

Fix It! Grammar

Chanticleer
TEACHER'S MANUAL BOOK 5

Pamela White

THIRD EDITION

Welcome to *Fix It!*

Welcome to the fifth book of *Fix It! Grammar: Chanticleer*.

Each day, as your students enjoy reading a sentence or two of this story from Chaucer's *Canterbury Tales*, they will learn to apply grammar rules to the writing. Over the course of the year, they will explore how sentences are structured, practice applying punctuation rules to that structure, and discover some of the finer points of great writing. For more about the story, see page 7.

Chanticleer assumes students have studied grammar and ideally been through earlier *Fix It! Grammar* books. While it reviews concepts covered in the earlier books, it does not slowly ease into them but asks students to look for all kinds of errors from the start. This no-holds-barred approach is challenging but worth the effort. Repeated exposure to the same concepts trains students to become adept self-editors.

This book provides thirty-three weeks of grammar instruction and practice. The process should take about fifteen minutes a day, four days a week. If you find that this book moves too quickly, it may be better to go back and work through *Robin Hood*, *Frog Prince*, or *Little Mermaid*.

This is not a traditional grammar program, so it may 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.

How *Fix It!* Is Different

The traditional method of teaching grammar is to present grammar rules and then have students apply them in a series of contrived exercises. Although students often do well on these 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 and in the context of writing. Instead of a page full of grammar exercises, students will tackle real-life sentences with limited instruction. They will learn to think about their writing and practice applying the grammar rules to written work.

With this daily editing practice, students will develop the habit of editing anything they write.

The Socratic Method: Modeling and Asking Questions

If you used the earlier *Fix It! Grammar* books, you will be familiar with the Socratic method of asking questions to lead students to figure out for themselves what they missed, as well as helping them understand the why's behind the fixes they got correct but did not fully understand. Mastery learning comes about through this repeated process of guiding students to explain the why's.

For this method to work, you as the teacher should approach this book as a series of modeling exercises and engage students in a discussion about the fixes.

At first, show your students how to label sentences and make corrections until they get the hang of it. After they finish each day's fixes, compare their notations and corrections

to those in this book. Especially with anything they missed, lead them to figure out for themselves the corrections and reasons behind them.

As the fifth *Fix It! Grammar* book, *Chanticleer* provides full explanations but does not always give pre-formulated questions and answers. Let the questions you ask your students come from what they already know and what they did in their fixes. Discussing the Grammar Notations before addressing punctuation is worth the time since correct punctuation relies heavily on sentence structure.

Handling Mistakes

As your students gain confidence, they will correct more and more without guidance. When this is not the case, treat mistakes as an opportunity to learn. If your students mismark a word or miss a correction, treat it lightly. Show them what they missed, revisit the grammar concepts involved—guiding them to figure it out for themselves by asking questions—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 for students to catch as much as they can. Knowing the reasons behind the fixes will make them much better editors in the long run. In turn, you will 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

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 also purchase a spiral-bound version of the student book at IEW.com/FIX-5-SB.

Student Notebook. If you printed a copy of the student book, each student will need a two-pocket notebook with three-hole fasteners to store the *Fix It!* student pages. The lessons and student pages can be added to the middle section while the pockets may be used to house the Grammar Glossary, which students will not usually need at this level, and the Grammar Cards. If you purchased the spiral-bound student book, then all you need is a place to store the grammar cards.

Grammar Cards. At the back of the student book is a collection of grammar cards, which provide students with easy access to grammar terms and rules after the concepts are introduced in *Fix It!* instructions.

Spiral Notebook. Each day your student will be invited to record the vocabulary word with its definition and rewrite the passage neatly. The story rewrite can be kept in the front of a single-subject spiral notebook while the vocabulary list can be kept in the back.

The Layout

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

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

Fixes. These notes provide explanations for the fixes. Ask your students questions so they can fix the errors as well as explain why.

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

Advanced. Concepts marked advanced allow you to use this level with advanced students, but do not feel you need to address them if your student is not ready for them.

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

Week 28

DAY 4

#5 AC ^{QUF} (Since ~~our~~ hero, Chanticleer, was your servant), ^O ~~oh~~ Venus, ^{MC} [why would you allow him to be **wantonly** murdered on your day]? ^{MC} howbeit, [this is not all].

Grammar Notations

Check notations as indicated in the passage: clauses and sentence openers.

Subject-Verb Pairs: hero was; would you allow; this is.

O Venus. Ask students how this functions. Answer: A noun of direct address (NDA). If your students think this is an appositive, show them how it would read as an appositive: Our hero was your servant, who was Venus—which means that Venus was the servant of Venus! Also see spelling and homophones below.

Why would you allow him to be wantonly murdered. Murdered is not a verb here but part of the infinitive: to be murdered.

Fixes

Spelling and homophones.

- Not the *be* verb are but the pronoun *our*: Since our hero.
- Not *oh*, an interjection used to express strong emotion, but *O*, a capitalized interjection used before a name in a noun of direct address. Fix: your servant, *O* Venus.

Punctuation.

- Appositives** take commas when nonessential. *Chanticleer* is nonessential because the story clearly has only one hero. His name is not needed to specify further which character is meant. Fix: Since our hero, *Chanticleer*, was your servant.
- #5 clausal openers** always take commas: AC, MC. Fix: Since our hero ... was your servant, ... See #.
- NDA's** take commas. Note that the comma before *O* serves two purposes: it closes the introductory adverb clause, and it sets off the NDA. Fix: Since our hero ... was your servant, *O* Venus, why ...
- Run-on sentence** (fused sentence MC MC). Correct by placing a question mark after day since the first MC is asking a question. Fix: why would you allow him to be wantonly murdered on your day? Howbeit, this is not all.
- Transitional words and expressions** take commas. Fix: *Howbeit*, this is not all.

Style

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

- Strong verbs.** pursued, eluded, heed, eschew
- Quality adjectives.** ironic, designated
- ly adverbs.** wantonly

Teacher's note. Students may mark this as a question opener instead, but since the sentence starts with an adverb clause and the question is the subsequent main clause, it makes more sense to label it a #5. Note that we do not label sentences with two patterns even when both are correct.

180 Institute for Excellence in Writing

Vocabulary words.

These and their definitions are printed in the sidebar.

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

These additions 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 level and can be just for a teacher's enjoyment and training.

Get Started

To get started have your students turn to page 3 of their student book, which is included on page 9 of this Teacher's Manual. Read through the instructions, and then turn to page 4 of the student book to begin the first lesson.

Learn It

Students will start each week by reading through the instructions in the student book. The first few weeks provide a rapid review of some of the material presented in the earlier books. If this review is too rapid, consider starting with an earlier book.

Near the back of the student book are grammar cards with tips and reminders about concepts students have learned. Have your student cut them out and reference them as needed.

Fix It

Students should fix and mark one passage a day.

When they are done, use the teacher's notes to assess your students' understanding. Let students do as much as they can on their own but help as needed.

Most importantly, use Socratic questioning to check their understanding of what they fixed and correct what they missed. This part of the lesson should not take more than fifteen minutes per day. If you cannot touch on everything in that period of time, that is fine because the concepts will occur in many other passages.

Rewrite

The rewrite is a 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.

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 Grammar Glossary at the back of both this book and the student book explains the grammar concepts in all the *Fix It!* books. If there is a term you do not understand in the fixes, you can usually find it in the Grammar Glossary. It is also useful to look up grammar terms online using your favorite search engine.

The scope and sequence for this book is on pages 213-216. 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.

The Institute for Excellence in Writing 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.

About Chanticleer

In “The Nun’s Priest’s Tale,” one of the stories of *The Canterbury Tales*, the medieval author Geoffrey Chaucer gives us a mock heroic using the conventions of elevated romance, highbrow tragedy, and epic story telling but brought down to the barnyard level. The story ridicules human behavior by depicting men as common animals. Its humor rests on Chaucer’s magnifying a trivial plot with the rhetoric of high tragedy. Chaucer speaks of his hero, Chanticleer, like some noble warrior, but he is only a rooster, and a vain one at that! He struts around the farmyard with his chest puffed out for all the lady hens to admire, and his discovery of a kernel of corn elicits as much admiration as would the noblest deed. If students think the rhetoric a little high blown for the situation, tell them it is—only deliberately so.

This abridged version of “The Nun’s Priest’s Tale,” renamed *Chanticleer* after its protagonist, is translated from the original by Pamela White and adapted to suit the vocabulary, grammar, and style needs of *Fix It! Grammar*.

If your students get excited about the story, you may enjoy showing them the language of the original and encourage them to read an unabridged translation. Chaucer’s Middle English is difficult to read because many words are archaic or spelled or used differently, but it is recognizably English, unlike Old English, the language of such works as *Beowulf*. Here are the first six lines and a literal translation:

A povre wydwe, somdeel stape in age,	A poor widow, somewhat steeped in age,
Was whilom dwellyng in a narwe cotage,	Was once dwelling in a narrow cottage,
Biside a grove, stondynge in a dale.	Beside a grove, standing in a dale.
This wydwe, of which I telle yow my tale,	This widow, of whom I tell you my tale,
Syn thilke day that she was last a wyf	Since that day that she was last a wife
In pacience ladde a ful symple lyf,	In patience led a full simple life,
For litel was hir catel and hir rente.	For little was her chattel and her rent.

Chaucer’s style is complex and strikingly descriptive. He digresses in the middle of sentences, often inverts the usual subject-verb pattern, and uses other complicated sentence structures. His rich poetry and humorous plot make an engaging story for students to sharpen their grammar and editing skills.

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.

LEARN IT

With your teacher, read through the instructions 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, find the grammar cards for the week. Keep them in an envelope and lay them all out on the table each time you work on *Fix It!* so that the information is at your fingertips. The *Grammar Glossary* located in the back of this student book is also a helpful reference.

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 | <p>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.</p> <ul style="list-style-type: none">▪ 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

LEARN IT

Grammar Cards This week you will review many of the grammar rules and notations that were taught in earlier books. Because the construction of a sentence affects grammar and punctuation, begin your editing by making the following grammar notations on the passage in your book. Your teacher can help you with any that are difficult.

In the back of this book just before the Grammar Glossary is a set of grammar cards. Find the seven cards labeled Week 1 and use the first four of them to remind you how to make these notations.

Prepositional Phrases Mark all prepositional phrases by underlining them. Test that each phrase is legal by asking if it follows this pattern: **preposition + noun (no verb)**. It will begin with a preposition, end with a noun, and have no verb in it. The back of the grammar card contains a list of common prepositions.

Subjects and Verbs Mark all subjects and verbs by printing an *S* above the subjects and a *V* above the verbs. Each S-V pair signals the presence of a clause.

Clauses Use the Clauses grammar card to review how to mark them.

Sentence Openers Number the sentence openers. See the Sentence Openers grammar card for review.

Fixes The next three grammar cards and instruction below will remind you how to correct some of the mistakes that are imbedded in the passages. Keep the cards handy for future reference.

Fix It Review the summary of your daily exercises on the front of the grammar card and the list of useful editing marks on the back.

Commas with Sentence Openers Many comma rules are determined by the sentence opener. Use this grammar card to review the comma rules related to specific openers.

Commas with Prepositional Phrases Mid-sentence prepositional phrases are not set off with commas. The Prepositional Phrases grammar card will remind you of this rule.

Numbers Read the Numbers grammar card, which summarizes the rules for writing numbers. Review them and reference the card as needed.


Compound Words Compound words can be spelled as


- **two words:** neck bone; every time; cabbage bed; dung cart; a cappella
- **one word with no hyphen:** bygone; overeating; henhouse; clockwork
- **one word hyphenated:** self-control; finger-pointing; long-suffering

Even more confusing, compounds can sometimes be spelled more than one way, but it changes their meaning. For example, *lookout* is a noun meaning the act of keeping watch, while *look out* is a verb phrase meaning to watch out for.

In the passages, be on the lookout for two words that seem to go together. If you are not sure of their spelling, check a dictionary. If the words do not appear in your dictionary, write them as two words. (There is no grammar card for this concept.)

Dress-Ups At the end of the week, find the strongest vocabulary dress-ups from the week's passages and discuss them with your teacher.

 **Teacher's note.** If you have not done the earlier *Fix It!* Grammar books, for the first few weeks you may wish to spread out each week's assignments over a two-week period since these early lessons review many concepts.

 **Teacher's note.** If your students are learning IEW methods for the first time, you may let them start marking sentence openers and searching for dress-ups as they learn them.

If they are not learning IEW methods, it is still useful to teach the openers because these are excellent tools to help students with sentence variety and many punctuation rules. See the Grammar Glossary under Stylistic Techniques for explanations of IEW style.

DAY 1

#2 *bygone* MC V
 ¶ At a ~~bye gone~~ *bygone* time, in a small cottage beside a grove, [resided an **impecunious**, but **long suffering** widow], somewhat advanced in age.

Chanticleer assumes students have studied grammar and ideally been through earlier *Fix It! Grammar* books. While it reviews concepts covered in the earlier books, it does not slowly ease into them but asks students to look for all kinds of errors from the start. This no-holds-barred approach is challenging but worth the effort. Repeated exposure to the same concepts trains students to become adept self-editors.

impecunious: poor; having little money

long-suffering: enduring trouble or provocation long and patiently

Grammar Notations

Understanding sentence structure underpins most punctuation choices, so check your students' Grammar Notations before working on the fixes. Once students become more proficient with these notations, discuss only as needed. After the first week, teacher's notes will just explain the harder concepts.

Today, check that students marked the prepositional phrases, subject-verb pairs, main and dependent clauses, and sentence openers as shown in the marked passage above. Guide your students to figure out for themselves the answers of those they missed.

Prepositional phrases. Have students show how the underlined phrases fit the pattern: **preposition + noun, no verb.** That is, the phrase begins with a preposition, ends with a noun, and has no verb in the middle. If students do not recognize certain prepositions like *beside*, have them check the prepositional phrase grammar card. To make the list less daunting, you could say, "There is one that starts with a *b* in today's passage." See **1**.

- *At* (prep) *a* (article) *bygone* (adjective) *time* (noun)—no verb in the phrase
- *in* (prep) *a* (article) *small* (adjective) *cottage* (noun)—no verb
- *beside* (prep) *a* (article) *grove* (noun)—no verb
- *in* (prep) *age* (noun)—no verb

Subject-verb pairs. Have students look for S-V pairs after marking prepositional phrases. To identify the subject, look for the verb first: *resided*. Then ask: Who or what is doing that action? Answer: *widow*. Explain to students that every S-V pair signals a clause. That is, they should mark a clause every time there is a subject-verb pair.

Clauses. Main clauses (a.k.a. independent clauses), which are marked in square brackets, start with a subject or an article and/or adjective(s) plus the subject. Dependent clauses (a.k.a. subordinate clauses), which are marked in parenthesis, usually begin with a *www* word (see clauses grammar card) or *who*, *which*, or *that*.

If a prepositional phrase, adverb, or infinitive comes before the main clause, do not include it with the MC. Put the open brackets before the article, adjective, or subject starting the MC itself.

It is not as critical that students correctly identify the ending of the clause so long as they include words that express the idea of the clause. If they choose to end a clause sooner or later than the book ends it but have successfully grouped words that go together, this usually will not matter.

1. Teacher's note. Have students explain these patterns until you are confident they have mastered this concept. The teacher's book will explain the patterns in notes the first week and after that will show the underlines in the passages through Week 8.

CONTINUED ON NEXT PAGE >

DAY 1 CONTINUED

#2 *bygone* MC V
 ¶ At a ~~bye-gone~~ *bygone* time, in a small cottage beside a grove, [resided an *impecunious*, but *long suffering*
 S widow], somewhat advanced in age.

Today's sentence has only one clause. It switches the usual subject-verb pattern, which is common after prepositional phrase openers, but it is still a main clause because there is no word starting it to make it dependent.

If students have trouble hearing that this clause can stand alone, flip it around: *An impecunious but long-suffering widow resided at that place.* The only words before the subject are modifiers (articles and adjectives plus the coordinating conjunction, or *cc*, linking the adjectives).

Sentence openers. Guide students to use the sentence openers grammar card to label these. If students are using the IEW method of writing and have not worked through any of the earlier *Fix It! Grammar* books, let them mark openers as they learn them, not all at once.

Fixes

Indent because of a new topic—the first!

Compound words.

- *Bygone* is one word with no *e* in the middle: a **bygone** time.
- *Long-suffering* is a single hyphenated word: **long-suffering** widow.
- *Somewhat* is one word: **somewhat** advanced in age.

Punctuation.

- **Long #2 prepositional phrase openers** take commas. Fix: **At a bygone time in a small cottage beside a grove**, resided ... a widow.

Notice that there are three prepositional phrases here: *at a bygone time*; *in a small cottage*; *beside a grove*. Treat them like one long prepositional phrase and save the comma for the end of them all.

- **Items in a series (cc's).** Ask: What does the coordinating conjunction *but* join, does it need a comma, and why? Answer: When a *cc* joins only two items in a series that are not MCs, do not use a comma. *But* joins two adjectives, not three or more and not two main clauses. See ✎ 2.

Fix: an **impecunious but long-suffering** widow. See ✎ 3.

- **Nonessential phrases** take commas. The original is correct: widow, **somewhat advanced in age**.

If we remove this phrase from the sentence, it does not change what came before—the widow still resided there—so the phrase is nonessential and set off with commas. In IEW's stylistic toolbox, this is an invisible *who-which* because *who was* is implied.

✎ **2. Teacher's note.**
 Items in a series are two or more of the same part of speech or grammatical element joined by a coordinating conjunction.

✎ **3. Teacher's note.**
 This is a great example of dual adjectives, one of IEW's advanced stylistic techniques.

DAY 2

#2 DC S V MCS V V self two
Since that very day, (she was last a wife), [she had economically, provided for her, and her 2 daughters
out of the small property, and limited **annuity** left to her], having no **emolument** of her own.

Grammar Notations

As indicated in the passage, check that students marked the prepositional phrases, S-V pairs, main and dependent clauses, and sentence openers. Guide them to figure out the answers of those they missed.

Prepositional phrases. Ask students to show how the underlined phrases fit the pattern: **preposition + noun or pronoun, no verb**. The noun or pronoun functions as the object of the preposition.

- *Since* (prep) *that* (adjective) *very* (adjective when meaning precise) *day* (noun)—no verb.
 If students think this is a clause because *since* is one of the *www* words, remind them that there is no verb. All clauses must have a subject-verb pair. Phrases never do. This also explains why the sentence is a #2 prepositional phrase opener, not a #5 clausal opener.
- *of* (prep) *the* (article) *small* (adjective) *property* (noun) *and* (cc) *limited* (adjective) *annuity* (noun).
 This phrase has two objects of the preposition but no verb. It is fine if students underline *out of* or just *of* as the start of this phrase. *Out* is an adverb here; *out of* means *from*.
- *to* (prep) *her* (pronoun)—no verb.
- *of* (prep) *her* (possessive pronoun) *own* (pronoun)—no verb.

S-V and clause discussion.

- In the first clause, if students do not mark the verb *was*, show them the list of *be* verbs on the back of the subject-verb grammar card and ask them to find one in this passage.
 Then ask: Who was? Answer: *she* was. *Last* is a predicate adjective, not part of the verb.
- *She was last a wife* is a dependent clause because *that* is implied: Since that very day *that* she was last a wife.
- Check that students labeled both the helping and action verb: *she had provided*.
- Students may end the MC after *daughters* or as indicated in the passage.
- *Left* and *having* are verbals, words formed from verbs that do not function as verbs here. To be a true verb, a verbal needs a subject and helping verb right before it in the sentence, which neither of these has. Therefore, *left to her* and *having no emolument of her own* are phrases. Students do not need to label these.

Sentence openers encourage excellent sentence variety and provide an easy way to practice many comma rules. Let students who are using IEW writing for the first time mark openers as they learn them. If your student is not using IEW writing and is new to *Fix It! Grammar*, use the Grammar Glossary to help you teach the openers.

annuity: fixed income paid at specific intervals

emolument: income earned from employment

Find the verb and then ask: Who or what is doing that action?

Every S-V pair signals a clause.

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DAY 2 CONTINUED

#2 DC S V V MCS V V *self* *two*
Since that very day, (she was last a wife), [she had economically, provided for her, and her ~~2~~ daughters
out of the small property, and limited **annuity** left to her], having no **emolument** of her own.

Fixes

Indent. With each sentence, remind students to think about whether or not a new paragraph is needed. Have them review the principles for indenting in the Grammar Glossary under Additional Rules and Concepts. The Day 2 passage continues the same topic so does not start a new paragraph.

Pronouns. Ask: What does *she had provided for her* mean? Answer: It means she provided for someone else, which is not what the passage is saying. Use reflexive pronouns when referring back to the same person in the same sentence. Fix: **she** had provided for **herself**.

Numbers. Spell out numbers that can be written in one or two words: her **two** daughters.

Punctuation. Guide students to figure out the answers of those they missed for themselves.

- **Long #2 prepositional phrase openers** take commas, but save the comma for the end of all the openers. Fix: **Since that very day she was last a wife**, she had ... provided. If students missed this, ask them how to punctuate #2 prepositional phrase openers. Answer: Comma if five or more words; use the pause test if shorter than five words.
- **Commas with adverbs.** Do not separate an adverb from the verb it modifies with a comma. Fix: she had **economically provided** for herself. If students missed this, ask them if they know what part of speech *economically* is (adverb). Then ask if a comma should go between an adverb and the word it modifies (no).
- **Items in a series (cc's).** Ask: What do both *and's* join? Does either one need a comma, and why? Answer: No comma before a cc when it joins just two items in a series—here, two nouns each time. Fixes: for **herself and** her two **daughters**; out of the small **property and** limited **annuity**.
- **Nonessential phrases** take commas. Participial phrases (-ing) are usually nonessential. The original is correct: left to her, **having no emolument of her own**.

DAY 3

#4 MC S V #1 MC
 ¶ Leading an unpretentious life, [she managed only the ~~most~~ scantiest of meals in her sooty hall]. [No
 S V MC V S V
 pungent sauce ~~never~~ spiced her meat], [nor did any dainty morsel pass down her throat].

Grammar Notations

Check that students marked prepositional phrases, S-V pairs, main and dependent clauses, and sentence openers as indicated in the passage. Guide them to figure out the answers of those they missed.

Prepositional phrases: preposition + noun or pronoun, no verb.

- *of* (prep) *meals* (noun)—no verb.
- *in* (prep) *her* (possessive pronoun) *sooty* (adjective) *hall* (noun)—no verb.
- *down* (prep) *her* (possessive pronoun) *throat* (noun)—no verb.

S-V and clause discussion.

- The first MC could instead end after *meals*. A clause usually includes prepositional phrases in the middle or end but not those that come before it. However, it is not critical that students include all of these, only ones that would leave us hanging if omitted. For example, *she managed only the scantiest* does not make sense, but *she managed only the scantiest of meals* does make sense.
- *No pungent sauce ever spiced her meat* is a main clause and hence a #1 subject opener because the only words before the subject modify it. Marking subject-verb pairs helps show students that #1 openers basically start with a main clause.
- *Nor* is a coordinating conjunction. When you attach a cc to a main clause, it is still a main clause.
- Check that students marked the helping verb *did* along with the action verb *pass*. It may be easier for them to hear that this is a main clause if you revise the sentence: *No dainty morsel did pass down her throat*.

pungent: sharply affecting the taste buds

Find the verb and then ask: Who or what is doing that action?

Every S-V pair signals a clause.

Fixes

Indent for a new topic, the widow's table fare.

Adjectives. To form the superlative, use the suffix *-est* with one- and some two-syllable adjectives. Do not use *most* plus the *-est* suffix. Fix: the **scantiest** of meals.

Double negatives. Do not use double negatives (*no ... never*). Fix: **No** pungent sauce **ever** spiced her meat. Alternative fix: Pungent sauce **never** spiced her meat.

Punctuation.

- **#4 -ing openers** take commas. Fix: **Leading an unpretentious life**, she managed. Always check if #4s are legal by asking if the subject after the comma is also the -inger (the one doing the -ing action). This one is legal because *she* (the widow) is the one *leading* an unpretentious life.
- **Items in a series (cc's).** Use a comma before a cc that joins two main clauses. Pattern: MC, cc MC. Fix, with MCs italicized: *No pungent sauce ever spiced her meat*, **nor** did any dainty morsel pass down her throat.

DAY 4

#3 AC *as* S V V MC S V #5 AC S V V
 Certainly, (*like* her cottage may intimate), [her diet was meager]. (Since she was never sickened
 from overeating), [the widow's medicine boiled down to abstinence, ample exercise, and her heart
 was at ease].

Grammar Notations

Be sure students marked the prepositional phrases, S-V pairs, clauses, and sentence openers as indicated in the passage. Guide them to figure out the answers of those they missed.

Prepositional phrases: preposition + noun or pronoun, no verb.

- *from* (prep) *overeating* (noun)—no verb. *Overeating* can be a verb, but only if a subject and helping verb come with it.

Teacher's note. Although -ing words are formed from verbs, they usually act as nouns, as here, or adjectives. Words formed from verbs are known as verbals.

- *to* (prep) *abstinence* (noun), *ample* (adjective) *exercise* (noun), and (cc) *heart's* (possessive) *ease* (noun).

This phrase has three objects of the preposition but no verb.

S-V and clause discussion. Identifying the subject-verb pairs of clauses helps reinforce the idea that clauses have subjects and verbs, while phrases do not.

- **As; since.** Both *since* and *as* can be a preposition or a subordinating conjunction (www word). On Day 2, *since* was a preposition. Now, *since* and *as* are conjunctions. Ask students to explain how we know. Answer: They are followed by a subject-verb: *as her cottage may intimate*; *since she was never sickened*.
- **S-V.** If students mark *widow's* as the subject, joke with them: So the widow is nothing more than abstinence, exercise, and heart's ease? Of course not! Direct them back to the question: Who or what is doing the action, the boiling down? Answer: Not *widow* but *medicine*.

intimate: imply or suggest

As a verb, *to intimate* ends with the sound *mate*. As an adjective meaning deeply personal, it ends with *mit*. Both place the stress on the first syllable.

abstinence: denial of any indulgence with food or drink; self-restraint

Find the verb and then ask: Who or what is doing that action?

Every S-V pair signals a clause.

Fixes

Usage with *like* or *as*. Use the conjunction *as* or *as if* before a clause; use the preposition *like* before just a noun. Ask: Is this making a comparison (like her cottage) or setting up a clause? Answer: It starts a clause so needs the conjunction. If needed, remind students that prepositional phrases never have a verb.

Fix: *as her cottage may intimate*.

Punctuation.

- **#3 -ly adverb openers** take commas when they modify the sentence but follow the pause test when they modify just the verb. The sentence is not saying "her diet certainly was." *Certainly* means *it was certain that*, so it modifies the whole idea and needs a comma. Fix: **Certainly**, ... her diet was meager.
- **#5 clausal openers** take commas (twice). Ask students to identify the adverb clauses that come before MCs and explain what punctuation they need. Pattern: AC, MC. See **1**.

1. Teacher's note. When there are multiple openers before the MC, usually save the comma for the end of all of them. With an -ly adverb + adverb clause combination, however, two commas work better since the -ly adverb does not modify the adverb clause but the main clause after it.

- ♦ Certainly, **as her cottage may intimate**, her diet was meager. Since this AC comes before the MC, it is punctuated like a #5 opener, but since it does not start the sentence, IEW students would count it as a dress-up.
- ♦ **Since she was never sickened from overeating**, the widow's medicine boiled down to abstinence.

▪ **Apostrophes** show possession. Fix: the **widow's** medicine.

▪ **Colons** introduce a list or explanation but only when they follow an MC. *The widow's medicine boiled down to* is not a main clause so should have no punctuation after it. Pattern: MC: list, explanation, or example.

Fix: **the widow's medicine boiled down to** abstinence, ample exercise

▪ **Items in a series (cc's)**. Three or more items in a series take commas. Pattern: a, b, and c. Fix: the widow's medicine boiled down to abstinence, ample exercise, **and**

▪ **Faulty parallelism**. Items in a series (joined by a cc) must have the same part of speech or same grammatical construction, such as prepositional phrases or dependent clauses. Here, the items are not parallel: the widow's medicine boiled down to abstinence (noun), ample exercise (noun), and her heart was at ease (clause).

See **2**.

Fix by making the last item another noun or noun phrase: the widow's medicine boiled down to abstinence, ample exercise, and **heart's ease**.

2. Teacher's note.

Parallelism will be reviewed in the student book on Week 6. Students who used earlier *Fix It! Grammar* books should already be familiar with parallelism, but if they are not, just explain the concept as indicated here and move on. Concepts appear repeatedly, so students are not expected to master them all at once.

Style

For an explanation of IEW's dress-ups and sentence openers, see the Grammar Glossary under Stylistic Techniques.

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

- **Strong verbs**. resided, spiced, intimate.
- **Quality adjectives**. impecunious; long-suffering; unpretentious; scantiest (the superlative of the adjective *scanty*); sooty; pungent; dainty; meager; ample.
- **-ly adverbs**. economically.

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.

At a bygone time in a small cottage beside a grove, resided an impecunious but long-suffering widow, somewhat advanced in age. Since that very day she was last a wife, she had economically provided for herself and her two daughters out of the small property and limited annuity left to her, having no emolument of her own.

Leading an unpretentious life, she managed only the scantiest of meals in her sooty hall. No pungent sauce ever spiced her meat, nor did any dainty morsel pass down her throat. Certainly, as her cottage may intimate, her diet was meager. Since she was never sickened from overeating, the widow's medicine boiled down to abstinence, ample exercise, and heart's ease.

Week 8

LEARN IT

Semicolons

Use semicolons instead of periods to join main clauses when the MCs are so closely linked that they belong together in one sentence: MC; MC. A sentence is an expression of one idea, so if the two MCs are separate ideas, they belong in two separate sentences.

A semicolon is one valid way to fix a run-on, but it cannot join any two MCs, only those that express one idea. Importantly, semicolons must join main clauses, not a main clause to a dependent clause or phrase. Semicolons work especially well when joining MCs that are parallel in structure:

- For breakfast the widow served milk and brown bread; for supper she enjoyed an egg in her milk.
- Because of his nightmare, Chanticleer trembled and quaked; because he fretted, Pertelote prescribed medicinal herbs.

Using semicolons well is an advanced skill, but watch for situations where they might work or where they are used incorrectly.

Commas with Adverb Clauses

Use the comma rules on the back of the Preposition or www Word? grammar card to review punctuation with adverb clauses: AC, MC and MC AC.

Also, www.asia.b words are not the only ones that can begin adverb clauses. See the front of the Clauses grammar card for a list of additional subordinating conjunctions.

Pronoun Usage

As reviewed last week, personal pronouns refer back to a person or thing recently mentioned (the antecedent) and substitute for that person or thing. They should not only agree in person and number, but they must also use the correct case, **objective** or **subjective**.

- Incorrect: Chanticleer and her sang a duet. Test: Drop the first noun and you can hear that it is incorrect. We would not say “Her sang.”
Correct: Chanticleer and she sang a duet.
- Incorrect: “He gave ten kernels of corn to the hens and I,” Pertelote cooed. He gave to me, so me is the correct pronoun.
Correct: “He gave ten kernels of corn to the hens and me,” Pertelote cooed.
- Incorrect: “Pertelote is more colorful than me.” Test: Complete the construction: *more colorful than me is?* No, *than I am*.
Correct: “Pertelote is more colorful than I.”

The back of the Pronouns grammar card provides a list of the pronouns in their various cases. Use this list as needed to ensure you are using the correct pronoun in the passages.

May versus Might

Grammatically, something that *may* happen is more likely than something that *might* happen.

- “You *may* enjoy the calming benefit of herbs” is much more likely to happen than “You *might* enjoy the calming benefit of herbs.”

May has the disadvantage of sounding like permission given.

- “We *may* get an extra serving of corn” could mean we are allowed to get one rather than we *might*.

Watch for *may* and *might* in upcoming passages and decide which is the better choice.

DAY 1

in its ascension

#2 MC V DC S V
Because of your **bilious** complexion, [be wary] (that the sun not catch you full of hot humors ~~in~~
AC S V DC S **may** V r
~~its ascension~~), (lest you develop a recurrent fever, or an **ague**), (that ~~might~~ cause you death).
#6 MC V
~~So~~, [forget this not].

Grammar Notations

Check notations: prepositional phrases, subject-verb, sentence openers, and clauses.

Because always starts an adverb clause except when followed by *of*. *Because of* is always a preposition. If students label this a #5, ask them to show you the subject-verb in the opener. There is no S-V pair, so this cannot be a clause and has to be a phrase.

Imperative mood: 1) *be wary*; 2) *Forget this not*. The subject, *you*, is understood.

That substitutes for which in essential *which* clauses: an ague *that may cause your death*.

Remind students that the subject of a *who-which* or *that* clause must be inside the clause. What may cause? *That* may cause, with *that* referring back to *ague*.

bilious: related to bile, which is secreted by the liver and related to the humors in medieval lore

Bilious has come to mean irritable or distasteful, but it is used in the medical sense here.

Encourage students to learn the more common definition.

ague: a fit of fever and shaking chills along with pain in the bones and joints

In Chaucer's day *ague* referred to any number of illnesses ranging from flu to malaria.

Teacher's note.

Since *so* is dropped, the comma after it is a moot issue, but it is worth teaching that cc's do not take commas after them, only before them (sometimes).

Fixes

Usage.

- *It's* and *its*. Use the possessive *its*. Fix: in **its** ascension, i.e., the ascension of the sun.
- *May* and *might*. Something that *may* happen is more likely than something that *might* happen. Since Pertelote is warning Chanticleer of the potential perils of not heeding her advice, she would use the stronger *may*. Fix: an ague that **may** cause your death.

Misplaced prepositional phrase. The hot humors are not in the sun's ascension, which refers to the sun's rising. Move the prepositional phrase *in its ascension* after *sun*. Fix: be wary that the **sun in its ascension** not catch you full of hot humors.

Pronouns. Use the possessive *your*, not the subject pronoun *you*. It does not make sense to say something causes a person (*cause you*), only a thing. Fix: cause **your** death.

CC's starting sentences. Avoid starting sentences with cc's since they do not connect to anything then. The easiest and most effective fix is to drop *so*, which leaves us with a strong vss. Fix: **Forget** this not. See ✎.

Punctuation.

- **Quotations.** No quotations because this continues Pertelote's speech.
- **Long #2 openers** take commas. Fix: **Because of your bilious complexion**, be wary.
- **Mid-sentence adverb clauses** do not take commas. Pattern: MC AC. *Lest*, though not often used today, means "so as to prevent any possibility that" and is a subordinating conjunction. Fix: not catch you full of hot humors **lest you develop a recurrent fever**.
- **Items in a series (cc's).** No comma when a cc joins only two nouns in a series. Fix: a recurrent **fever or an ague**.
- **That clauses** do not take commas. This is an essential adjective clause using *that* in place of *which*. It is essential because the *that* clause defines what kind of ague, one that may lead to death. Fix: an ague **that may cause your death**.

Week 27

LEARN IT

Quiz

There are no new concepts this week. Use this opportunity to test your knowledge of coordinating conjunctions (cc's).

1. What acronym is used to help you remember the list of cc's?
2. List the cc's.
3. What is the pattern for connecting two MCs with a cc?
4. When should a comma not be used with items in a series?
5. What two uses of cc's should be avoided?
6. When using cc's to list items, what is important to ensure about the things connected?

Vocabulary Review

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

- erudite
- presaged
- anecdote
- disparate
- histrionics

Answers

1. FANBOYS
2. for, and, nor, but, or, yet, so
3. MC, cc MC
4. Two items (a and b) and MC cc 2nd verb
5. Avoid beginning sentences with a cc. Avoid using cc's that do not connect logically.
6. They must be parallel: the same types of words, phrases, or clauses.

DAY 1

#2 MC *from* DC AC
 In revenge, [he refrained ~~in~~ crowing, on the morning] (the priest was to be ordained), ~~and~~ (since the
 MC priest failed to awaken, in time), [he missed his ordination, and regrettable^y lost his benefice].

Grammar Notations

Check notations as indicated in the passage: clauses and sentence openers.

Subject-Verb Pairs: he refrained; priest was; priest failed; he missed ... lost.

The priest was to be ordained is an invisible *that* clause modifying the noun (*morning*) before it.

Since the priest failed to awaken in time. The opener is not *since the priest*, which would look like a prepositional phrase, but *since the priest failed ...*, which has a subject-verb so has to be a clause. This is a #5 clausal opener, not a #2 prepositional phrase. See ✎.

benefice: a position granted to an ecclesiastic guaranteeing a fixed income. The Latin prefix *bene-* means well.

✎ **Teacher's note.** As a preposition, *since* takes an object expressing time or an event, such as *since that morning* or *since the meeting*. *Since the priest* does not make sense.

Fixes

Usage. Certain verbs require a specific adverb or preposition after them, but unfortunately there is no rule for this. Dictionaries are helpful resources since they will often indicate when a specific word is used after a verb.

Refrained requires *from* after it, not *in*. Fix: he refrained **from** crowing.

Adjectives versus adverbs. Use the adverb when the word modifies a verb; use an adjective when it modifies a noun. Since *regrettable* modifies the verb *lost*, it needs to be the adverb. Fix: he **regrettably** lost his benefice.

Punctuation.

- **Quotations.** No quotations because this continues Sir Russell's speech.
- **Short #2 prepositional openers** use the pause test. A pause works well here, so the comma is correct, but it works either way: **In revenge**, he refrained from crowing.
- **Mid-sentence prepositional phrases** do not take commas. Fix: crowing **on the morning** the priest was to be ordained; to awaken **in time**.
- **Sentence sense with MC, cc MC.** Ask if *and* is the best way to connect the two main clauses. Answer: It is logical because it joins successive events, but too many clauses in a sentence can leave some not standing out. The *since* adverb clause works well as a sentence starter, so drop *and* and begin a new sentence.

Fix, with MCs italicized: *he refrained from crowing* on the morning the priest was to be ordained. Since the priest failed to awaken in time, *he missed his ordination and regrettablely lost his benefice*.

If students want to end the first sentence after *crowing*, help them see that what follows explains why his not crowing mattered: it was on the morning the priest was supposed to be ordained. The MCs need to be divided after *ordained*, not after *crowing*.

- **#5 clausal openers** always take commas: AC, MC. Help students see that the adverb clause includes the prepositional phrase *in time*, so the comma belongs after *time* to end the opener, not after *awaken*. Fix: **Since the priest failed to awaken in time**, he missed his ordination.
- **Items in a series (cc's).** No comma when the cc joins only two verbs, not two MCs: MC cc 2nd verb. Fix: he **missed** his ordination **and** regrettablely **lost** his benefice.

Scope and Sequence

Students starting with *Chanticleer* should know their basic parts of speech and proper use of apostrophes, as well as the rules for indentation and capitalization. They should also be familiar with most punctuation rules but are not expected to have mastered them yet. If your student has not done the previous *Fix It! Grammar* books and finds this pace too rapid, it would be better to stop and begin with an earlier book.

The chart below shows what is explained in the student pages each week. Since fixes in *Chanticleer* cover most concepts in grammar and punctuation, the student book instructions review concepts that were presented in earlier books but that students need to continue practicing. Most of these concepts will appear as fixes in *Chanticleer* even before they are reviewed in instruction pages, so the lessons both reinforce old concepts and teach new ones.

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
1	Marking S-V, prepositional phrases, clauses	Commas with <ul style="list-style-type: none"> openers prepositional phrases 	Sentence openers #1 - #6	Spelling compound words Numbers	impecunious long-suffering annuity emolument pungent intimate (verb) abstinence
2	Coordinating conjunctions (FANBOYS)—cc's	Commas with <ul style="list-style-type: none"> <i>who-which</i> clauses items in a series 		Run-ons Oxford comma	apoplexy Spartan dubbed eke out polygamous contiguous garnered
3		Em dashes Adjectives before a noun (cumulative, coordinate)	Invisible #4 Subordinating conjunctions	<i>Who</i> versus <i>whom</i> Misplaced prepositional phrases	viscerally panache battlemented ebony azure
4		Commas with <ul style="list-style-type: none"> participial phrases NDAs <i>that</i> clauses Quotations	#Q question opener Prepositions versus subordinating conjunctions		affable prerogatives a capella addled rattles ruffles
5	CC's at start of sentences; with commas after them	Commas with <ul style="list-style-type: none"> transitions interjections 	#T transition opener	Fixing run-ons	amiss durance vile elucidated furtive bête noire forfeited craven
6	Correlative conjunctions	Commas with multiple openers		Faulty parallelism	pusillanimous glabrous maxim superfluity choler
7	Sentence sense with MC, cc MC			Pronoun agreement Imperative mood	melancholy ilk apothecaries pharmacopoeia

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
8		Semicolons Commas with adverb clauses		Pronoun usage <i>May</i> versus <i>might</i>	bilious ague insouciance acquiesced portent
9			Openers: ▪ Imposter #4s ▪ Invisible #2s	Verbals: infinitives, participles, gerunds	brooks (verb) credence dearth ramshackle happily hostelry
10		Colons	Invisible <i>who-which</i>	Capitalization ▪ personal titles ▪ directions	incredulous cached pallid harbinger
11	Linking verbs		<i>Which</i> versus <i>that</i> Illegal #4s	Advanced: Active and passive voice	quit noisome felony supine
12				Review essential and nonessential elements	galvanized lethargy virulent perfidious harrowing adjudicating ruffians
13		Conjunctive adverbs Parentheses and em dashes		Usage with <i>like</i> and <i>as</i>	selfsame erudite eventide prescient periphery
14	Sentence fragments				sobering importuning repudiated happenstances wended
15			Review: prepositions versus subordinating conjunctions		mishap anecdotes premonitory vigilant perfidy
16		Advanced: <i>www</i> adjective clauses		Review appositives	august (adjective) augured unequivocally vacuous disparate presaged
17		Opener and dress-up: adverb clause before an MC		Usage: certain verbs take certain adverbs	invincible histrionics sallied epic protracted succinctly

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
18				Review parallelism	placebo noxious direful comeliness creed solace
19			Review adverb clause dress-ups and openers		buoyantly deigning bustled fulgent
20		Commas with contrasting parts of a sentence			lore complacently burgeon ebullient indited
21		Review: <i>www</i> adjective clauses		Syntax Contractions	sagacious iniquity wont to repair indurate
22				Quiz: items in a series	disingenuous Machiavellian dissembler proximate ubiquitous disputation obfuscation sieved
23				Usage with ▪ <i>shall</i> and <i>will</i> ▪ <i>further</i> and <i>farther</i>	descant acceded baneful umbrage
24				Quiz: <i>who</i> , <i>which</i> , <i>that</i> clauses	peruse nonpareil knavish levity summarily laconically
25				<i>Whose</i> and <i>who's</i>	physiognomy blanch maleficence preeminent gentility evinced
26				Review of usage with <i>may</i> and <i>might</i> Quiz: usage	virtuoso crescendo therewithal adept callow
27				Quiz: coordinating conjunctions	benefice canniness acumen emulate inveigled skullduggery sycophant

Scope and Sequence

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
28			Legal #6 vss		encomium eluded eschew malediction wantonly
29				Capitalization: titles of works	verily rhetorician pathos lachrymose lustily
30				Syntax Agreement	disconsolate keening exemplary hapless stave pandemonium
31				Quiz: run-ons	hullabaloo cacophony babel bedlam denouement
32				Subjunctive mood	beleaguered audaciously churl pestilence subterfuge mellifluously
33				Quiz: advanced punctuation and grammar	purposed beguile injudiciously parable chaff

Fix It! Grammar

Glossary

Pamela White

THIRD EDITION

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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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