefore it is important that you be able to recognize and write sentences and to recognize and avoid half-sentences.

### *When do you have a sentence?*

Watch this:

- |  |  |
|--|--|
| A While you were gone,   | No sentence yet. Your mind says, "Go on."                    |
| B While you were gone, your darling Herman                             | No sentence yet. Your mind says, "Go on."                    |
| C While you were gone, your darling Herman used my pen in a dart game. | Sentence! Your mind says, "I'm satisfied. That makes sense." |

Clearly, you have a sentence when you have a group of words that makes sufficient sense to satisfy your reader's or listener's mind momentarily.

**I A sentence is a word or group of words that expresses a complete statement, question, or command (B1, B13-17).<sup>1</sup>**

- A Garry says yes but means no.
- B Did you find Halsted Street?
- C Give me back my bubble gum.

<sup>1</sup> A capital letter followed by a number—for example, B1—is a reference to supplementary or other material in the *Writing Handbook*.

*Poison: half-sentences*

You commit murder when you write a half-sentence. You poison your reader's interest, and it dies. When you consider that your reader might be your future employer, constituent, or customer, you realize that it is important to keep alive his interest in what you are writing. Half-sentences will prove fatal.

2 A half-sentence is a word or group of words that does not express a complete statement, question, or command (B4).

- |   |   |
|---|---|
| A While you were gone.  | Your mind says, "Go on. What about while you were gone? Why a period?"  |
| B The thing I can't understand is, since she has so many people to wait on her and that silly, sly, giggly maid in the frilled cap does practically nothing—I mean it, nothing. | Your mind says, "Go on. What is it you can't understand? Why a period?" |

Keep this rule:

3 Write only sentences; do not write half-sentences. (B6)

1 ORAL DRILL. Tell whether each group of words is a sentence or a half-sentence.

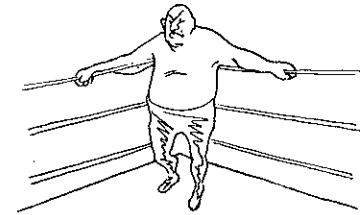
## CHRISTMAS SPIRIT

1 Do most Americans know what the true spirit of Christmas is? 2 Gay Christmas trees, Bing Crosby's "White Christmas" drifting from a thousand record players, shabby Santa Clauses on every downtown corner. 3 All of these things are cheerful and pleasant, but do they mean any more to Christmas than bright wrapping means to a box of candy? 4 Would you be content if somebody gave you the wrapping but hid the candy? 5 Shop windows crammed with things to make our poor parents spend more than they should, stores bursting with toys—electric trains, walking dolls, and atomic-energy sets. 6 Was Christmas invented for merchants and children?

7 Giving is, of course, a most important part of living. 8 Each one showing his love by some token exchanged with affection. 9 Christmas dinner, too, is a blessed family rite. 10 Mother and Dad, sisters and brothers, cousins and aunts, Mary, Sue, and Bob.

2 ORAL DRILL. Tell whether each group of words is a sentence or a half-sentence.

1 The heart of Christmas, however, is Christ. 2 Meaning the Mass of Christ. 3 Meaning Christ born to save us. 4 Christ is born because God wants to be like us, to live with us, to share our mind and our air, to be one of us. 5 While on the other hand, what is more important, wanting to make us like Him, to share His nature with us, to give us sanctifying grace, to make us kings and gods. 6 A love feast in which we all love one another in Christ because Christ has loved us all and raised us all, so that we all have a new and glorious worth before heaven and the whole world. 7 Nobody to be despised. 8 Song and joy and giving because we have so much, because we have Christ for our rich, powerful, wonderful brother, because God is made man. 9 That is what Christmas is. 10 If our celebration is the expression of that idea, we have the Christmas spirit.



HALF-SENTENCE

*Although the wrestler usually seemed rather sour*

3 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

## THE INDUSTRIOUS WORM

1 Some people say that earthworms are good for fish bait and nothing else. 2 Are they correct when they say that worms are good for nothing else? 3 As a matter of fact, the earthworm is a willing scientific gardener. 4 Doing for a garden much that a farmer does.

5 First of all, the earthworm fertilizes the garden. 6 Since he changes his food into chemicals that are best suited for plants. 7 Also because when the earthworm dies. 8 His dead body yields rich topsoil to cover the earth. 9 The earthworm also does the work of plow and disk. 10 Eating his way along and leaving a maze of little tunnels behind him.

4 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

1 These tunnels made by the earthworm keep the soil from becoming hard packed. 2 By letting in rain water to the roots of the plants. 3 So it is that the earthworm fertilizes and cultivates the garden.



4 Scientists call him a miniature chemical factory and drainage engineer. 5 Experiments proving that the garden thrives where the earthworm does the scientific gardening. 6 The grass is greener, the plants are sturdier, the trees are taller than are the grass, the plants, and the trees in gardens not worked by the earthworm. 7 The vegetables, too, from a worm-worked garden usually being larger and more nourishing.

8 Now that you know these facts, do you still think of worms as mere slimy creatures underfoot after a hard rain? 9 You should experiment with worms in your own garden. 10 Within a short time your neighbors believing that magic has touched every bush and bud that grows there.

- 5 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

#### A REMARKABLE ATHLETE

1 Charles Beaudry wanted to live. 2 This was not because he feared death unreasonably, but rather because he had the racing spirit, the will to win. 3 In his lungs, however, was the deadly tubercle bacillus. 4 Told by doctors that his race was with death and that death would win in a few years. 5 Fifteen years after the day when the doctors had warned him of an early death. 6 Charles Beaudry was very much alive. 7 In fact, honoring him as a great athlete. 8 Beaudry had developed a muscular body capable of unusual endurance. 9 After fifteen years he knew he had won decisively his race with death. 10 He also had won the decathlon, America's most difficult athletic contest.

- 6 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

1 Beaudry's fifteen-year power drive, which took him from the death cell to the hall of champions, and not mere luck. 2 When the doctors' verdict of an early death had been announced to him. 3 Charles preferred to have death overtake him on the athletic field. 4 Rather than in a comfortable chair. 5 At school he tried to make the track team. 6 Even though he trailed in every race, Beaudry appeared regularly for practice. 7 Little by little increased endurance and steadied courage. 8 Finally able to subject his body to severe discipline and rigorous training.

9 Beaudry's supreme moment, when he competed in the Amateur Athletic Union's 1945 decathlon, his final test of heart, muscles, lungs, endurance, and courage. 10 He ran, jumped, hurdled, pole-vaulted,

put the shot, hurled the javelin and the discus, and raced fifteen hundred meters to become an American one-man track team and ace among champions.

- 7 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

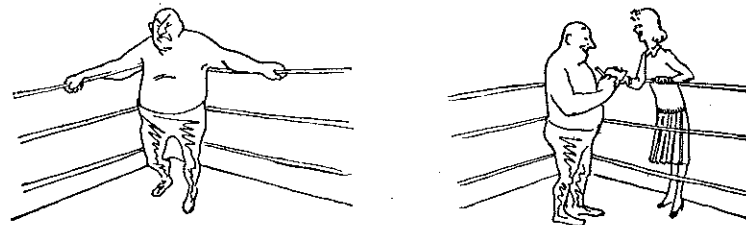
#### ZILLIONS OF DRAWINGS

1 How many drawings, do you think, go into the making of an animated cartoon? 2 How many drawings, for instance, are required just to show Popeye bulging his muscles? 3 Considering that at least twenty separate drawings are required to show the changing facial expressions of Cinderella as she sings. 4 Each drawing must be slightly different from the one before to give the illusion of lip movement. 5 Amazing though it is, more than twelve thousand separate drawings are needed to provide an audience with eight minutes of animated entertainment by Donald Duck. 6 Even more amazing, Walt Disney had his staff make more than two million drawings before he was satisfied with the action in *Snow White and the Seven Dwarfs*. 7 Imagine, then, the number of drawings required to produce a picture like *Fantasia* or *Cinderella*.

8 Recalling also that sound and music must be synchronized with the drawings. 9 The music for an animated cartoon is frequently more carefully plotted than the story itself. 10 Do you begin to appreciate the artistry, co-ordinating skill, and hard work that go into the making of an animated cartoon?

- 8 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

1 The animated-cartoon industry employs more than twenty-five hundred men and women as artists, writers, musicians, photographers, directors, and sound-effects men. 2 The Walt Disney Studio—only one



#### SENTENCE

Although the wrestler seemed rather sour,  
at times he smiled sweetly.

of several such studios in America—located in Burbank, California, and the largest of its kind in the world. 3 The output of these studios being about two hundred animated cartoons a year. 4 You can well imagine the zillions of drawings that are made each year.

5 A pioneer in the field of animated cartooning as we know it today was Winsor McKay. 6 In 1918 his cartoon study of the sinking of the *Lusitania* taking twenty-five thousand drawings. 7 Paul Terry, creator of the Terry Toon comedies, being another pioneer in this field. 8 Max (*Out of the Inkwell*) Fleischer, another follower of Winsor McKay, combined the use of realistic photography with animated cartoons. 9 When Walt Disney entered the field in the 1920s, began with a borrowed camera, and worked quietly without much publicity; but eventually his Mickey Mouse was popular enough to receive as much fan mail as top-ranking actors. 10 In the year 1933 his *Three Little Pigs* won Disney the Academy Award, an honor he received almost every year for many years afterwards.

- 9 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

#### THAT TRAGIC FEELING

1 "This is the way to catch them, Bob!" 2 It sure is, you think with envy as your partner, an old-timer at fishing, tosses the largemouthed bass into his live-sack and gets ready for another cast. 3 Well, when you haven't caught even one fish to your partner's seven in a place where the fishing is good and there seems to be no one to blame but yourself. 4 Yet you have been making your bait-fly wiggle, gurgle, and jump just as it is supposed to. 5 Why doesn't a bass rise to your bait?

6 Then it happens again. 7 "Socko!" cries your partner. 8 His knuckles are white with a tense grip on his fly rod as he keeps the point high and the line taut. 9 Rattling his gills as he breaks the water in a twisting leap and tries a run for the deep pool under the willows. 10 "He's practically packed in dry ice!" shouts your partner through a full-faced grin, when finally he drops a squirming three-pounder into his live-sack.

- 10 WRITE *sentence* if the group of words is a sentence. Write *half-sentence* if it is a half-sentence.

1 Then your own right hand jerks up swiftly, for you feel the impact of a vicious strike at the end of your line. 2 Your strong but limber rod bending sharply. 3 Your line cuts the surface of the water in a wide arc as the fish attempts flight. 4 You sense—from the strong,

steady pull on the line—that you have. 5 Every muscle in your body dancing with the excitement of getting this one into the boat. 6 As the fish sounds to the bottom of the stream, you let him have a little more line. 7 To enjoy the battle a little while longer. 8 Then you raise your rod and pull in line as the unyielding bass races to the surface and shakes himself desperately in an attempt to spit the hook from his mouth.

9 He's tiring now, and it's time to get him home. 10 Then in a twinkle the entire world takes a sudden and complete full-in-reverse on its axis, and you find yourself tussling with a limp, dead, unresponsive line.

### Capitals

#### *Capping a sentence*

Toward the end of many of the lessons in this book, you will find sections on capitalization.

It is only fair and prudent to warn you, from the start, that there are a number of contradictory systems of capitalization today in the United States. For your own peace of mind and that of your reader, it is important that you follow one system, and a system that is reasonably consistent—does not contradict itself much of the time. The system in this book is among the best to be had, and contains those things on which all the others agree.

#### 4 Capitalize the first word of a sentence. (H2-4)

- A They say he was a wealthy man. (That was in 1860, of course, when a dollar bought more than it buys now.) Whether or not he was is beside the point.  
 B "I've got three cents," the little fellow said, "but that's not enough. If I had seven more, I could buy a ticket."

#### 5 Capitalize the first word of a directly quoted sentence, even when it appears within another sentence.

- A Cecil replied, "My mother is a very determined person."  
 B Then, "Don't you worry," she whispered. "For an old woman I'm feeling very fit indeed. Why, I've many a song in me yet, and many a quarrel, too."

6 Do not capitalize the first word of a directly quoted sentence fragment, unless the fragment begins the sentence in which it stands.

A Margaret simply won't speak to "those common Kellys," as she calls them.

*Those* is not capitalized.

B "If wishes were horses," we could overtake Selwyn.

*If* is capitalized because it is the first word of the sentence, not because it is the first word of the quoted half-sentence.

7 Do not capitalize the first word of an indirect quotation, whether you use quotation marks around it or not.

An indirect quotation is a quotation introduced by the conjunctions *whether*, *if*, or *that*, either expressed or implied.

A St. Paul declared that "our citizenship is in heaven."

St. Paul declared that our citizenship is in heaven.

B It is an old saying that "a penny saved is a penny earned."

It is an old saying that a penny saved is a penny earned.

11 REWRITE these sentences, putting capitals where they are needed.

when first he entered, Tydings thought that the room was unoccupied. the light from the green-shaded chandelier was not very bright, and the flickering from the fire grate merely played tricks with shadows.

as he stood quietly near the door, however, he became aware of a thin noise rather like that made by a squeeze-bulb nose spray. the noise seemed to come from directly above him. looking up, he saw a small black snake, no longer than his forearm, dangling from a kind of peg over the lintel, staring madly into his eyes, and hissing its writhing fear and defiance.

12 REWRITE these sentences, putting capitals where they are needed.

1 "there is a plan behind all this," she cried.

2 "why should you trust me," asked Joie, "when I have treated you so badly?"

3 nodding, the old man replied, "yes, I have heard of the Selbys; but the last one of that name in the county died more than fifteen or twenty years ago."

4 we inspected the canvas tents very thoroughly on the principle that "a stitch in time saves nine."

5 the words "at five" were all that Dermott remembered of the message, or all that he would admit he remembered.

13 REWRITE these sentences, putting capitals where they are needed.

toward nightfall the three men finally approached the little town of Emmaus.

"and now I must leave you," said the tallest, the stranger who had met the other two on the way. "here is your village, but the road takes me farther along."

"leave us?" protested one of the other two. "why, man, we are deeply in your debt. you cannot leave us so suddenly."

"friend," spoke the last of the three, addressing the tall one, "you have given us back our sight. you have made us see that the Christ 'had to suffer these things and thus enter into His glory.' those were your words, and I'll not forget them. now you must at least let us give you supper and lodging."

"well, then, I'll take your supper," said the tall one, smiling. "there is one thing more that I want you to 'see.'"

## Elliptical sentences

2

### Foggy lesson

The authors of this book do not hope to make grammar easy, but they do hope to make it clear—clear enough to make good sense after a reasonable effort to understand it. Hence their feelings were hurt when they received this letter just after Lesson 1 had been published.

Dear Grammarians:

Since I am an average American boy, I feel very deeply about grammar. I won't describe this feeling; but, believe me, it is sincere and strong. In fact, when I try to do those exercises you have prepared, it very nearly becomes a frenzy. I sometimes feel that I have given the best hours of my life to grammar—hours I should otherwise have

wasted on football, shows, and other dull, unimportant things that boys do not really care about deep down in their hearts—or so I have been told.

So I was upset when I read in Lesson 1 of this book that a sentence is “a word or group of words that expresses a complete statement, question, or command.” You see, I learned in grammar school that every sentence must have at least one subject and predicate. Are you and grammar school both correct?

The other night when I came home at ten-fifteen, fifteen minutes late, my father leaned over the banisters and called, “Robert!” in that sinister way of his. That certainly was a complete command. He certainly satisfied my mind momentarily with that one word. I didn’t ask for more. I knew just what he meant. *Yet he did not use a subject and a predicate.* Was that a sentence—a grammatical sentence, I mean; for it certainly turned out to be a jail sentence.

Here is another example of what I mean. Yesterday Bruiser Tompkins came into the cafeteria late for lunch. There wasn’t a seat left. He strode over to me and said, “Up!” and jerked his thumb. I caught his full meaning at once. My mind was satisfied. Bruiser isn’t called “Bruiser” for nothing. So I got up, slipped an upholstery tack on the chair, said nothing about grammar, and left the immediate neighborhood in some haste. Was “Up!” a sentence? No subject and predicate.

Tell me: do you and grammar school cancel out, or can you arbitrate this thing?

Yours, I’m afraid, for the next four years,  
ROBERT LINGUAVICTUS

Can you set Robert straight? Check your answers with what the authors have to say below.

### *Capsule sentences*

The italicized words at left are elliptical sentences.

A [Father, leaning over the banisters as Robert comes in the front door:] *Robert!*

B [Bruiser Tompkins, standing next to Robert in the crowded cafeteria:] *Up!*

*The reader or listener supplies—*

What do you mean by this? Come here, young man, and explain yourself.

You get [up], pal, and give me your seat.

## Elliptical sentences

c *Go to the window.*

You

d Could she swim under water to the other end of the pool? *Not if her life depended on it.*

—would she be able to swim so far under water.

**1 An elliptical sentence is a sentence from which words have been omitted that can be *easily and naturally* supplied by the reader or listener.**

In elliptical sentences, a reader can easily and naturally supply, from what has already been said, the words that are missing. He does not have to stop and think in order to figure out what words are missing. As for a listener, he can easily and naturally supply the missing words from what has already been said, from gestures, or from tones of voice. (Of course, a situation or a context is necessary to an elliptical sentence.)

### *Not the same thing*

Do not confuse elliptical sentences with half-sentences. Elliptical sentences are true sentences; you may use them. Half-sentences are not sentences; do not use them.

These are half-sentences:

*The reader or listener supplies—*

A Realizing by this time that the others just weren’t coming today.

?

B With the noise and all that pushing and the heat rising from the asphalt around us, where people were fainting all over the place.

?

c When the moon comes over the mountains and the night breeze stirs gently, gently.

?

A half-sentence is a word group from which words have been omitted that cannot be *easily and naturally* supplied by the reader. Half-sentences make half sense—which is just about

nonsense or baby talk. Remember, if you want to poison your reader's interest, feed him half-sentences.

If you doubt whether you have written an elliptical sentence or a half-sentence, play safe: substitute a full sentence.

Do not use too many elliptical sentences. They will make your writing bumpy. They will give it the hurried, jolting rhythm of a telegram. Use elliptical sentences only where a full sentence would be less lively, less realistic, and so on.

### Tip

Note that most imperative sentences are elliptical. *You*, the subject pronoun, is usually omitted, because it can be so easily and naturally supplied by the reader. This hint should help you in the exercises that follow this lesson.

14 ORAL DRILL. In these elliptical comments to his monkey, what words has the organ-grinder omitted that can be easily and naturally supplied by a listener?

1 Over here! 2 Stupid monkey. 3 Over here by this generous gentleman. 4 No, no, not that boy—he has no money. 5 Good, good. 6 Now tip your hat. 7 Tip it, I say. 8 O.K. 9 Up on my shoulder now. 10 Home, home, my precious monkey.

15 ORAL DRILL. The numbered sentences below are clearly elliptical. What words have been omitted that can be easily and naturally supplied by the reader?

### RIKKI-TIKKI-TAVI

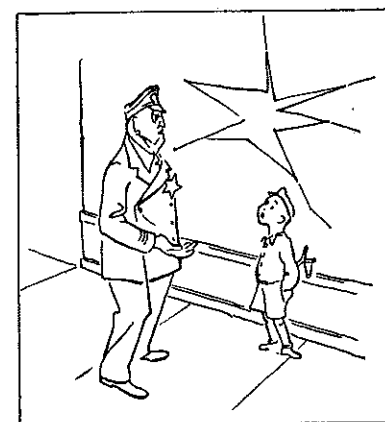
Have you read Kipling's *Jungle Book*? 1 You haven't! Then I'm sorry that you have missed the thrill that all young readers of Kipling have enjoyed. 2 Get busy at once. 3 Start with the story about Rikki-Tikki-Tavi, the mongoose.

4 Why that story? 5 Because you are certain to be fascinated by the strange little creature.

What is a mongoose? It is a small, furry, weasel-like animal remarkably skillful at killing snakes. Especially when he sees the deadly cobra does a wild fury grip the mongoose. He bristles and trembles with rage and attacks the cobra repeatedly. 6 Plucky little fellow! The enraged cobra coils and strikes like lightning, but not fast enough for the darting mongoose. Soon the cobra tires, is confused, uncertain,

dazed. 7 Now for the kill. The alert mongoose streaks forward and seizes this most dangerous of snakes just behind its head. 8 A twist and the neck is broken. 9 What a courageous little animal.

10 For more about the odd little fellow, see Kipling.



ELLIPTICAL SENTENCES

"Slingshot."

"Slingshot?"

"Yeah. Slingshot."

16 IMAGINE you are watching a football coach as he gives final instructions to his team before sending the players out on the field. Write two hundred words of his talk. Underline all the elliptical sentences he uses. See that he uses at least five elliptical sentences in which the omitted words can be supplied by the reader or listener easily and naturally—without hesitation.

17 WRITE *elliptical sentence* if the numbered word group is an elliptical sentence; if it is not, write *half-sentence*.

Have you ever seen a professional hockey game? 1 You have? Then you know that it is a game of sprains, broken bones, and bad tempers. 2 Why sprains, broken bones, and bad tempers? 3 Because hockey combines lightning speed with power plays. 4 And the object of the game. 5 Not to mention whisking a hard, impish puck past a padded goalie.

6 Poor goalie. He must have the agility of a tumbler or ballet dancer and the courage of a lion tamer. At breakneck speed a burly opponent streaks down the ice at him. The onrushing player has the skill to shoot the puck ankle-high, waist-high, or chest-high. 7 Being necessary to block the shot with body or stick. The puck cuts the air with the speed of a bullet. 8 Small wonder that a goalie must have the coolness and quickness of a cat.

9 The other players. Hockey is no game for those slow to move and slow to make a decision. 10 Better be young.

18 CLIP from a newspaper or magazine a cartoon that has an elliptical sentence as a caption and bring it to class. Be prepared to supply the words which are naturally and easily understood.

- 19 DRAW an original cartoon and give it a perfectly clear elliptical sentence as a caption.

### Punctuation

#### *Putting an end to sentences*

The human mind works best when it is asked to digest only one reasonable unit of thought at a time. A good sentence is one reasonable unit of thought that a mind can digest. That is why a man who is listening to you or reading what you write wants to know where each sentence begins and where it ends.

Suppose that you spoke or wrote like this:

i don't see why people bother about punctuation and capitalization punctuation for instance is just one more thing to trouble the poor high-school student it serves no purpose whatever we could understand one another very well without it and the same thing is true of capitalization which would you rather do be a slave to an outmoded respect for punctuation and capitalization or join me in rebellion against this foolishness that is all i have to say

Your reader or listener would have to work rather hard to extract your thought units from that tangle. He would soon give up in disgust. And, even if he liked punishment and continued to try to understand you, he would often make a sentence division different from the one that you yourself intended, and thus miss your meaning.

In speaking, we indicate sentences by changes in voice. In writing, we use a capital at the beginning of a sentence and punctuation at the end. Let us consider this end punctuation.

#### *The dot that stops a sentence*

Here is one of the most important rules of all grammar:

**2 Every sentence must end with a period, a question mark, or an exclamation point. (D11-13, D17)**

That general rule breaks up into these particular rules.

- 3 Put a period at the end of a declarative sentence.

The sun is shining.

- 4 Put a period at the end of an imperative sentence if the feeling expressed is mild.

Do what I tell you.

An imperative sentence expresses a command.

- 5 Put a period at the end of a request, order, or command that—for the sake of courtesy—is phrased as a question.

- A Will you please see me before you go home.  
 B Would you type this letter before any of the others.  
 C May I have a reply by tonight.  
 D Will the witness take the stand, please.

- 6 Put a period at the end of an indirect question.

A man asked me where I was going.

A direct question is a question expressed in the words of the speaker; for example: "Where is the wampum?" An indirect question gives the sense of the speaker's question without quoting him; for example: "He asked where the wampum was." Indirect questions are frequently introduced by *whether* and by *if* in the sense of *whether*.

#### *The hook and dot that can stop a sentence*

- 7 Put a question mark at the end of a direct question.

- A Where are you going?  
 B He had no answer to the question, Where are you going?  
 C "Where are you going?" a man asked me.

#### *The line and dot that can stop a sentence*

- 8 Put an exclamation point after a word, a phrase, a statement or command or question to indicate strong feeling.

- A What! You wouldn't dare!  
 B Jump!  
 C How splendid!  
 D The safe was empty!

9 Put an exclamation point at the end of an imperative sentence if the feeling expressed is strong.

- A Do what I tell you!  
B Help!

10 Do not use exclamation points often.

Once people find out that a man gets excited about everything, they pay less and less attention to his excitement. Exclamation points put excitement into sentences. If your reader discovers that you get excited about almost anything, he will pay less and less attention to your exclamation points.

20 REWRITE this passage, beginning each sentence with a capital and ending it with either a period or a question mark.

THIEVES IN THE NIGHT

out West we call them pack rats are they real rats yes, they are; but they are three or four times larger than the common alley rats that you may have seen they are thieves, but in their own way they are honest thieves let me tell you about them

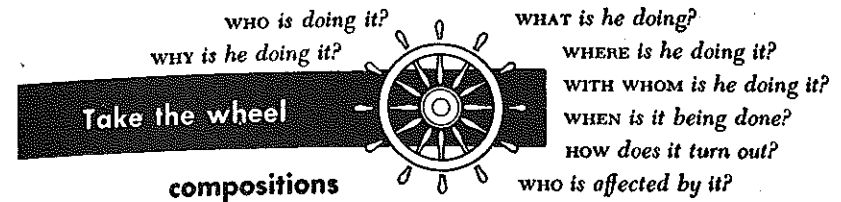
I had gone on a trout-fishing trip the stream—a favorite of mine—lay deep in the mountains after scouting the creek during the first afternoon for likely spots to work early next morning, I returned to my cabin and set two grapefruits out on the window sill to cool for breakfast having gone to bed at the first howl of the coyotes, I fell into a heavy slumber and dreamed of creelfuls of rainbows and German browns I did not dream for long, however

21 REWRITE this passage, beginning each sentence with a capital and ending it with a period, a question mark, or an exclamation point. Do not use more than two exclamation points.

I was suddenly jolted out of fisherman's paradise by what sounded like a stampede of small Shetland ponies it halted just outside the cabin flinging aside the covers, I stole to the window there they were—four clumsy, heavy-footed pack rats two lay on their backs with my breakfast clutched between their four legs, and two others were dragging these burdened thieves by the tail I am not making this up

but, as I said, the thieves are honest—in their own way on the sill in the morning I found half a dozen pine cones, left in exchange for my grapefruits they were a poor substitute for two sweet, mountain-cooled fruit; but I had to admit that they were a kind of restitution

I found out later that pack rats always replace ill-gotten goods with some trifle—like pine cones it's as if they were plagued by the worm of conscience, but it must be a very small worm



In paging through *Correct Writing* you will find this take-the-wheel symbol turning up rather regularly. Each time you see it, you will be directed to turn to this page for instructions.

Read this passage:

“. . . I want to look up again at the marquee of my building and read the name there—*Witherspoon's*.”

His face went suddenly gray. His mouth sagged, and a low, thick mutter oozed with the blood through his lips: “*Witherspoon's*.”

“God’s,” murmured the monk as Mr. *Witherspoon* died.

If you were told to take these few facts and write a story around them, could you do it? Think for a moment how your story might run. Then turn to page 56 to read another version of Mr. *Witherspoon's* death.

Now for the instructions. (They are simple enough. But be sure to follow any additional directions or suggestions given by your teacher. It is chiefly by your compositions that you will prove to him and to yourself that you have digested correctness and made it your own.)

At each sign of the wheel, you will be given an unfinished story, a mere hint of plot or topic. From that point on, you take over to steer your composition where you will. If the winds of your imagination cannot carry the composition forward, ask yourself the questions around the wheel—and drive ahead.

You must develop the ideas supplied by the text. If you wish, use the actual words of the book—use them *anywhere* in

your composition. (If you are told to write about two hundred words, do not count the passage copied from the book.)

Here, then, is the first take-the-wheel composition:

*Saturday I paid forty cents to get into the theater. The movie itself wasn't worth a nickel; however, that evening supplied me with a thousand dollars' worth of thrills. I was just getting settled comfortably in my seat when a woman shrieked, "Fire! Fire!" I . . .*

## 3

## Runovers

*Traffic jam*

You have been in a traffic jam after a football game. You felt bewildered and impatient. Here is a traffic jam of a different sort, but see whether it does not make you feel just as bewildered and impatient.

Toward evening of the second day Jerry came into camp saying that he had found a hogan a hogan is a Navaho's earth-covered hut. Naturally we were all interested no less than seventeen of us set out behind Jerry to see this hogan as we went, we were wondering what a Navaho or a hogan was doing nine miles from Chicago in the latter half of the twentieth century. We never found out as we were hiking along, Jerry suddenly disappeared from view, venting a shriek as he dropped from sight, the rest of us stopped. We proceeded cautiously to the point where our friend had stepped off the earth. We found him floundering up to his waist in a cattle dip that some farmer had sunk into his pasture without setting up a guard rail, that was the end of Jerry's Indian researches tick-free, but smelling of creosote and Holstein he clambered from his bath, stared coldly at our glee, and then stalked off into the darkness to be alone with his thoughts about dairy farming.

A simple mistake, repeated several times, causes all the confusion in this passage. What is the mistake? Can you reduce the chaos to order?

*When must a sentence end?*

You put a stop to sentences with periods, question marks, or exclamation points. If you do not put these stops where you should, you will write *runovers*, to the acute annoyance of your reader. Watch this:

- |  |   |
|--|---|
| A Harold Grant was   | No sentence yet. Your mind says, "Go on."   |
| B Harold Grant was a rather peculiar boy.  | Sentence! You might stop here.  |
| C Harold Grant was a rather peculiar boy, who enjoyed swimming in his overcoat.  | Still a sentence. Again, you might stop here.   |
| D Harold Grant was a rather peculiar boy, who enjoyed swimming in his overcoat and walking to school backwards.                                  | Still a sentence. Again, you might stop here.   |
| E Harold Grant was a rather peculiar boy, who enjoyed swimming in his overcoat and walking to school backwards, he often rode a unicycle.        | Hold it! Runover! <i>He often rode</i> begins a new sentence. You must put a period after <i>backwards</i> and write <i>he</i> with a capital letter. |
| F Harold Grant was a rather peculiar boy, who enjoyed swimming in his overcoat and walking to school backwards. <u>He often rode a unicycle.</u> | That is correct.  |

Runovers are sentences that run over into the next sentence without stopping (B7). There is a grammatical traffic ordinance against them. They are a public menace, and readers try to get out of their way.

**I Do not write runovers.**

In other words, to a sentence already written do not add another word group that makes a sentence by itself, unless you put a period, an exclamation point, or a question mark between the groups (B9-12).



This is your rule for the present. When you come to compound sentences, it will have to be modified a little (D30-32).

- 22 ORAL DRILL. Point out the runovers in these paragraphs. Tell how each runover could be corrected.

#### ATLAS AND THE LION

1 A young, wispy, bag-of-bones boy who lived in the Bronx walked into the Brooklyn Museum one day, his attention was attracted by the statue of the Greek god Hercules. 2 He gazed in admiration at the iron-strong symmetry of the pagan superman, how long he stood there looking we do not know. 3 But before he left the museum he made a decision that was to affect his own life and that of many others, he would, no matter what the cost, build his ninety-seven pounds into the magnificent body of another Hercules.

4 As a matter of fact, he did not become a Hercules, he became an Atlas. 5 Sixteen years old when he admired the statue, by the time he was nineteen he had fulfilled much of his promise to himself. 6 The neighborhood gang observed and made comments. 7 "Why," said one of them, "Charlie looks like the statue on the bank building. 8 He looks like Atlas!" 9 The name stuck, from that moment on Charlie was Charles Atlas, after the giant of mythology who carried the world on his shoulders. 10 As Charles Atlas he has a kind of fame today.

- 23 REWRITE the runovers in these paragraphs, turning each of them into two good sentences (B9).

1 Atlas's system of physical development was the result of a visit to the zoo. 2 When still a spindly youngster, he had tried methods of physical development common at the time, he was soon convinced, however, that all of them lacked something. 3 One day, looking at the lion dozing in its cage at the zoo, he began to wonder how does this tawny king among the beasts, he thought, develop and maintain such a splendid body with so little exercise? 4 As he watched, the lion awakened, yawned, and then stretched his mighty muscles, making them roll and weave under the hide, in a flash Atlas understood that the lion pits one muscle against another. 5 Atlas worked out a system that develops the human body by pitting one muscle against another.

6 The remarkable thing about Atlas is not that he achieved an astonishing physique or found a system of exercises. 7 The remarkable thing is that he proved once again that deciding what one wants from life and then going after it with work and concentration produces results. 8 If Catholic boys and girls would give themselves to Christ

with that same energy and concentration, they could build up a vigorous body—the mystical body of Christ. 9 They could produce a healthy, happy, powerful body. 10 They would not, of course, teach one part of that body to strive against the other, they would teach all of it to work together until it was strong enough to crush the greed, hatred, impurity, and self-idolatry that wreck this good earth.

- 24 CUMULATIVE EXERCISE. (1) Correct each half-sentence by rewriting it and finishing it in your own words or by adding it to the preceding or following sentence. (2) Correct each runover by rewriting it and using a period and a capital letter to make two sentences. (3) If the word group is a good sentence, write *correct*.

#### DRIVE IT YOURSELF

1 Learning to drive a car is child's play. 2 You turn on the ignition, step on the gas, shift a few gears (if your car has gears), and roll away, the only requirements being a complete absence of nerves in driver and teacher, a six-lane traffic-free road on which to practice, and accident and hospital insurance, lacking these advantages the beginner would do well to heed a few words of warning.

3 Ascertain the position of the brakes and learn how to use them. 4 Some of the newer schools of thought which advocate doing away with this principle on the grounds that it lessens the element of suspense so important in maintaining enthusiasm for the subject one is studying. 5 It is interesting to note, however, that a majority of the deep thinkers who have actually put this new theory into practice. 6 They are returning to the traditional view that knowing how and when to apply the brakes is essential to good driving.

7 No matter how fascinating the conversation in the back seat, it is inadvisable to turn one's back on the road in order to join in. 8 This precept should be given special consideration when you are driving



Hold it!

through a heavy fog on a deserted, unlighted road, or when you are approaching a busy intersection. 9 At times such as these, should even an impassioned discussion of wild life in the Dardanelles be allowed to divert a driver's attention from the business at hand? 10 No!

**25 CUMULATIVE EXERCISE.** (1) Correct each half-sentence by rewriting it and finishing it in your own words or by adding it to the preceding or following sentence. (2) Correct each runover by rewriting it and using a period and a capital letter to make two sentences. (3) If the word group is a good sentence, write *correct*.

1 Try to adopt the attitude that there are times when the other fellow has the right of way. 2 If, after a fair trial, you discover no such depths of generosity within you, a quick check on the status of the accident and hospital insurance mentioned earlier in these instructions might be in order.

3 Keep calm when backing into a parking space. 4 You may be one of those unfortunates who lose all sense of direction as soon as they shift into reverse, the suggested procedure in such cases is to try turning the wheel to the left. 5 If the car maneuvers toward the center of the road, pull up and try again. 6 This time turning the wheel to the right. 7 The only drawback to this technique is that it consumes time and the drivers who are lined up waiting for you to complete your experiment often grow impatient, for emergencies such as this cultivate indifference to the esteem of more experienced motorists.

8 Persevere. 9 Relatives and friends will tell you solicitously that some people just never make good drivers, but no matter how emphatically your reason places you in this category, cast the thought from you, self-confidence is essential. 10 With a substantial stock pile of it, you too can take your place among the drivers of the world—until, at least, your license is revoked.

## Capitals

### *Caps for epistles*

You use sentences in the letters that you write. Naturally the sentences in your letters are capitalized according to the rules at the end of Lesson 1. But what about the parts of letters that often are not sentences: the address, heading, salutation, the complimentary close? Here are three rules to remember.

**2 Capitalize the first word of each line in the heading and addresses of a letter.**

The Narrows  
Rochester, NY 14606  
February 15, 1954

The Shorthorn  
Arlington State College  
Arlington, TX 76006

The Roberts Family  
326 Westwood  
Blaine, ME 04734

The Debate Team  
Elspeth High School  
Wells, NV 89835

|  |   |
|--|---|
| <p>The Narrows<br/>Rochester NY 14606</p>                                | <div style="border: 1px solid black; width: 30px; height: 30px; margin: 0 auto;"></div> |
| <p>Mr. Robert Benton<br/>1830 Howard Avenue<br/>Little Rock AR 72202</p> |   |

|  |   |
|--|---|
| <p>Mr. Robert Benton<br/>1830 Howard Avenue<br/>Little Rock AR 72202</p> <p>Dear Mr. Benton:</p> | <p>The Narrows<br/>Rochester NY 14606<br/>Feb. 15, 1954</p> |
|--|---|

**3 Capitalize the first word in the salutation of a letter.**  
Do not capitalize *dear* unless it is the first word.

Dear Sir:  
Dear Aunt Marie,  
*My dear* Aunt Marie,

Reverend and *dear* Father:  
Very Reverend and  
*dear* Monsignor:

**4 Capitalize only the first word in the complimentary close of a letter.**

Yours truly,  
Very truly yours,

Sincerely yours,  
Yours sincerely,

26 CAPITALIZE the following as they should appear at the beginning or end of a letter.

- |                         |                               |
|-------------------------|-------------------------------|
| 1 dear Henry,           | 6 yours sincerely,            |
| 2 my dear Henry,        | 7 yours truly,                |
| 3 your Excellency:      | 8 very truly yours,           |
| 4 dear Reverend Mother: | 9 yours in Christ,            |
| 5 sincerely yours,      | 10 yours in the Sacred Heart, |

27 REWRITE the following letter, correcting any mistakes in capitalization.

the Seven Oaks  
8 Moses Lane  
Canfield OH 44406  
August 14, 1955

my Dear Claude,

Your request for more money comes at a time when it would be difficult for me to send it to you. Besides, since your present impecunious situation is the result of idleness, I suggest you cure it with work.

With every good wish, I remain,

your devoted uncle,  
JOHN CRITTERLY

28 WRITE a brief business letter to Mr. Ronald Kaufman, 716 East Harley Street, Crawley, Idaho. Give your return address and the date inside the letter. Put your return address in the upper left-hand corner of the envelope. You might apply for a job detasseling hybrid corn, inquire the price of a spaniel, offer used golf balls for sale, or ask Mr. Kaufman if his band will play at the Strutters' Ball.

29 CUMULATIVE EXERCISE. Rewrite the following letter, putting capitals where they are needed and small letters where they are needed.

the Farnham Cottage  
721 East Beach Road  
Bloomfield CT 06002  
August 6, 1998

my Dear Walter,

you promised to write "as soon as summer school is over." those were your very words. you haven't kept your promise, but I forgive you. I have to forgive you, according to the principle "do unto others as you would have them do unto you." it is very probable that one of these days our roles will be reversed.

this letter is to tell you that the camp director, Father Lloyd, says that we can squeeze you in for the week of August 15. he says that "we can always thin the soup with a little water, and there are always two more nails from which to hang one more hammock."

don't worry about money. you will need none here. just bring your rosary, your Missal, one change of clothes to wear while you're washing the others, swim trunks, any baseball equipment you have, any fishing tackle that you can scare up—and sunburn lotion. Father Lloyd will pick you up in front of your house at seven on the morning of the fifteenth. be there on time. he says, "you might describe me as a leisurely man who hates to wait for anybody." if you're late, he'll wait for you; but he'll "fry your hide."

it will be good to have you with us.

yours,  
CHUCK

### Summary: 1-3

#### Sentence sense

Write sentences—complete statements, questions, or commands. You may write elliptical sentences occasionally—sentences from which words have been omitted that can be *easily and naturally* supplied by the reader or listener.

Do not write half-sentences—groups of words that do not express complete statements, questions, or commands.

Do not write runovers—sentences that run over into the next sentence without stopping.

Correct a runover by putting a period, question mark, or exclamation point at the end of the first sentence and a capital at the beginning of the second.

#### Capitals

Capitalize the first word of a sentence.

Capitalize the first word of a directly quoted sentence, even when it appears within another sentence.

Do not capitalize the first word of a directly quoted sentence fragment, unless the sentence fragment begins the sentence in which it stands.

Do not capitalize the first word of an indirect quotation, whether you use quotation marks around it or not.

Capitalize the first word of each line in the heading, addresses, salutation, and complimentary close of a letter.

Do not capitalize *dear* unless it is the first word.

### **Punctuation**

End every sentence with a period, a question mark, or an exclamation point.

## PART TWO

---

# Subject and predicate

### **In part two**

If you have not mastered Part One, "The Sentence," do not move on until you do master it. Though, to be sure, there will be occasional cumulative exercises and other drills to test your sentence sense and keep it bright, sentence sense will not really be taught again in any book of this series.

In Part Two you will take up subjects and predicates and the words and word groups that go to make up subjects and predicates. Why bother with them?

Every sentence has an expressed or implied subject and predicate. Your mind is such that it is always saying *is* or *is not*