

# Fix It! Grammar

Frog Prince, or Just Deserts  
TEACHER'S MANUAL BOOK 3

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THIRD EDITION

## Welcome to *Fix It!*

Welcome to the third book of *Fix It! Grammar: Frog Prince, or Just Deserts*.

If you are wondering about the spelling of *deserts*, it is correct because the title is an intentional pun. You will understand why when you get to the end of this delightful retelling of “The Frog Prince.” When someone receives his just deserts, he is getting what he deserves (his deserts) for good or ill, not sweet delicacies.

As your students enjoy reading a sentence or two of this adaptation of a classic fairy tale each day, they will learn to apply grammar rules to the writing. Over the course of the year, they will explore how sentences are structured and learn how to apply punctuation rules to that structure.

This book builds on the work that was started in the first two *Fix It!* stories: *The Nose Tree* and *Robin Hood*. If you find that this book moves too quickly, it may be better to go back and work through *Robin Hood*.

This is not a traditional grammar program, so it will not feel as if you are really learning grammar. Instead, you and your students will be internalizing the tools necessary for editing their own compositions, which is the main goal of grammar.

## The Method: Modeling Proper Grammar Within Stories

The traditional method of teaching grammar is to present a grammar rule and then have students apply it in a series of contrived exercises. When that grammar rule is learned, another is taught and practiced in the same manner.

Although students often do well on these traditional worksheets, the learning does not usually transfer to their own writing and editing. Why? The grammar involved in real-life sentences is usually much more complicated than what is in the grammar exercise book, so students are often unable to edit their own work.

*Fix It! Grammar* overcomes these difficulties by teaching grammar at the point of need. Instead of a page full of grammar exercises, students will tackle real-life sentences with limited instruction. Thus, students will learn to think about their writing and incrementally learn how to apply the grammar rules to written work. Moreover, it is this daily practice of editing that will help instill the habit of editing anything they write.

For this to work, you as the teacher need to approach this book as a series of modeling exercises. Discuss each rule as it is presented, and then model for your students how to label the sentences and make the corrections. As your students gain confidence, they will often complete the labels and corrections accurately, but that is not always the case. Consider that mistakes are an opportunity to learn. If your students mismark a word or miss a correction, laugh! Show them what they missed, revisit the grammar rule involved, and encourage them that they can catch it next time.

After all, everyone needs an editor. Even professional writers and editors miss errors. The important thing is to understand the process and catch as much as you can. Knowing the reasons behind the fixes will make your students much better editors in the long run, and you will also gain the expertise to evaluate your students’ papers better when they are older.

## Weekly Classes

If you are using this course with a writing class that meets weekly, we recommend having each family purchase the teacher’s manual. Ask the parents to go over the passages at home with their children. That frees you up to focus on just some of the concepts so it does not take up too much class time.

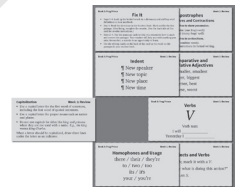
## Get Ready

This book provides 33 weeks of grammar instruction and practice. The process should take about fifteen minutes a day, four days a week.

Follow the instructions on the blue page in the front of this manual to download the student book. Print out one copy per student. You can purchase a spiral-bound version of the student book if desired at the IEW website: [IEW.com/FIX-3-SB](http://IEW.com/FIX-3-SB).

Your student will need a binder with four tabs organized as follows:

- **Fix Its** The first part of the book includes the weekly instruction, passages, and grammar cards. Put all of the first part except the weekly fixes behind this tab. Each week as you hand your students the next week’s fixes, they can keep adding them to this section and not be tempted to read ahead and spoil the surprise.
- **Grammar Glossary** The rest of the student book, the Grammar Glossary, should be placed behind this tab.
- **Rewrite** Place a few pages of lined paper here for your student to use when rewriting the passage.
- **Vocabulary** Provide more lined paper for your student to keep a list of the vocabulary words along with their meanings.



## Get Started

Begin the program by reading the directions presented on page 3 of the student book (page 7 of this Teacher’s Manual). Tell your student that this program works like a puzzle. It is a series of daily games to practice the elements of grammar that they will learn over many weeks.

Your students will likely miss many of the fixes and markings as they work through the program, so stress that “a mistake is an opportunity to learn.” They can use their mistakes to learn grammar better. Thus, keep the lessons light and fun, and teach your students to laugh and learn from the elements they miss.

## Learn It

Start the week by reading through the “Learn It” section of the student book. Cut out the related grammar cards located near the back of the student book. Your student may keep these cards handy throughout the year and reference them as needed.

Next, show your student how to apply the lesson to the Day 1 passage. Model how to make the editing marks and grammar notations. Since all the markings are illustrated in this Teacher’s Manual, you can easily guide your student.

The explanations below the edited text are for the teacher. The discussion notes provide you with the reasons behind each of the fixes as well as some of the other elements of grammar that may come up in your discussion. Notice that they are organized into two

## The Layout

**Sentences.** At the beginning of each lesson is the student passage with corrections.

**Fixes.** These notes often provide a dialogue for you to explore the reasons behind the fixes with your students. Ensure that your students not only fix the errors but can explain why.

You do not have to discuss everything. Limit the discussion each day to fifteen minutes. If you do not get to something in one passage, it will appear in another and you can address it then.

**Grammar Notations.** Use these notes to check your students' grammar markings before discussing the punctuation fixes.

**Style.** This enhances vocabulary by identifying certain dress-ups and appears on Day 4 each week.

Week 5

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**DAY 4**

#4 MC S V MC S V

¶ shaking her head in dismay, [lady constance one day clucked to lady berth], "It's no wonder  
DC S V V  
 (that child has turned out so **blemished**)].

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**Fixes**

**INDENT** ¶ because of a new speaker.

**CAPITALIZATION.** Shaking, Lady Constance, Lady Bertha, It's (capitalized as the first word of a quoted sentence).

**USAGE.** Use the contraction *It's*, meaning *it is*. *It's* no wonder.

**COMMAS AND OTHER PUNCTUATION.**

- #4 -ing openers take commas. Fix: *Shaking her head in dismay*, Lady Constance.... Ask: Is Lady Constance the one doing the shaking? Answer: Yes, so this is a legal #4.
- Quotations. Fix: Lady Constance one day clucked to Lady Bertha, "It's no wonder.... Rules: 1) When a speaking verb (*clucked*) sets up a direct quotation, add a comma right before the quotation. 2) Use quotation marks with direct quotations but no close quotation marks because she is not finished speaking.

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**Grammar Notations**

**PREPOSITIONAL PHRASES.** in dismay; to Lady Bertha. See ♡ 1.

**CLAUSES, PHRASES, AND OPENERS.** Subjects and verbs are bolded to make them easy to see.

- #4 -ing participial phrase opener: **Shaking her head in dismay**. See ♡ 2.
- MC: **Lady Constance** one day **clucked** to Lady Bertha.
- MC: **It's** no wonder. If students miss the *is* in *it's*, ask them to find a *be* verb using the verb card list. If they have trouble recognizing that this is a main clause, explain that pronouns (*it*) can function as subjects.
- DC: that **child has turned out** so **blemished**. See ♡.

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**Style**

If desired, have students identify the strongest of the vocabulary dress-ups from this week. Discuss their answers. Suggestions:

- **Strong verbs.** recalled, cuddled, gratify (a verbal), clucked, blemished.
- **Quality adjectives.** unsurprising, tractable, contented, assorted.
- **-ly adverbs.** hopelessly.

**blemished:** marred or spoiled by imperfections

♣ **1. Teacher's note.** *Out* is an adverb here, not a preposition, and is part of the verb phrase. *Turned out* (ended up, proven to be) has a different meaning from *turned*.

♣ **2. Teacher's note.** *Shaking her head in dismay* is a phrase and not a clause because there is no subject and helping verb to make *shaking* a verb. It functions as an adjective phrase describing the subject (*Lady Constance*) after the comma.

♡ **Grammar lovers.** This is a disguised noun clause with *that* understood, not a main clause: It is no wonder *that* that child has turned out so blemished. The first (and hidden) *that* is a relative pronoun setting up the clause; the second is a demonstrative pronoun modifying *child* (which child? *that* child).

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**Vocabulary words.** These and their definitions are printed in the sidebar.

**Teacher's notes.** Additional information is included in the sidebar to further your understanding of the grammar involved.

sections: Fixes and Grammar Notations. You will likely need to reference the grammar notations in order to make the corrections, so do not feel that you have to follow the discussion notes in order. Simply use them as a reference as you work through the passage.

## Fix It

On the remaining three days of the week, follow the process detailed on page 7 of this Teacher's Manual to fix and mark the passage. Students may do some of the lesson on their own, such as looking up the vocabulary word and attempting to fix and mark the passage. However, it can also be done together.

Use the discussion notes as needed to explain the fixes and discuss the grammar involved. Use the questions to help your student understand the grammar better, but do not feel compelled to read them all to your student. The discussion part should not take more than fifteen minutes per day. The principles will be repeated, so there is plenty of time to learn. The daily discussion and practice will bring mastery, so keep this part of the lesson light and fun.

In addition to the regular discussion of grammar, the discussion notes include advanced concepts, teacher's notes, and tidbits for the grammar lovers among you. These additions, set off with icons, are primarily for the teacher's information to explain something that might be confusing in the discussion. If a student is curious, go ahead and discuss those concepts. However, they are generally above the scope of this course and can be just for a teacher's enjoyment and training.

## ADVANCED

 Teacher's note

 Grammar lovers

## Rewrite

Finally, the rewrite is the key to success. By rewriting the passage and paying attention to detail, your student will internalize the corrections. For your convenience, the corrected passage rewrite is printed in the Teacher's Manual at the end of each week's fixes.

## Pacing

Adjust the pace of the teaching as needed. If your student is not understanding all the details, then do not require him to add new markings until the previous ones are easy. This mastery learning approach should be fun and low stress. If your students start to groan when you say, "Time for *Fix It!*" something is wrong.

For more on a mastery learning approach to teaching, listen to Andrew Pudewa's "Mastery Learning" talk. It has been included as a free download with your *Fix It!* purchase. See the blue page in the front of this manual for download instructions.

## Grammar Glossary

The Grammar Glossary is a tool that can be used for all six *Fix It! Grammar* books. It summarizes most of the information that is taught in the books. Reference it if you want a little more information than was provided with the passage. It will also be a handy grammar guide for your student to use in the future.

## Grading

This course is intended to be used as a teaching tool and thus should not be graded. If you must assign a grade, assess the students' rewrite of the passage. You can simply choose one of the passages from the week to evaluate. The passage can be worth ten points. Deduct one point for each error.

## Find Help

The scope and sequence for this book is on pages 206-208.

If you would like to see a demonstration of how to do the *Fix It!* lessons, please watch the webinar on the IEW website. It is on the *Fix It!* Overview page. See: [IEW.com/Fix](http://IEW.com/Fix).

The Institute for Excellence in Writing also provides teacher forums for those using our materials. It is a great place to meet other IEW teachers and find answers to specific writing and grammar questions. To join, see [IEW.com/forum](http://IEW.com/forum).

# Instructions

## Instructions

Welcome to *Fix It! Grammar*. This year you can enjoy learning grammar by seeing how it works in a real-life story.

### GET READY

To organize your work, you will need a two-pocket notebook with three-hole fasteners and a single-subject spiral notebook. If you have the spiral-bound *Fix It!* student book, then all you need is a single subject spiral notebook.

Use the center of the two-pocket notebook to collect the lesson and *Fix It!* pages as your teacher distributes them each week. Rewrite the passage in the front of the spiral notebook and use the back of the book to write down the vocabulary words and their definitions, working from the back forward.

Grammar cards are located in the back of the student book after page 72 and before the Grammar Glossary section. These may be cut out as they are needed and stored in a resealable plastic pouch or taped to a piece of card stock, as illustrated at right. The cards may be kept in the notebook pocket or tucked into the spiral-bound student book.

### LEARN IT

With your teacher, read through the “Learn It” section for the week. This will show you what you will be looking for that week and for weeks to come.

To help you remember and review what you learned, use the grammar card(s) for the week. Keep them handy each time you work on *Fix It!* so that the information is at your fingertips.

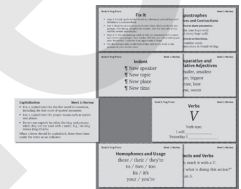
### FIX IT

Each day complete the following tasks.

- Every Day** Read the sentence. Look up the bolded word in a dictionary. Decide which definition best fits the meaning of the word in this sentence. In the vocabulary section of your notebook, write a brief definition (using key words) labeled with the appropriate week. Add to this list every day.
- Day 1** Read the instructions for the week with your teacher. Mark and fix the first passage with your teacher’s help. Discuss what you missed with your teacher, and then complete the rewrite after fixing.
- Days 2–4** Use your grammar cards to help you remember how to mark the passages as taught in the weekly instructions. Your teacher will help you with anything you miss. Remember, a mistake is an opportunity to learn.
- Rewrite** After marking, correcting, and discussing the passage with your teacher each day, copy the corrected passage into a separate notebook so that you end up with a handwritten copy of the complete story. Your teacher can show you an example of the rewrite in the teacher’s book.
- Be sure to double-space.
  - Do not copy the markings, just the story.
  - Be careful to indent where indicated and use capital letters properly.
  - Carefully copy the punctuation and use end marks.

Read this introductory page with your students.

Help your students set up their Fix It notebook as described in the Get Ready section.



Notice that the first day of each week is a teaching day. Read through the Learn It part with your students and then show them exactly what to do using the Day 1 passage.

On the remaining days your students can complete the fixes independently before you go over them to ensure understanding.

# Week 1

## Review

In the back of this book just before the Grammar Glossary is a set of grammar cards. Find the ones that say Week 1 and cut them out. Read over the cards to refresh your memory of **indents, capitalization, homophones and usage, apostrophes, comparative and superlative adjectives, and verbs**. Use them for reference if you need a quick review of any of the concepts. Here are some additional directions:

**Indent ¶.** For each sentence in the passage, decide if it needs to begin a new paragraph. If so, place a paragraph symbol in front of the sentence to remember to indent when you rewrite the passage.

**Capitalization.** You will not see any capital letters in your student book sentences. Show where capitals are needed by drawing three short lines directly underneath letters that should be capitalized. In your copy work, be sure to use capital letters where needed instead of those three lines.

**Homophones and Usage.** When you see a list of words underlined in the passage, simply draw a line through the incorrect choices. If you notice a word misused, simply cross off the incorrect word in the passage and write the appropriate one above it. In addition to the words listed on the grammar cards, other words may be misused or misspelled without any warning, so watch out for them.

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## LEARN IT

**Subjects and Verbs** If you completed the first two books of *Fix It! Grammar*, you will find that this book requires less marking. This week all you have to mark are subject-verbs and prepositional phrases.

The easiest way to identify subjects is to find the verbs first and mark them with a *V*. Use the verb card to help you identify the verbs. With each verb ask, “Who or what is doing this action?” That is the subject. Mark subjects with a capital *S*. Use the Subjects and Verbs grammar card to remember how to mark these.

**Prepositional Phrases** Mark prepositional phrases with an underline. Start the line under the preposition and end with the noun. Think: prep + noun (no verb). Refer to the list of prepositions on the Prepositional Phrases grammar card to check the first word.

**Commas with Prepositional Phrases** If the prepositional phrase starts a sentence and is five or more words, it needs a comma. If it is shorter than five words, the comma is optional, but let the pause test be your guide: if a pause is needed, add a comma. Prepositional phrases that appear later in the sentence do not take commas. Use the grammar card to remember the comma rules.

**Other Punctuation** This book will help you become an expert in punctuation, especially commas. The passages often contain unneeded punctuation marks such as commas and apostrophes, which you will have to omit or move. End marks and commas will often be missing or used incorrectly. Your teacher will help you find and correct the ones you missed.

Follow the process detailed on page 3 to complete this week’s fixes. Use the Fix It and Rewrite It grammar card to remember the steps.

The most important thing to remember as you work through this course is that a mistake is an opportunity to learn. You are not expected to find everything, but do try your best. Once you have fixed and marked the sentences as best as you can, your teacher will go through and show you anything you missed and discuss the reasons behind the grammar. Then you can copy the correct version into your notebook.

If desired, read the sections from the Grammar Glossary that are introduced in this week’s fixes. The Grammar Glossary includes both “need to know” concepts and extra information for those who wish to learn more.

## DAY 1

¶ in the recent past, in an obscure kingdom, tucked away among the alps, reigned a **decorous** king,  
 S V S V  
 ruling monarch in a line of monarchs that stretched back to the middle ages.

## Fixes

Before checking the fixes, discuss the Grammar Notations, which are explained in the notes after the fixes. When to use commas and other punctuation depends heavily on the structure of the sentence. Taking time now to understand how sentences are constructed will reap great rewards later.

**INDENT.** Have students put a ¶ in front of the sentence to remind them to indent when they begin their rewrite. This sentence is indented because of a new topic—the first!

- ✎ **Teacher's note.** In stories, indentation rules are somewhat flexible, so your student's choice to indent the remaining sentences may be different from what is recommended in this book. That is fine! As long as students can explain how their choice fulfills a rule for indentation, they are good to go. In the remaining notes, indentation will be discussed when it is needed or negotiable.

**CAPITALIZATION.**

- In, Alps (proper noun), Middle Ages (proper noun for a specific time period).
- Do not capitalize *king* or *monarch(s)*. Titles are common nouns when not coupled with someone's name, like King Morton.

**COMMAS AND OTHER PUNCTUATION.**

- **Long #2 prepositional openers** (five or more words) take commas. When several phrases start the sentence, save the comma for the end of them all just before the main clause. Check that students removed the first two commas.

Fix: **In the recent past in an obscure kingdom tucked away among the Alps,** reigned a decorous king.

## Grammar Notations

**PREPOSITIONAL PHRASES.** Check that students properly underlined all these phrases.

Guide students to see the pattern: **preposition + noun (no verb)**. These phrases begin with a preposition, end with a noun, and have no verbs. There may be other words between the preposition and its object (the noun), but never a verb.

- In the recent past: *In* (prep) + *the* (article) + *recent* (adjective) + *past* (noun). No verb.
- in an obscure kingdom: *in* (prep) + *an* (article), *obscure* (adjective) + *kingdom* (noun). No verb.
- among the Alps: *among* (prep) + *the* (article) + *Alps* (noun). No verb.
- in a line: *in* (prep) + *a* (article) + *line* (noun). No verb.
- of monarchs: *of* (prep) + *monarchs* (noun). No verb.
- to the Middle Ages: *to* (prep) + *the* (article) + *Middle Ages* (noun). No verb.

**SUBJECTS AND VERBS.** Check that students correctly identify the subject-verb in each clause. Clauses are listed below with the subject-verb in boldface. See ✎ 1.

- **reigned** a decorous **king**. If students are confused, explain that sometimes—especially after introductory prepositional phrases—the usual S-V order is reversed.
- **that stretched** back to the Middle Ages. See ✎ 2.

**decorous:** with proper dignity in conduct and manners

## ✎ 1. Teacher's note.

If your students marked *tucked* as a verb, just tell them it is not one here. It is actually a past participle starting an adjective phrase. Participles are not verbs except when there is a subject and helping verb right before them. See Grammar Glossary: Parts of Speech: Verbals.

## ✎ 2. Teacher's note.

This is an essential *that* clause, which describes the line of monarchs. *That* substitutes for *which* in essential *which* clauses, as here, and it functions as the subject of its own clause. Students will later be introduced to the concept of essential elements, but they will not need to master it in this book.



**DAY 2**

king morton esteemed values. he would have none of this drivel of dropping “sir” and “ma’am” when addressing ones elders, nor could he tolerate modern jargon, especially outdated jargon. “awesome” should refer to things that actually inspire; “cool” ought to two/too mean the temperature.

**Fixes**

**INDENT.** A new paragraph is arguable. Since King Morton was just introduced in the first sentence, turning to what he values can stay in the same paragraph or start a new one. Follow the basic principles, but allow students some flexibility on issues like new topics.

**ADVANCED. Words as words,** like *sir*, *ma’am*, *awesome*, and *cool*, should be put in quotation marks or italics (italics preferred in print). Students copying by hand will find quotation marks easier. Words are referred to as words (or names as names) if you can insert “the word(s)” in front. For example, dropping the words “sir” and “ma’am”; the word “cool” ought to mean the temperature. See **1**.

**HOMOPHONES AND USAGE.** to mean. See **2**.

**COMMAS AND OTHER PUNCTUATION.**

- **Apostrophes** for possession. Fixes: **one’s** elders; **things**. Do not use apostrophes for plural nouns (*things*) unless they are also possessive. See **3**.
- **ADVANCED. Semicolon.** The semicolon is correctly used to join two main clauses that express one idea. Semicolons are especially effective when the two MCs have similar sentence structure, like these.

**Grammar Notations**

**PREPOSITIONAL PHRASES.** Continue to guide students to see the pattern in each phrase: preposition + noun (no verb). These phrases begin with a preposition, end with a noun, and have no verb. Other words may come between the preposition and its object (the noun), but never a verb.

Do not have students underline infinitives (*to* + verb) like *to mean*. Although infinitives use a preposition, *to*, they do not follow the usual prepositional phrase pattern.

- of this drivel: *of* (prep) + *this* (adjective) + *drivel* (noun). No verb.
- of dropping “sir” and “ma’am”: *of* (prep) + *dropping “sir” and “ma’am”* (noun). No verb.

**Teacher’s note.** *dropping* is not a verb here. It is a verbal serving as a noun: *dropping “sir” and “ma’am”* is the thing that the king abhorred.

If students mark *to things*, let them! Technically, the words that go together are *refer to*, which make sense together, not *to things that actually inspire*. Therefore, *to* is an adverb with *refer* instead of a preposition starting its own phrase. The difference is not important, however, since it does not affect punctuation.

**SUBJECTS AND VERBS.** Check that students correctly identify the subject-verb in each clause. If students do not recognize the helping verbs, show them the Verb grammar card from the Week 1 cards and ask them if any of those helping verbs are in the passage.

**drivel:** nonsense; meaningless talk or thinking

**1. Teacher’s note.** Remember, advanced concepts are optional, included to help you answer questions as they arise, to prepare you for concepts students will eventually need to know, or to give added challenge to older and stronger students. You do not need to cover them now.

**2. Teacher’s note.** *To* is the preposition at the start of an infinitive: *to mean*.

**3. Teacher’s note.** You do not need to pre-teach every concept. Teach at the point of need.

- King Morton esteemed values.
  - He would have none of this recent drivel of dropping “sir” and “ma’am.” *Would* is a helping verb; *have* is an action verb here.
  - when addressing one’s elders. The subject and helping verb, *one was*, are implied.
  - could he tolerate modern jargon. This subject comes between the helping verb (*could*) and the verb.
  - “Awesome” should refer to things. *Should* is a helping verb.
  - that actually inspire.
  - “cool” ought to refer to the temperature.
- ✎ **Teacher’s note.** *to refer* is another infinitive, and infinitives never function as verbs.

**DAY 3**

¶ he became livid on the subject of modern gadgets—just so much folderol, in his opinion. downloading movies on iPhones would guarantee eye problems when children reached his distinguished age.

**Fixes**

**INDENT** ¶ because of a new topic, King Morton’s dislike of modern gadgets.

**CAPITALIZATION.** He, Downloading.

**COMMAS AND OTHER PUNCTUATION.**

- **Em dash.** Show the em dash (—) between *gadgets* and *just*. Explain that em dashes are used to draw attention to something or to signal a break in thought. Ask: Which is its purpose here? Answer: Draws attention to what follows. See ✎.
- **ADVANCED. Transitional phrases** should be set off with commas. The original is correct: just so much folderol, in his opinion.

**folderol:** foolish talk or ideas; nonsense

✎ **Teacher’s note.** When typing, an em dash is created by using two hyphens or typing option-shift-hyphen. It is called an em dash because it is the length of the capital letter M.

**Grammar Notations**

**PREPOSITIONAL PHRASES.** Continue to guide students to see the pattern in each phrase: preposition + noun (no verb). These phrases begin with a preposition, end with a noun, and have no verb. Other words may come between the preposition and its object (the noun), but never a verb.

- on the subject: *on* (prep) + *the* (article) + *subject* (noun). No verb.
- of modern gadgets: *of* (prep) + *modern* (adjective) + *gadgets* (noun). No verb.
- in his opinion: *in* (prep) + *his* (possessive pronoun) + *opinion* (noun). No verb.
- on iPhones: *on* (prep) + *iPhones* (noun). No verb.

**SUBJECTS AND VERBS.** Check that students correctly identify the subject-verb in each clause.

- He became livid on the subject of modern gadgets. Also a #1 subject opener.
- **ADVANCED. Downloading** movies on iPhones would guarantee eye problems. Also a #1 subject opener because *downloading movies* is doing the action in the sentence—it is the thing that would guarantee eye problems. If you have taught the #4 -ing opener, mention that this sentence is an imposter #4 because *Downloading* is not a verb but the subject of the sentence. See ♡.
- when children reached his distinguished age.

♡ **Grammar lovers.** Sometimes -ing words function as nouns, as *downloading* does here. They are called *gerunds* then.



- that **cell phones were intended** for use outside the home. The *be* verb *were* is a helping verb here.
- the palace **accountant had** vehemently **complained** to him. Check that students mark the helping verb *had* as well as the action verb *complained*.
- that the **younger** of his two daughters **had accumulated** one thousand text messages on her cell phone in a single week. The helping verb is *had*. See ✎.

✎ **Teacher's note.**

If students mark *daughters* as the subject, explain that *daughters* is the object of the preposition *of*. A noun cannot have two different functions (subject; object of preposition) at the same time. It is the younger who had accumulated.

## Style

If you have been doing IEW writing, have students take a few moments to identify the strongest of the three vocabulary dress-ups from this week's sentences. Dress-ups should create a strong image or feeling, so encourage your students to choose the strongest verb, adjective, or -ly word, not just any. Discuss their answers. Suggestions:

- **Strong verbs.** tucked away, reigned, esteemed, tolerate, accumulated.
- **Quality adjectives.** obscure, decorous, livid, distinguished.
- **-ly adverbs.** vehemently.

## STUDENT REWRITE

To ensure that the editing sticks, have your student rewrite the passage in a separate section of the notebook. Below is what that rewrite should look like.

In the recent past in an obscure kingdom tucked away among the Alps, reigned a decorous king, ruling monarch in a line of monarchs that stretched back to the Middle Ages. King Morton esteemed values. He would have none of this drivel of dropping “sir” and “ma’am” when addressing one’s elders, nor could he tolerate modern jargon, especially outdated jargon. “Awesome” should refer to things that actually inspire; “cool” ought to mean the temperature.

He became livid on the subject of modern gadgets—just so much folderol, in his opinion. Downloading movies on iPhones would guarantee eye problems when children reached his distinguished age. Moreover, didn’t they realize that cell phones were intended for use outside the home? Only yesterday the palace accountant had vehemently complained to him that the younger of his two daughters had accumulated one thousand text messages on her cell phone in a single week!

# Week 8

## Commas with NDAs, Hyphens

### LEARN IT


**Commas with NDAs** Commas are needed to set off nouns of direct address (NDAs). NDAs are usually names where someone is directly addressed by name or title. They can show up anywhere in the sentence (beginning, middle, end).  
Examples:

- Dorinda, please be more careful when you traipse through the hall.
- If you would permit me, madam, I should be honored to rescue your plaything.
- How is it you can talk, Mr. Frog?

Use the grammar card if needed to help you with NDAs.

**Hyphens** Hyphens are often used in compound words and many numbers. Be sure to include them as needed. Here are the rules:

- Use hyphens in some compound nouns, such as lady-in-waiting. Consult a dictionary to check whether the compound noun should be written as one word (marksman), two words (apple tree), or a hyphenated word.
- Use hyphens with compound adjectives in front of a noun but usually not after a noun: jewel-encrusted crown, nineteenth-century author, well-attired people. Her crown was jewel encrusted. He lived in the nineteenth century. The people were well attired.
- Use hyphens with compound numbers from twenty-one to ninety-nine and with spelled out fractions like one-fourth.
- Use hyphens in phone numbers: 555-1212.

 **Teacher's note.** Students should continue to underline subjects and verbs of all clauses and label prepositional phrases, main clauses, dependent clauses, and sentence openers.

DAY 1

#5 AC S V V MC S V V  
 ¶ “(if you would permit me), madam, [i should be honored to ~~two/too~~ rescue your plaything],”  
 MC S V ¶ #1 MC , S V AC S V  
 [a **throaty** voice offered]. ~~and~~ [dorindas tears dried instantly], (as she looked around for the person  
 belonging to two/too the voice).

Fixes

**INDENT** both ¶s: 1) new speaker; 2) new topic, pulling out of the frog’s speech.

**CAPITALIZATION.** If, I, Dorinda’s. See ✎.

**HOMOPHONES.** to rescue; belonging to the voice.

**COORDINATING CONJUNCTIONS.** Avoid starting sentences with cc’s. Not “And Dorinda’s tears dried,” which sounds awkward. Fix: **Dorinda’s** tears dried.

✎ **Teacher’s note.** cc’s connect together two or more items. When they start a sentence, the effect can be abrupt since they are not connecting anything. Avoid this practice, especially in academic writing. The exception is in casual dialogue, which often begins with cc’s like *and* or *but*.

**COMMAS AND OTHER PUNCTUATION.**

- **#5 clausal openers** and **NDAs** take commas. Ask students how they punctuated *madam* and why. Answer: commas on both sides of *madam* because it is a noun of direct address. The comma after it is also needed to end the #5 clausal opener. Fix: **If you would permit me, madam,** I should be honored.
- **Quotations.** Fix: “I should be honored to rescue your plaything,” a throaty voice offered. Rules: 1) Use commas when a speaking verb (*offered*) sets up a quote. 2) Place periods and commas inside closing quotation marks.
- **Apostrophes** for possession. Fix: **Dorinda’s** tears.
- **Mid-sentence adverb clauses.** Ask: Did you keep the comma before *as*, and why? Answer: No comma with mid-sentence adverb clauses (MC AC). Fix: Dorinda’s tears dried instantly **as she looked around.**

Grammar Notations

**PREPOSITIONAL PHRASES.** for the person; to the voice.

✎ **Teacher’s note.** *Around* is an adverb here. It is not followed by a noun, so it does not start a prepositional phrase. You can also tell because *around for the person* does not make sense. The words in prepositional phrases should make sense as a phrase by themselves.

**CLAUSES, PHRASES, AND OPENERS.**

- #5 clausal opener and AC: **If you would permit me.**
- MC: **I should be** honored to rescue your plaything. See ♡ 1.
- MC: a throaty **voice offered.** Students may not recognize that *voice* is the subject. Remind them that articles (*a*) always introduce a noun. Ask what noun comes after *a* that is doing the offering. *Voice* is the only possibility since *throaty* cannot offer!
- #1 subject opener and MC: Dorinda’s **tears dried** instantly.
- AC (adverb clause): as **she looked** around for the person belonging to the voice. See ♡ 2.

**throaty:** husky; hoarse; guttural

✎ **Teacher’s note.** *Sir* and *ma’am* (madam) are the only titles not capitalized when used as NDAs without a name. If students capitalize them, it is fine!

♡ 1. **Grammar lovers.** Grammarians will debate whether to treat *honored* as a predicate adjective or part of the verb, but it is too advanced to teach and not important for punctuation or grammar. *Honored* is treated as a predicate adjective here because it means the honored frog more than the fact that someone is actively honoring him.

♡ 2. **Grammar lovers.** *Belonging* is not a verb but a participle. It functions as an adjective describing *person*. This is a rare case where the participial phrase is essential and does not take a comma because it restricts the person to the one belonging to the voice. This is also an invisible *who*: the person who was belonging to the voice.

**DAY 2**

¶ a little flustered (when she ~~cited~~/~~sighted~~/~~sited~~ no one), [dorinda inquired], “[pray tell]: [who has **tendered** such a thoughtful offer], <sup>?”</sup>groomed in courtly speech, [she could talk like a princess], (when convenient).

**Fixes**

**INDENT** ¶ because of a new speaker. The second sentence can stay in the same paragraph because it directly relates back to the words Dorinda just spoke.

**CAPITALIZATION.** A, Dorinda, Pray (capitalize the first word of a quoted sentence), Groomed.

Lowercase: **princess**. It is not specifying a particular princess so is a common noun, not a proper noun.

**HOMOPHONES AND USAGE.** *Cited* means quoted a passage; *sited* means located; *sighted* means caught sight of. Fix: When she **sighted** no one.

**COMMAS AND OTHER PUNCTUATION.** As needed, review the Grammar Notations before addressing punctuation. Remember, the points marked *advanced* are for your information and can be discussed if your students ask or if you wish to cover that point of grammar for an older or stronger student.

- **ADVANCED. Invisible #4 -ing openers** take commas—twice! The original is correct: 1) A little flustered when she sighted no one, Dorinda inquired. 2) Groomed in courtly speech, Dorinda could talk.
  - ✎ **Teacher’s note.** *Being* is implied before both openers. The first one also has an adverb clause in the opener, so save the comma for the end of both openers (after *no one*).
- **Quotation.** Fix: Dorinda inquired, “Pray tell: who has tendered such a thoughtful offer?” Rules: 1) Comma because of speaking verb (*inquired*) + comma + direct quote. 2) Quotations around direct quotes. 3) Question mark before close quotes since she is asking a question.
- **ADVANCED. Colons** follow main clauses and set up an example, list, or explanation. The colon after *Pray tell* is correct. It is a handy punctuation mark that effectively means “See what follows.”
- **Mid-sentence adverb clauses.** Ask: Should there be a comma before the second *when* clause? Answer: No comma before adverb clause dress-ups. Rule: MC AC. Fix: she could talk like a princess **when convenient**.
  - ✎ **Teacher’s note.** If students ask why this clause has no S-V pair, explain that it is implied: *when it was convenient*.

**tendered:** offered formally

*Pray* is an interjection here, not a verb, an archaic (no longer used) word meaning *please* or *I beg you*. *Pray tell* is an idiom meaning *Please tell me*.

## Grammar Notations

**PREPOSITIONAL PHRASES.** in courtly speech, like a princess. As needed, guide students to see the pattern in each prepositional phrase: preposition + noun (no verb).

### CLAUSES, PHRASES, AND OPENERS.

- **ADVANCED. Invisible #4 participial opener:** A little flustered.
  - ✎ **Teacher's note.** This is an invisible #4, with *being* implied: *Being a little flustered*. Do not expect students to catch this on their own; mention it only if they are ready. They do not need to label Invisible #4s yet.
- AC (adverb clause): when **she sighted** no one. See ♡ 1.
- MC: **Dorinda inquired**.
- MC: Pray **tell**. Ask: What is the subject of *tell*? Answer: An implied *you*.
  - ✎ **Teacher's note.** This is in the imperative mood, used for requests or commands where *you* is understood.
- MC: **who has tendered** such a thoughtful offer? Dorinda is asking a question, so this is a question instead of a *who-which* adjective clause.
- **ADVANCED. Invisible #4 participial opener with *being* implied:** Groomed in courtly speech.
- MC: **she could talk** like a princess.
- AC (adverb clause): when convenient. See ♡ 2.

♡ 1. **Grammar lovers.** This *when* clause is an adverb clause. Since it does not follow a noun, it cannot be an adjective clause.

♡ 2. **Grammar lovers.** This second *when* clause is another adverb clause. It follows a noun but does not describe that noun (she is not a “when-convenient princess”), so it is an adverb and not an adjective clause.



**DAY 3**

#3 ly MC S V V  
 ¶ peculiarly, [a blinking, well-fed amphibian hopped toward her on the rim of the well, and croaked],  
 MC S V ¶ #2 MC S V loose V #2  
 “[it was I].” at this, [dorinda let loose a spine-tingling shriek and started to run], in a moment,  
 MC S V MC S V  
 however, [her inquisitiveness got the better of her], and [she turned back to the frog].

**Fixes**

**INDENT ¶s:** 1) new topic, the frog and his answer; 2) new topic pulling out of the frog’s speech and turning to Dorinda’s reaction.

**CAPITALIZATION.** Peculiarly, It (first word of quoted sentence), I, At, Dorinda, In.

**SPELLING.** Dorinda let **loose** (rhyming with *moose*), not *lose* (rhyming with *ooze*). *Let loose* is a verb phrase meaning to free from bonds or restraint.

**HYPHENS.** Use a hyphen to join words that function as a single adjective before a noun.  
 Fix: **well-fed** amphibian, **spine-tingling** shriek.

**COMMAS AND OTHER PUNCTUATION.**

- **#3 -ly adverb openers.** Ask: Do you want a pause after *Peculiarly*? Answer: Yes, so add a comma.

**ADVANCED.** This -ly adverb modifies the whole idea, not the verb alone (which would mean he hopped in a peculiar way). Modifying the whole sentence, *peculiarly* means it was peculiar that this frog hopped toward her and spoke.

- **Adjectives before a noun.** Ask: Do we need a comma between *blinking* and *well-fed*? To determine, apply the two tests. Do *well-fed, blinking amphibian* and *blinking and well-fed amphibian* work? Yes, so these are coordinate adjectives and need a comma.

✍ **Teacher’s note.** Check that students do not add a comma between the last adjective and noun.

- **Items in a series.** Have students identify what specific words the three *and*’s join (the same parts of speech, phrases, or clauses).

Guide them to use the rules for punctuating with cc’s to determine whether or not commas are needed before each one. The words they join are bolded below and an explanation for the punctuation follows.

Fix: **hopped** toward her on the rim of the well *and* **croaked**: no comma for a compound verb (two verbs with the same subject). Pattern: MC cc 2nd verb.

The original is correct: Dorinda **let loose** a spine-tingling shriek *and* **started** to run: no comma for a compound verb: MC cc 2nd verb.

Fix: **her inquisitiveness got the better of her**, *and* **she turned back**: comma because the cc joins two main clauses. A comma or a cc by itself is not strong enough to hold main clauses together. Rule: MC, cc MC.

- **Quotation.** ... and **croaked**, “It was I.” Rules: 1) Quotation marks enclose his words. 2) Add a comma after the speaking verb *croaked* to set up the quotation. 3) Put the period inside the closing quotations. See ♡.
- **ADVANCED. Short #2 prepositional openers** (under five words) do not need commas unless we need a pause. The original is correct: **At this**, Dorinda let loose. We need a pause because we might misread this as an adjective otherwise (this something) and get confused.

**inquisitiveness:**  
a state of active curiosity

♡ **Grammar lovers.**  
In “It was I,” *I* is correct because it is a subject complement following a linking verb, which takes the subject pronoun *I*, not the object pronoun *me*. This is too advanced for this level.

- **Run-on sentence** (comma splice MC, MC). Ask: Where do we have two main clauses joined with only a comma? Answer: between *to run* and *in a moment*. Fix, with the MCs simplified and italicized for clarity: *Dorinda let loose a shriek and started to run*. In a moment *her inquisitiveness got the better of her*.
- **Transitional words** take commas. Fix: In a moment, **however**, her inquisitiveness.

## Grammar Notations

**PREPOSITIONAL PHRASES.** toward her, on the rim, of the well, At this, In a moment, of her, to the frog.

✍ **Teacher's note.** In "turned back to the frog," *back* is an adverb modifying *turned*.

### CLAUSES, PHRASES, AND OPENERS.

- #3 -ly adverb opener: Peculiarly.
- MC: a blinking, well-fed **amphibian hopped** toward her on the rim of the well and **croaked**.
- MC: **It was I**.
- #2 prepositional phrase opener: At this.
- MC: **Dorinda let loose** a spine-tingling shriek and **started** to run.
- #2 prepositional phrase opener: In a moment.
- MC: her **inquisitiveness got** the better of her.
- MC: **she turned** back to the frog.

**DAY 4**

MC V S DC S V V #1 MC S V MC S V V  
 ¶ “[how is it] (you can talk), mr. frog?” “[~~it's~~ it's a dull story], but maybe [i'll tell it to you one day],  
 #2 MC V S V  
for the present, [would you like me to **salvage** your ball]?”

**Fixes**

**INDENT** ¶s because of new speakers.

**CAPITALIZATION AND ABBREVIATIONS.** How, Mr. Frog, It's, I'll, For. Check for a period after the abbreviation *Mr.*

**HOMOPHONES.** Use the contraction: **It's** (it is) a dull story.

**COMMAS AND OTHER PUNCTUATION.**

- **Quotations.** Fix: “How ... frog?” and “It's ... ball?” Rules: 1) Enclose speech in quotations. 2) End questions with question marks inside the closing quotations.
- **NDA's.** Ask: What is *Mr. Frog* and how is it used in the sentence? Answer: NDA (noun of direct address). What punctuation do NDAs need? Answer: comma. “How is it you can talk, **Mr. Frog**?”
- **MC, cc MC.** Does there need to be a comma before the cc *but*, and why? Yes, compound sentences take commas. Fix: *It's a dull story, but maybe I'll tell it to you.*
- **ADVANCED. Transitional #2 prepositional openers.** When short #2s function as transitions, they need a comma. Try reading the sentence with and without a pause to help advanced students hear the difference. The original is correct: **For the present**, would you like me to salvage your ball?
- **Run-on sentence** (comma splice MC, MC). Ask students to find the run-on. Remind them that dependent clauses and prepositional phrases can come between two clauses, but it is a run-on if there is nothing stronger than a comma somewhere between them. This is a comma splice after *one day*.

Fix, with MCs italicized: “maybe *I'll tell it to you one day*. For the present, *would you like me to salvage your ball*?”

**salvage:** to save from loss

**Grammar Notations**

**PREPOSITIONAL PHRASES.** to you; For the present.

**CLAUSES, PHRASES, AND OPENERS.**

- **ADVANCED.** #Q (question) and MC: How **is it**.
- **ADVANCED.** DC: **you can talk**. This is a dependent clause with the relative pronoun *that* implied.
- #1 subject opener and MC: **It's** a dull story. S-V: It is.
- MC: **I'll tell it to you one day**. S-V: I will tell.
- #2 prepositional phrase opener: For the present.
- MC: **would you like** me to salvage your ball? See ✎.

✎ **Teacher's note.**  
 If students mark *salvage* as a verb, just explain that infinitives (*to* + the verb) do not function as verbs.

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## Style

If desired, have students identify the strongest of the vocabulary dress-ups from this week. Discuss their answers. Suggestions:

- **Strong verbs.** permit, honored, inquired, tendered, salvage (verbal). Verbals are allowed at this level because the goal is recognizing strong vocabulary.
- **Quality adjectives.** throaty, flustered, convenient, spine-tingling.
- **-ly adverbs.** instantly.

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### STUDENT REWRITE

“If you would permit me, madam, I should be honored to rescue your plaything,” a throaty voice offered.

Dorinda’s tears dried instantly as she looked around for the person belonging to the voice.

A little flustered when she sighted no one, Dorinda inquired, “Pray tell, who has tendered such a thoughtful offer?” Groomed in courtly speech, she could talk like a princess when convenient.

Peculiarly, a blinking, well-fed amphibian hopped toward her on the rim of the well and croaked, “It was I.”

At this, Dorinda let loose a spine-tingling shriek and started to run. In a moment, however, her inquisitiveness got the better of her, and she turned back to the frog.

“How is it you can talk, Mr. Frog?”

“It’s a dull story, but maybe I’ll tell it to you one day. For the present, would you like me to salvage your ball?”

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# Week 28

## Review

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### LEARN IT

There are no new concepts this week. Test your grammar knowledge with these questions. Check your grammar cards if you cannot remember.


1. What are the four reasons for indenting a sentence?
2. What numbers should be written out?
3. Name the *be* verbs.

Do you remember what these vocabulary words mean? If not, look them up in your vocabulary list in the back of your notebook.

- poised
- ignobly
- futilely
- prominent
- snickered
- conspicuous
- repulsive
- requisition
- sanguine
- rummaged

### Teacher's answers

1. new speaker, new topic, new place, new time
2. ones that can be expressed in one or two words
3. *am, is, are, was, were, be, being, been*

 **Teacher's note.** Remember to keep the discussion light and fun—make it a game.

**DAY 1**

#T MC S V V MC S V MC S  
 ¶ “well, [that seems a flimsy excuse to bother his uncle],” [dorinda interrupted]. “[the poor man  
 V #Q MC V S V  
 just wanted a drink of water], . [why did robert trust his dog over his uncle]?”

**Fixes**

**INDENT** ¶ because of a new speaker.

**CAPITALIZATION.** Well, Dorinda, The, Why, Robert.

**COMMAS AND OTHER PUNCTUATION.**

- **Quotations.** “Well ... uncle,” Dorinda interrupted. “The ... uncle?”

Rules:

- ♦ Enclose speech in quotes and add a comma when a speaking verb (*interrupted*) sets up a quote.
- ♦ Keep the period after *interrupted* because Dorinda starts a new thought afterward. See ✎.
- ♦ Dorinda’s last statement is a question so takes a question mark inside the closing quotes.

- **Introductory transitions** take commas. Fix: **Well**, that seems a flimsy excuse.
- **Run-on sentence** (comma splice MC, MC). Ask students to find, explain, and correct the comma splice.

Answer: The comma after *water* should be a period because the two MCs express different ideas; the first is a statement and the second a question. Fix: “The poor man just wanted a drink of water. Why did Robert trust his dog over his uncle?”

**flimsy:** weak; inadequate; not convincing

**Teacher’s note.**  
 This is a comma splice, but you have to look just at the spoken words to tell. What she says needs more than just a comma between her main clauses.

**Grammar Notations**

**PREPOSITIONAL PHRASES.** of water; over his uncle.

**CLAUSES, PHRASES, AND OPENERS.**

- #T transitional opener: Well.
- MC: **that seems** a flimsy excuse to bother his uncle.

If students do not see that the pronoun *that* is the subject of this clause, ask them who or what is doing the action of *seems*. Remind them that pronouns can function as subjects, just as nouns can. It may also help to explain that *that* does not always start a dependent clause.

- MC: **Dorinda interrupted.**
- MC: The poor **man** just **wanted** a drink of water!
- #Q (question) and MC: Why **did Robert trust** his dog over his uncle?

**DAY 2**

#1 MC S S V MC S V  
 ¶ “[hounds, and other nonhuman creatures, sometimes have a tad of wisdom],” [Arthur commented].

#1 MC V #6 MC S V  
 “[listen to the rest of the story].” [Dorinda waited more patiently].

**Fixes**

**tad:** a small amount; a bit

**INDENT.** 1) new speaker; 2) new topic, Dorinda’s response.

**CAPITALIZATION.** Hounds, Arthur, Listen, Dorinda.

**COMMAS AND OTHER PUNCTUATION.**

- **Quotations.** Fix: “Hounds ... wisdom,” Arthur commented. “Listen ... story.”  
 Rules: 1) Enclose speech in quotes. 2) Interruption: Add a comma when a speaking verb (*commented*) sets up a quote. See Run-on sentence below for the reason for the period after the attribution. 3) Close his second sentence with a period inside the closing quotes.
- **Items in a series.** Ask: What does the cc *and* join? Answer: *hounds* and *other nonhuman creatures*, two nouns. Ask: What is the rule? Answer: a and b, no comma when a cc joins just two items. Fix: **Hounds and other nonhuman creatures** sometimes have a tad of wisdom.  
 ✎ **Teacher’s note.** Sometimes students put two commas around the second of two items in a series to emphasize it, but there is no reason to dramatize *and other nonhuman creatures*.
- **Run-on sentence.** Ask students to find, explain, and correct the fused sentence (MC MC). Tip: Have them look at what is inside the quotations.  
 Solution: Arthur makes two statements (two MCs), needing a period between them. Since *Arthur commented* goes with the first, put a period after *commented*. To help, show students his two statements without the interrupter: *Hounds and other nonhuman creatures sometimes have a tad of wisdom listen to the rest of the story*.  
 Fix: “*Hounds and other nonhuman creatures sometimes have a tad of wisdom,*” Arthur commented. “*Listen to the rest of the story.*”

**Grammar Notations**

**PREPOSITIONAL PHRASES.** of wisdom; to the rest; of the story.

**CLAUSES, PHRASES, AND OPENERS.**

- #1 subject opener and MC: **Hounds** and other nonhuman **creatures** sometimes **have** a tad of wisdom.
- MC: **Arthur commented.**
- #1 subject opener and MC: **Listen** to the rest of the story. This is in the imperative (request or command) mood with the subject, *you*, understood: *You* listen to the story.
- #6 vss and MC: **Dorinda waited** more patiently.

DAY 3

#4 [King Arthur collected MC S V  
 “cupping his hands again, more of the precious liquid]. ~~was collected in king arthur’s hands~~, again, #T  
 MC S V , DC S V V  
 [Robert jiggled his uncle’s hands], signaling (that they should check the source before drinking).

Fixes

**INDENT** because of a new topic, the continuation of the story.

**CAPITALIZATION.** Cupping, King Arthur, Again, Robert.

**COMMAS AND OTHER PUNCTUATION.**

- **Quotations.** Quotes at the beginning for new speech but not the end because Arthur is not finished: “Cupping ... drinking.
- **#4 -ing openers** take commas. Fix: **Cupping his hands again**, more of the precious liquid was collected in King Arthur’s hands.  
 Ask: Is the subject after the comma doing the -ing-ing? Answer: No, it is not the liquid that is cupping his hands but King Arthur! This is an illegal #4 opener (a dangling modifier). Guide students to change the subject after the comma to *King Arthur*.  
 Fix: Cupping his hands again, **King Arthur collected more of the precious liquid**. We can drop *in his hands* since the opener conveys that.
- **Transitional openers** take commas. Fix: **Again**, Robert jiggled his uncle’s hands.
- **Apostrophes.** Use apostrophes to show possession: his **uncle’s** hands.
- **Nonessential elements** (participial phrases) take commas. This -ing phrase adds information but does not alter the fact that he jiggled his uncle’s hands, so it is nonessential. Fix: Robert jiggled his uncle’s hands, **signaling that they should check the source before drinking**.
- **Run-on sentence** (comma splice MC, MC). Ask students to find and correct the comma splice. Answer: We need a period instead of a comma after *liquid* (revised version) because a comma is not strong enough to hold two MCs together. Fix: King Arthur collected more of the precious liquid. Again, Robert jiggled his uncle’s hands.

**jiggled:** moved with short, quick jerks

**Teacher’s note.** Show advanced students that -ing words do not always function as verbs. *Drinking* is the object of the preposition *before* so is functioning as a noun (called a gerund and not a participle).

Grammar Notations

**PREPOSITIONAL PHRASES.** of the precious liquid; before drinking. See ✎.

**CLAUSES, PHRASES, AND OPENERS.**

- #4 -ing participial phrase opener: Cupping his hands again.
- MC: **King Arthur collected** more of the precious liquid.
- #T transitional opener: Again.
- MC: **Robert jiggled** his uncle’s hands.
- **ADVANCED.** DC: that **they should check** the source before drinking. See ♡.

♡ **Grammar lovers.** This is a noun clause because it answers the question “What?” after *signaling*. Students do not need to mark *signaling*, but it may help to know that it starts a participial phrase with the *that* clause inside it.



**DAY 4**

#T MC S V #2 *third* MC S V  
 again, [the king ignored his nephew], **callously** pushing him away. “for a ~~3rd~~ time, [hrothgar came  
 to his rescue], jumping up against the king, and, spilling the water.”

**Fixes**

**callously:** unfeelingly; insensitively

**INDENT** second sentence because of a new topic, the third incident.

**CAPITALIZATION.** Again, For, Hrothgar. Lowercase: king (title not used with a name).

**NUMBERS.** Spell out ordinal numbers: for a **third** time.

**COMMAS AND OTHER PUNCTUATION.**

- **Quotations** are correct in the student version. In continued speech with a new topic, end the first paragraph with no quotes (shows the speaker is not finished) and start the new paragraph with quotes (shows that someone is still speaking).
- **Introductory transitions** take commas. Fix: **Again**, the king ignored.
- **Nonessential participial phrases** take commas. 1) the king ignored his nephew, **callously pushing him away**. 2) Hrothgar came to his rescue, **jumping up against the king and spilling the water**.
- **Short #2 prepositional openers** (under five words) take commas if a pause is needed. *For a third time* does not require a pause, so drop the comma. It is not incorrect but better without.
- **Items in a series.** Ask: What words is the cc *and* joining? Answer: two -ing words. Ask: Does *and* need a comma? Answer: No—never one after a cc, and none before cc’s that join just two items.

**Grammar Notations**

**PREPOSITIONAL PHRASES.** For a third time; to his rescue; against the king.

**CLAUSES, PHRASES, AND OPENERS.**

- #T transitional opener: Again.
- MC: the **king ignored** his nephew.
- -ing participial phrases (students do not label): **callously pushing him away**. Just identify this construction for your students.  
**ADVANCED.** Remember, -ing words are not verbs unless coupled with a subject and helping verb. Contrast “the *king was pushing* him away.”
- #2 prepositional phrase opener: For a third time.
- MC: **Hrothgar came** to his rescue.
- -ing participial phrases: **jumping up against the king and spilling the water**.  
**ADVANCED.** These participles function as adjectives describing the dog, just as *pushing* describes the king.

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## Style

If desired, have students identify the strongest of the vocabulary dress-ups from this week. Discuss their answers. Suggestions:

- **Strong verbs.** interrupted, jiggled, signaling (a verbal).
- **Quality adjectives.** flimsy, precious.
- **-ly adverbs.** patiently, callously.

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## STUDENT REWRITE

“Well, that seems a flimsy excuse to bother his uncle,” Dorinda interrupted. “The poor man just wanted a drink of water. Why did Robert trust his dog over his uncle?”

“Hounds and other nonhuman creatures sometimes have a tad of wisdom,” Arthur commented. “Listen to the rest of the story.”

Dorinda waited more patiently.

“Cupping his hands again, King Arthur collected more of the precious liquid. Again, Robert jiggled his uncle’s hands, signaling that they should check the source before drinking. Again, the king ignored his nephew, callously pushing him away.

“For a third time Hrothgar came to his rescue, jumping up against the king and spilling the water.”

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Scope and Sequence

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
1	Subjects and verbs Prepositional phrases	End marks Apostrophes Commas with prepositional phrases		Indents Capitalization Homophones Usage Comparative and superlative adjectives	decorous drivel folderol vehemently
2	Clauses Main clause (MC) Dependent clause (DC)	Commas with coordinating conjunctions (cc's), a.k.a. items in a series		FANBOYS (cc's— <i>for, and, nor, but, or, yet, so</i> ) who, which, that www.asia.b words	inarticulately obstinate courtiers prestigious
3		Commas with #2, #4, and #5 openers Commas with mid-sentence adverb clauses	#1 subject #2 prepositional #4 -ing #5 clausal #6 vss		mortification queasiness sever diplomatic
4	Run-on sentences (comma splices and fused sentences)	Commas with #3 openers Commas with adjectives before a noun	#3 -ly adverb	“Be” verbs	pompadour lamentably fastidiousness abject consternation
5		Transitional expressions Interjections	#T transitional		tractable gratify prodigality blemished
6		Commas with multiple openers	Multiple openers		minuscule fretted haven trepidation
7	Sentence fragments				twaddle meandered transpired copiously benefactor
8		Commas with NDAs Hyphens			throaty tendered inquisitiveness salvage
9				<i>Affect versus effect</i>	benevolent stipulation dexterity curtly
10	Different ways to fix run-ons				wheezed sumptuously forbearing hospitably

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
11			#Q opener		deficiencies rejoinder expediently piteously histrionics
12			Illegal #4 -ing openers (dangling modifiers)		audibly resplendent unstintingly surmised
13		No commas with <i>that</i> clauses	Alliteration (advanced)		pretentious desolate oblivious plummeting
14			Additional clausal starters		bestows sequestered conjectured unceremoniously
15			Invisible #2s		savory fare delectable peremptorily substantial
16				Imperative mood	inadvertently feigned convalescence recumbent
17			Transitional #2s	Review <i>be</i> verbs	infirmity propitious apropos nefariously
18		Essential and nonessential <i>who</i> , <i>which</i> , <i>that</i>			poised germane allay proximate fowler
19		Semicolons			aphorism ignobly futilely palsied
20		Review quotation marks			querulously brandishing prominent gallant
21				Personal pronouns and their antecedents	inherent bona fide snickered testily
22				Review questions: capitalization and adjectives	toady trump card conspicuous repulsive

Scope and Sequence

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
23				Review questions: run-ons	revulsion snubbed involuntarily pattered requisition forlorn
24				Rules for punctuating titles	humane regaled orderly (person) chastise
25				Review questions: sentence openers	sanguine empathy albeit rummaged mute
26			Invisible #4s		compensated erratically creditable undaunted
27		Commas with -ing participial phrases			potent foreboding noxious irately
28				Review questions: indents, numbers, <i>be</i> verbs	flimsy tad jiggled callously
29				Overusing cc's	insubordination discerning queried laborious
30				Review questions: comma rules	aghast cavalier contritely astutely
31				Review questions: www words and FANBOYS	commensurate coveted liege poignantly abhorrent
32				<i>then vs. than</i>	remorse sensible colossal fortuitously
33				Review questions: comma rules	fervent indebted epilogue déjà vu erstwhile

# Fix It! Grammar

Glossary

Pamela White

THIRD EDITION

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Currently teaching online for IEW, she has taught traditional classroom and homeschooled students for more than three decades.

*Fix It! Grammar* emerged from her frustration with traditional methods of teaching grammar. Her high school students would memorize the rules and apply them in artificially contrived sentences, but there was little transfer to their writing. Her first *Fix It!* story showed that editing sentences in an ongoing story teaches grammar in a way that sticks and trains students to become self editors.



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