

Fix It! Grammar

Sir Gawain and the Green Knight
TEACHER'S MANUAL BOOK 6

Pamela White

THIRD EDITION

Welcome to *Fix It!*

Welcome to the sixth and last book of *Fix It! Grammar: Sir Gawain and the Green Knight*.

Each day, as your students enjoy reading a sentence or two of this famous tale from the Middle Ages, 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 a little about the story, see page 7.

Sir Gawain 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 discussion 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 sixth *Fix It! Grammar* book, *Sir Gawain* 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-6-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.

Week 7

DAY 2

#2 ^{MC} ^S ^V *the peerless Prince Gawain well deserved such an emblem*
Considering its symbolism, *[such an emblem was well deserved by the peerless prince, Gawain]*.
#4 ^{MC} ^S ^V
true to his word, and *impeccable* in courteous speech, *[Sir Gawain exemplified the highest virtues of knighthood]*.

Grammar Notations

Check notations: S-V pairs, sentence openers, and clauses.

Considering its symbolism: an imposter #4. If students mark this as a #4 -ing opener, guide them to see that it does not fit the pattern: neither the emblem nor Gawain is doing the considering because *considering* is a preposition here. This is actually a #2 opener.

True to his word and impeccable in courteous speech: an invisible #4 with *Being* implied.

Fixes

Usage with *it's* and *its*. Not the contraction *it's* but the possessive pronoun *its*. Fix: *its merit*.

Long #2 openers take commas. A common rule-of-thumb cutoff is five or more words, but sometimes a pause is better with longer three or four-word openers. Better: *Considering its symbolism, the peerless . . .*

Hyphenate compound adjectives before a noun, as in *the well-deserved emblem*, but do not hyphenate when not before a noun. Here, *well* is an adverb modifying *deserved* so should not be hyphenated. Fix: Gawain *well deserved* such an emblem.

Capitalize the title since it goes with a name, and do not separate the title from the name with a comma. Fix: The peerless *Prince Gawain*. See ♣.

Passive voice. Ask students to locate the passive voice by finding all three elements and then to convert the clause into active voice. Answer: **1)** *was*, *be* verb; **2)** *deserved*, past participle; **3)** *by the peerless Prince Gawain*.

Passive voice: Such an emblem was well deserved by the peerless Prince Gawain.

Active voice: *the peerless Prince Gawain well deserved such an emblem.*

Ask: Which is better, and why? Answer: Active voice is more direct and less wordy, so it is better.

Run-on sentence: comma splice (MC, MC). Correct with a period. Fix, with MCs italicized: *The peerless prince Gawain well deserved such an emblem. True to his word and impeccable in courteous speech, Sir Gawain exemplified the highest virtues of knighthood.*

Items in a series (cc's). No comma when a cc joins only two items in a series that are not MCs. Ask students to identify what words the cc is joining. Answer: two adjectives, so no comma. Fix: *True to his word and impeccable in courteous speech.*

#4 -ing openers take commas. Fix: *True to his word and impeccable in courteous speech, Sir Gawain . . .* Check: Is the subject after the opener the one doing the invisible -ing? Answer: Yes, Sir Gawain is true to his word, so this is a legal #4.

peerless: having no equal; without rival
impeccable: flawless; faultless
Alliteration: *peerless Prince Gawain*.

♣ **Teacher's note.** Clever students may argue that *Gawain* is a nonessential appositive and the original is correct. It could be written that way, but it would be pointless, and we hear *Prince Gawain* as a name that belongs together, not as a noun (*prince*) plus appositive (*Gawain*).

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.

These additions are primarily for the teacher's information to explain something that might be confusing in the discussion with students.

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Institute for Excellence in Writing

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 215-218. 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 Sir Gawain and the Green Knight

Written near the end of the fourteenth century, *Sir Gawain and the Green Knight* stands alongside Chaucer's *Canterbury Tales* as one of the greatest literary works of the Middle Ages. Little is known of the author, who, based on the poem's difficult dialect, likely lived about 150 miles north of London, Chaucer's home. Since we do not know his name, he is referred to as the Gawain poet.

This abridged prose version of the poem is translated from the original by Pamela White and adapted to suit the vocabulary, grammar, and style needs of *Fix It! Grammar*. An exciting adventure and morality tale, *Sir Gawain and the Green Knight* has a little bit of something that both girls and boys enjoy, as well as themes of temptation, self-preservation, honor, and truthfulness. The story depicts a virtuous yet flawed hero who prays for protection and strength.

Included below are a few lines near the beginning of the poem along with a literal translation. Students may enjoy discovering how many words are either similar, such as *ledez* for *ladies*, or rich in meaning, such as *louelokkest* (love-lookest) for *loveliest*.

The original poem employs two unfamiliar letters: 1) The Old and Middle English letter *þ* is our modern *th*. “Þis kyng,” for example, is pronounced something like “this king.” 2) The letter *ȝ* is our modern *gh*. Since people used to pronounce all sounds, words like *knight* are challenging to vocalize.

Þis kyng lay at Camylot vpon Kryst masse
With mony luflych lorde, ledez of þe best,
Rekenly of þe Rounde Table alle þo rich breþer,
With ryche reuel oryȝt and rechles merþes.

Þer tournayed tulkes by tymeȝ ful mony,
Justed ful jolilȝ þise gentyle knyȝtes,
Syþen kayred to þe court caroles to make.
For þer þe fest watz ilyche ful fifteen dayes,
With alle þe mete and þe mirþe þat men couþe
avyse;
Such glaum ande gle glorious to here,
Dere dyn vpon day, daunsyng on nyȝtes. ...
Þe most kyd knyȝtez vnder Krystes seluen,
And þe louelokkest ladies þat euer lif haden,
And he þe comlokest kyng þat þe court haldes.

This king lay at Camelot upon Christ's mass
With many lovely lords, ladies of the best,
Arrayed of the Round Table all those rich brothers
With rich revel aright and reckless mirth.

There tourneyed true men by times full many,
Jousted full jollily these gentle knights,
Since (*after that*) carried to the court, carols to make.
For there the feast was in force full fifteen days,
With all the meat and the mirth that men could
devise;
Such gaiety and glee, glorious to hear,
Daring din upon day, dancing on nights. ...
The most noble knights under Christ known,
And the love-lookest ladies that ever life had,
And he the comely-lookest king that the court held.

With its medieval courtly language, the Gawain poet's style is descriptive and complex with unusual sentence patterns and heavy alliteration, replicated in this translation. His rich language and adventurous plot make an engaging story for students to sharpen their grammar and editing skills.

Sample

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 | 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. <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 them 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	In the back of this book just before the Grammar Glossary is a set of grammar cards. Read the nine cards labeled Week 1 to review concepts taught in earlier books. In your editing and writing, reference these cards as needed. The first four cards review how to mark the passage.
Prepositional Phrases	Mark by underlining the phrases. Test if they are legal using the pattern listed on the Prepositional Phrases grammar card.
Subjects and Verbs	Mark with an S above the subjects and a V above the verbs as indicated on the Subjects and Verbs grammar card. Each S-V pair signals the presence of a clause.
Clauses	Mark main clauses [MC] and dependent clauses (DC or AC) as indicated on the Clauses grammar card.
Sentence Openers	Number the sentence openers. See the Sentence Openers grammar card for review.
Fixes	Use this card to review the daily tasks on both sides of the <i>Fix It!</i> grammar card and the list of useful editing marks on the back. The next four 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.
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.
Invisible #4-ing Openers	Be on the lookout this week for an invisible #4, which follows the same pattern and rules as regular #4s, but the -ing word is hidden. <i>Being</i> or <i>appearing</i> is implied but more elegant without: <i>Offered seasonally</i> , jousts sharpened the knights' fighting skills. The Invisible Openers grammar card has more examples.
Commas with Mid-sentence Elements	Mid-sentence prepositional phrases and adverb clauses are not set off with commas. See the Preposition or Subordinating Conjunction? grammar card for additional rules on punctuating these.
Numbers	Mainly, spell out numbers that can be written in one or two words. Read the Numbers grammar card to review the other rules for writing numbers.

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.

As the weeks progress, the amount of review and instruction will lessen.

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 DC S V *ed* MC S S S V
 ¶ From the time, (felix brutus found great britain), [war, and **wrack**, and wonder recurrently took turns],
 with more marvels befalling that land than anywhere else. Of all, (who established kingdoms there),
 MC V S
 [the most courteous, proficient, and ~~the most~~ **inimitable** was king arthur].

The first days have extra instruction mainly to review concepts addressed in earlier *Fix It! Grammar* books and to explain how to do the fixes. Later weeks will not have so much!

wrack: wreck;
damage; destruction

inimitable:
matchless; not able to
be copied or imitated

Grammar Notations

Understanding structure underpins most punctuation choices, so check notations before working on fixes. Once students gain confidence with notations, discuss as needed.

Today, check that students marked the prepositional phrases, subject-verb pairs, MCs and DCs, 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 (or pronoun), no verb.** 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 *despite*, have them check the prepositional phrase grammar card. See **1**.

The preposition list on the grammar card is not exhaustive. As students learn new prepositions, they can add them to the list. Today, one such preposition is *than*. To help them, you could challenge advanced students to find a group of words that fits the prepositional phrase pattern but that does not start with a word on the list.

- *from* (prep) *the* (article) *time* (noun)—no verb in the phrase
- *with* (prep) *more* (adjective) *marvels* (noun)—no verb
- *than* (prep) *anywhere* (noun)—no verb
- *of* (prep) *all* (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: *founded*. Then ask: Who or what is doing that action? Answer: *Felix Brutus*. 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.

S-V issues that might give students difficulty:

- *War, wrack, and wonder* forms a compound subject.
- *Befalling* is not a verb but a verbal. An -ing word is not a verb unless there is a subject and helping verb before it. Contrast this: *Marvels were befalling the land*.
- The subject of a *who-which* clause must be a word inside the clause, usually the *who* or *which*. Find the verb first (*established*), and then ask if the *who* or *which* is doing that action. Yes, in this passage: *who established*.
- Often, the subject comes after the verb instead of the usual S-V pattern. The verb in the last clause is the *be* verb *was*. Who was? King Arthur, so that is the subject.

Clauses. Main (independent) clauses, marked in square brackets, start with a subject or article + adjective + subject. Dependent (subordinate) clauses, marked in parenthesis, usually begin with a subordinating conjunction or *who*, *which*, or *that*. See **2**.

1. Teacher's note.
Have students explain these patterns until you are confident they have mastered this concept. The teacher's book will provide the patterns in notes the first week and will show the underlines in the passages through Week 4. If students need more practice with this, consider going back to an earlier *Fix It! Grammar* book.

2. Teacher's note.
Subordinating conjunctions are the *www* words plus quite a few more. See the *Clauses* grammar card for a list of some of the more common ones. When you add a subordinating conjunction to an MC, you turn it into a DC, usually an adverb clause.

CONTINUED ON NEXT PAGE >

DAY 1 CONTINUED

#2 DC S V *ed* MC S S S V
 ¶ From the time, (felix brutus found great britain), [war and **wrack** and wonder recurrently took turns]
 with more marvels befalling that land than anywhere else. Of all, (who established kingdoms there),
 MC V S
 [the most courteous, proficient, and ~~the most~~ **inimitable** was king arthur].

Do not include in main clause brackets a prepositional phrase, adverb, or infinitive that comes before the MC; do include them if they are in the middle of one. It is not 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 end a clause sooner or later than the book does but have successfully grouped words that go together, this usually will not matter.

This is the only clause today that may confuse some students:

- *Felix Brutus founded Great Britain* is not a main clause but a DC with *that* implied.

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.

Fixes

Indent because of a new topic—the first.

Capitalize proper nouns: **1) Felix Brutus**, person; **2) Great Britain**, place; **3) King Arthur**, title with a name.

Long #2 prepositional openers take commas (twice), but only one at the end of multiple openers. Fixes: **From the time Felix Brutus founded Great Britain**, war **Of all who established kingdoms there**, the most courteous

Spelling and usage.

- *Found* (past tense of *to find*) suggests he was searching for Great Britain and finally found it. What is meant is the verb *to found* (to set up or establish for long-lasting existence), not *to find*. Its past tense is *founded*. Fix: Felix Brutus **founded** Great Britain.
- Use *than* for comparisons, not the adverb *then*: **than** anywhere else.

Items in a series (with a cc). When three or more items in a series are connected with *and*'s between each two items, do not use commas also. Pattern a and b and c. Fix: **war and wrack and wonder** recurrently took turns.

Mid-sentence prepositional phrases do not take commas. Fix: took turns **with more marvels befalling that land**.

Essential who-which clauses do not take commas. Fix: Of all **who established kingdoms there**. This clause is essential because it specifies which group: only those who established kingdoms. The comma after the *who* clause ends the #2 opener.

Faulty parallelism. Items in a series must have the same part of speech. Not parallel: courteous (*adj*), proficient (*adj*), and the (*article*) most (*adverb*) inimitable (*adj*). Change the series to three adjectives. Fix: courteous, proficient, **and inimitable**.

Items in a series (with a cc). Three or more items in a series take commas: a, b, and c. Fix: the most **courteous, proficient, and inimitable**.

Required commas trump required not-commas! That is, if a comma is needed for one part of a sentence when an adjacent part does not normally take a comma, go with the comma.

ALLITERATION

If you wish, ask students to identify the example of alliteration in this passage. Answer: **war** and **wrack** and **wonder**.

The Gawain poet used alliteration in most lines. *Fix It* will point out some examples just to alert students to it, but you do not need to discuss it every time.

If they think the *Fix It* translation overdoes alliteration, however, you may wish to show these opening lines to your students with all the alliteration bolded. The first line below also illustrates that alliterative words pick up not only initial sounds, but also stressed syllables: *sege ... assault*.

SIPEN þe **sege** and þe **assaut** watz **sesed** at Troye,
 Þe **bor3 brittened** and **brent** to **bronde3** and askez,
 Þe **tulk** þat þe **trammes** of **tresoun** þer wro3t
 Watz **tried** for his **tricherie**, þe **trewest** on erthe:
 Hit watz Ennias þe athel, and his highe kynde,
 Þat sipen depreced **prouinces** and **patrounes** bicomē
Welne3e of al þe **wele** in þe **west** iles.

DAY 2

#3 Early one winter before the change of the year, [the king was hosting a fifteen-day diversion for the noblest knights and their fair ladies]. Thronging the castle from far away lands, [eminent knights were jousting during the day, and feasting at night], (when an adventure unrivaled by any other took place).

#4

Grammar Notations

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

eminent: high in rank or repute
Contrast *imminent* (soon to happen).

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

- *before* (prep) *the* (article) *change* (noun)—no verb in the phrase
- *of* (prep) *the* (article) *year* (noun)—no verb
- *for* (prep) *the* (article) *noblest* (adjective) *knights* (noun-object) and (cc) *their* (possessive pronoun) *fair* (adjective) *ladies* (noun-object)—two objects of the preposition; no verb
- *from* (prep) *faraway* (adjective) *lands* (noun)—no verb
- *during* (prep) *the* (article) *day* (noun)—no verb
- *at* (prep) *night* (noun)—no verb
- *by* (prep) *any* (adjective) *other* (noun)—no verb

S-V and clause discussion.

- **The king was hosting a fifteen-day diversion for the noblest knights and their fair ladies.** 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, *the king was hosting* does not make sense, but *the king was hosting a fifteen-day diversion* does, so if students stop the clause there, it is OK.
- **Thronging** is not a verb because there is no subject and helping verb in front of it.
- **Eminent knights were jousting during the day and feasting at night.** Students may either end the MC here (as the passage does) or include the *when* clause with the MC since they both express one idea: one thing happened when something else occurred. The sentence structure is easier to see, however, if we keep the clauses separate.
- **Knights were jousting and feasting** has a helping verb and two action verbs.
- **Unrivaled by any other** is an essential phrase that IEW writing students may recognize as an invisible *which*. *Unrivaled* is an adjective.
- **Took place** is the verb. The two words together have a different meaning from *took* or *place* alone.

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

Every S-V pair signals a clause.

Sentence openers. Guide students to use the sentence openers grammar card to label these.

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DAY 2 CONTINUED

#3 Early one ~~Winter~~ before the change of the year, [the ~~King~~ was hosting a ~~15-day~~ ^{fifteen-day} diversion for the noblest knights and their fair ~~lady's~~ ^{ladies}]. Thronging the castle from far away lands, [eminent knights were jousting during the day, and feasting at night], (when an adventure unrivaled by any other took place).

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. Time has passed since the last passage, so it begins a new paragraph.

Capitalization. 1) Capitalize calendar words, not names of seasons: one **winter**.

2) Lowercase for titles unless used with a name: the **king** was hosting.

Commas with multiple openers. Since the opening -ly adverb is followed by a series of prepositional phrases, punctuate the sentence like any long #2 opener (five or more words), which needs a comma at the end. Fix: **Early one winter before the change of the year**, the king was hosting ...

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

Hyphens. 1) Hyphenate compound adjectives before a noun. Fix: a **fifteen-day** diversion.

2) As an adjective, **faraway** is one word with no hyphen.

Plurals. Do not use apostrophes to form plurals. Fix: their fair **ladies**.

#4 openers always end with a comma. Fix: **Thronging the castle from faraway lands**, eminent knights were jousting.

Always ask if #4s are legal: Is the subject after the opener the one doing the -ing?
Answer: Yes, the knights are the ones thronging the castle, so this is a legal #4.

Items in a series (cc's). No comma when a cc joins only two items in a series that are not main clauses. What does *and* join? Two participles. Fix: knights were **jousting** during the day **and feasting** at night.

Mid-sentence adverb clauses do not take commas: MC AC. Fix: knights were ... feasting at night **when an adventure unrivaled by any other took place**.

DAY 4

#4 MC S V *course* #1 MC S
Accompanied by drums and pipes, [trumpets announced each ~~course~~], [rare dainties and abundant
S *were* V
venison ~~was~~ elegantly arranged on silver], a true **paradigm** for hospitality. Certainly ~~no bounty had~~
MC S *had spared no bounty* #3
~~been spared by~~ [King Arthur for his worthy guests, and their lovely ladies].

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

- by (prep) *drums* (noun-object) and (cc) *pipes* (noun-second object)—no verb
- on (prep) *silver* (noun)—no verb
- for (prep) *hospitality* (noun)—no verb
- for (prep) *his* (possessive pronoun) *worthy* (adjective) *guests* (noun-object) and (cc) *their* (possessive pronoun) *lovely* (adjective) *ladies* (noun-second object)—no verb

S-V and clause discussion.

- Accompanied by drums and pipes.** This is an invisible #4 with *Being* implied. See ✎.
- A true paradigm for hospitality.** IEW writing students may recognize this as an invisible *who-which*.

paradigm: a pattern or example serving as a model

✎ Teacher's note.

Accompanied is not a verb here but a past participle that functions as an adjective.

Remember, you do not need to discuss teacher's notes with your students, only if they help with issues that may come up.

Fixes

#4 -ing openers, even invisible ones, always end with a comma. Fix: **Accompanied by drums and pipes**, trumpets announced each course.

Check: Is the subject after the opener the one doing the invisible -ing? Answer: Yes, it is the trumpets that are accompanied by drums and pipes, so this is a legal #4.

Homophone: Not *coarse*, the adjective meaning rough, but **course**, the noun meaning a part of a meal.

Run-on sentence: comma splice (MC, MC). Correct by changing the comma after *course* to a period. Fix: trumpets announced each course. Rare dainties and abundant venison were elegantly arranged on silver.

Agreement. Subjects and verbs should agree in case and number. This compound subject is plural. Fix, with subjects and verb italicized: Rare *dainties* and abundant *venison* **were** elegantly arranged.

Active versus passive voice. Guide students to identify the passive constructions and then to decide if active or passive works better in each case. In Week 5, students will have instruction reviewing passive voice. If this is too much today, you could just show the fix in the second example.

CONTINUED ON NEXT PAGE >

- **First instance. 1) were**, *be* verb; **2) arranged**, past participle; **3) by the servants** (understood).

Passive voice: Rare dainties and abundant venison were elegantly arranged on silver.

Active voice: The servants elegantly arranged rare dainties and abundant venison on silver.

This is a case where passive works well because the focus is on the food, not on the ones doing the arranging (the servants), which is understood and better left unstated. Keep as is.

- **Second instance. 1) had been**, *be* verb; **2) spared**, past participle; **3) by King Arthur**.

Passive voice: no bounty had been spared by King Arthur for his worthy guests and their lovely ladies.

Active voice fix: **King Arthur had spared no bounty** for his worthy guests and their lovely ladies.

Active voice is more direct and less wordy, so it is better.

Nonessential phrases take commas. Fix: were elegantly arranged on silver, **a true paradigm** for hospitality.

#3 -ly openers. Comma needed because the -ly adverb modifies the whole sentence: *it is certainly true that the king had spared no bounty*. Fix: **Certainly**, King Arthur had spared no bounty.

Items in a series (cc's). No comma when a cc joins only two nouns. Fix: his worthy guests **and** their lovely ladies.

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.

From the time Felix Brutus founded Great Britain, war and wrack and wonder recurrently took turns with more marvels befalling that land than anywhere else. Of all who established kingdoms there, the most courteous, proficient, and inimitable was King Arthur.

Early one winter before the change of the year, the king was hosting a fifteen-day diversion for the noblest knights and their fair ladies. Thronging the castle from faraway lands, eminent knights were jousting during the day and feasting at night when an adventure unrivaled by any other took place. After they heralded the coming year with chants in the chapel on New Year's Day, the convivial company congregated in the great hall, took their appointed seats, and exchanged gifts and mirth while waiting for the meat to be served in a short while. Accompanied by drums and pipes, trumpets announced each course. Rare dainties and abundant venison were elegantly arranged on silver, a true paradigm for hospitality. Certainly King Arthur had spared no bounty for his worthy guests and their lovely ladies.

Week 14

LEARN IT

Sentence Fragments

Sentence fragments that leave us hanging are a no-no. They usually occur when writers forget to attach a main clause to a dependent one. In conversation, fragments are fine if they do not leave us expecting more. When you find a sentence fragment, decide if it leaves us expecting more or if it sounds complete. Do not label sentence fragments as openers, however, even when they are acceptable.

- “Will you try this venison sausage?”
“Gladly!” (acceptable fragment)
- “Enjoy the hospitality of my castle. Although you may regret it.” (unacceptable fragment)

Unnecessary Words

You have seen that certain verbs sometimes require a specific adverb after them. A related problem is adding adverbs or prepositions when the meaning is clear without them. The best way to be sure is to read sentence examples in a dictionary to see how the word is typically used.

- Not: A similar problem is adding *in* adverbs or prepositions.
But: A similar problem is adding adverbs or prepositions.
- Not: They wished *for* Sir Gawain a speedy journey.
But: They wished Sir Gawain a speedy journey.

More on Verbals

In Week 5 you learned about verbals, words formed from verbs. The confusing thing about verbals is that they convey an action but often are not verbs. Confusing them with verbs can affect punctuation as well as sentence openers.

- **Infinitives** never function as verbs. To form them, the writer merely plops the preposition *to* in front of a basic verb.
 - ♦ **Infinitive openers.** #2 prepositional phrase openers that start with an infinitive usually end with a comma, even if they are short. Sometimes infinitive phrases are the subject of the sentence.
#2 To ponder perplexing puzzles in grammar, I need a clear brain.
#1 To contemplate arcane points of grammar requires a clear brain.
 - ♦ **Mid-sentence infinitives** are not set off with commas.
- **Participles** are present (-ing) or past (-ed) and function as verbs or adjectives.
 - ♦ **Participle openers**, both -ing and -ed, are the words that start #4 openers and act as adjectives, modifying the subject after the comma. There is a pitfall here—see gerunds, below.
 - ♦ **Mid-sentence -ing participial phrases** are almost always nonessential, although in Day 3 you will see an essential one.
To function as a verb, a participle needs a subject and helping verb stated in the sentence, not just implied.
 - ♦ **Adjective:** One peace treaty was settled with a hundred hawks, a hundred captives, and a hundred horses, *testifying* to the value of falconry in the Middle Ages.
 - ♦ **Verb:** *Sir Ywain was rambling* on about his vast mews and prized peregrine falcons when the king impatiently interrupted his garrulity.
- **Gerunds** are -ing words that function as a noun. They can cause punctuation perplexities when they start a sentence. This is where we get imposter #4s that are actually #1 subject openers. Gerunds also explain why #2 prepositional openers sometimes seem to have a verb but do not.
 - ♦ #1, an imposter #4: *Offering* one hundred hawks speedily sealed the treaty. There is no comma or good place for one because *offering* is the subject and *sealed* the verb.
 - ♦ #2 with what looks like a verb but is actually the object of the preposition: *By boasting* garrulously about his falconry exploits, Sir Ywain alienated one and all.

Teacher's note.

It is not necessary to drill students on how infinitives function; it is enough that they understand that infinitives are not verbs.

DAY 1

#4 ^f Caught off guard, ^{MC} [he drew in his breathe, and pretending ^{ed} to doze] ^{#1 MC} • [it was the stunning lady of the castle]! ^{#3 MC} Softly, ^{stole} [she ~~stealed~~ to his bed side, playfully drew the curtain aside, and ~~she~~ sat by his side], leisurely watching the **intrepid** knight in his slumber.

Grammar Notations

Check notations: clauses and sentence openers.

Caught off guard: an invisible #4 with *Being* implied.

intrepid: brave; courageous; bold

The Code of Chivalry doubly obligates Sir Gawain in this situation: he must remain pure in his behavior toward the lady but also treat her with respect and courtesy, even when her actions flaunt the chivalric code. Because it would be offensive to confront her behavior directly, Gawain resorts to stratagem to deflect her flirtation.

Fixes

Spelling. 1) Not *of* but *off*: Caught **off** guard. **2)** *Breathe* with an *e* at the end is the verb, pronounced with a long *e* sound. *Breath* is the noun, pronounced with a short *e* sound. Fix: he drew in his **breath**. **3)** The past tense of *to steal* is *stole*: she **stole** to his bedside. **4)** *Bedside* is one word, no hyphen.

#4 -ing openers take commas: **Caught off guard**, he drew in his breath. Is *he* the one doing the -ing? Answer: Yes, Gawain is drawing in his breath and being caught off guard, so this is a legal #4.

Faulty parallelism. Items in a series must have the same part of speech. These two items are not parallel: he **drew** (*past tense verb*) in his breath **and pretending** (*present participle*) to doze. Fix by changing the participle to the past tense, *pretended*. Also drop the comma because these are only two verbs. Fix: he **drew** in his breath and **pretended**.

Semicolons join main clauses that express a single idea. These clauses work better as two sentences since they are not expressing the same idea. Fix: Caught off guard, he drew in his breath and pretended to doze. It was the stunning lady of the castle!

Alternative solution: Caught off guard, he drew in his breath and pretended to doze: it was the stunning lady of the castle! If students prefer to use a colon, allow it so long as they can justify it. Answer: The fact that it was the host's wife explains why Gawain drew in his breath and pretended to doze, so the second part can be seen as illustrating or explaining the first part.

Exclamation mark. Since her arrival is shocking to Gawain, an exclamation is appropriate.

#3 -ly adverb openers use the pause test when they modify just the verb (*softly stole*). Better: **Softly** she stole to his bedside.

Faulty parallelism. Items in a series must have the same part of speech or same grammatical construction. These items are not parallel: she **stole** (*verb*) to his bedside, playfully **drew** (*verb*) the curtain aside, and **she sat** (*subject-verb*) by his side. Fix by dropping the last *she* and adding commas since the cc connects three verb phrases.

Fix: she **stole** to his bedside, playfully **drew** the curtain aside, and **sat** by his side.

Nonessential participial phrases take commas. Fix: sat by his side, **leisurely watching the intrepid knight in his slumber**.

DAY 2

#6 MC #4 MC
 ¶ Still, [she lingered], **disconcerted**, [Sir Gawain pondered his best course of action in this ticklish situation], **Feigning** sleep was uncomplicated, **but** clearly failing]. At last [he determined], (that discourse **might** achieve better results).

Grammar Notations

Check notations: clauses and sentence openers.

Still she lingered. If students are confused that this is an MC, ask what part of speech *still* is. Answer: It is an adverb, not a subordinating conjunction, which means that it can be attached to an MC and not make it dependent.

Disconcerted: an invisible #4 (and past participle) with *Being* implied.

Feigning sleep was uncomplicated: an imposter #4. If students mark this as a #4, guide them to see that it does not fit the #4 pattern. There is no comma or good place for one, nor is there a subject after the comma doing the feigning. This is actually a #1 opener: *Feigning* is the subject and *was* the verb.

That discourse might achieve better results. Is this a noun or adjective clause, and how do we know? Answer: It is a noun clause because it follows a verb (*determined*) and answers *what*: He determined what? That discourse might achieve better results.

disconcerted:
confused, as
by something
unexpected

ticklish: requiring
careful or delicate
handling

Fixes

Indent for new topic, Gawain's first response.

Transitions take commas only when they interrupt the sentence, which *still* does not. Fix: *Still* she lingered. See ✎.

Run-on sentences. Change the commas after *lingered* and *situation* to periods. Fixes, with MCs italicized: *Still she lingered. Disconcerted, Sir Gawain pondered his best course of action in this ticklish situation. Feigning sleep was uncomplicated.*

#4 -ing openers take commas. Fix: **Disconcerted**, Sir Gawain pondered. Note that no comma sounds silly: *Disconcerted Sir Gawain* sounds like *Poor old disconcerted Sir Gawain*. Check if this is a legal #4. Yes, it is Gawain who is disconcerted.

Spelling. **Feigning** has a silent g and follows the exception to the famous rule: *i* before *e* except after *c* or when sounding like *a* as in *neighbor* or *weigh*—or *feign*!

Sentence fragment. *But clearly failing* has no S-V so is a fragment. Correct by connecting it to the MC before it. See next fix.

Contrasting elements take commas: *Feigning sleep was uncomplicated, but clearly failing.*

Short #2 prepositional openers follow the pause test. The original is correct: **At last** he determined.

Usage with *may* and *might*. Something that *may* happen is more likely than something that *might* happen. Given Gawain's awkward situation, the less-confident *might* fits the context better. Fix: discourse **might** achieve better results.

That clauses are not set off with commas. Fix: he determined **that discourse might achieve better results.**

✎ **Teacher's note.**
A comma would make this an invisible -ing opener—[*Being*] still, she lingered—with *still* an adjective meaning *not moving* instead of an adverb meaning *up to this time* or *as yet*.

STUDENT REWRITE

Caught off guard, he drew in his breath and pretended to doze. It was the stunning lady of the castle! Softly she stole to his bedside, playfully drew the curtain aside, and sat by his side, leisurely watching the intrepid knight in his slumber.

Still she lingered. Disconcerted, Sir Gawain pondered his best course of action in this ticklish situation. Feigning sleep was uncomplicated, but clearly failing. At last he determined that discourse might achieve better results. Stretching his limbs and yawning noisily, he pretended to be startled from slumber. As he turned toward her, he unlocked his lids, eyes widening in bafflement.

“Good morning, Sir Gawain. You are a careless, imprudent sleeper to let someone slip in,” the jocund lady jested. “Now, you are my captive. I will imprison you here in your chamber—be assured of that.”

Week 23

LEARN IT

Quiz

There are no new concepts this week. Use this opportunity to test your knowledge of passive voice.

Each of the sentences below is in passive voice. Recast in active voice, and then decide if passive works or if active would be better. If needed, review the Active and Passive Voice grammar card.

1. Queen Guinevere was dressed in royal blue silk.
2. Her beauty was not marred by gems and gold.
3. The queen was embraced by King Arthur.
4. A circlet of fragrant flowers was presented by the king.
5. Her beauty and kindness were extolled everywhere.

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.

- doughty
- desultory
- disconcerted
- deracinated
- dalliance

Answers

1. *Active voice:* The maids dressed Queen Guinevere in royal blue silk.
Passive is better because the focus is on the queen, not on the ones dressing her.
2. *Active voice:* Gems and gold did not mar her beauty.
Active voice is more direct and less wordy, so it is better.
3. *Active voice:* King Arthur embraced the queen.
Active voice is more direct and less wordy, so it is better.
4. *Active voice:* The king presented a circlet of fragrant flowers.
Active voice is more direct and less wordy, so it is better.
5. *Active voice:* People everywhere extolled her beauty and kindness.
Passive voice is better. The focus is on her beauty and kindness being extolled, not on who did the extolling.

DAY 1

#2 #1
 ¶ A third time, Gawain was to be tempted, • dark dreams **bedeviled** the hero through the night, while he
 dismally pondered his **imminent** appointment, with the **dour** ^{director} ~~director~~ of the Green Chapel.

Grammar Notations

Check notations: sentence openers.

A **third time** is an invisible #2, which begins with a time frame where a preposition like *on* or *for* is implied but not given.

bedeviled: tormented with worries

imminent: soon to occur; impending

dour: severe; stern; gloomy

Alliteration: *Dark dreams bedeviled; dour director.*

Fixes

Indent for new topic and time.

Short #2s openers take a comma when needed to avoid confusion. Without a comma, we may misread the opening as introducing an implied *that* clause: A third time *that* Gawain was to be tempted, something else happened.

Fix: A **third time**, Gawain was to be tempted.

Passive voice. Ask students to locate the passive voice by finding all three elements and then to convert the clause into active voice. Answer: **1) was**, *be* verb; **2) tempted**, past participle; **3) by the lady** (understood).

Passive voice: **Gawain was to be tempted.**

Active voice: the lovely lady was to tempt Gawain.

Ask: Which is better? Answer: Passive voice is better because the focus is correctly on Gawain's being tempted, not on the fact that it is the lady who will tempt him, which is easily inferred.

Run-on sentence: comma splice (MC, MC). Correct by changing the comma after *tempted* to a period. Fix: A third time, Gawain was to be tempted. Dark dreams bedeviled the hero through the night.

Mid-sentence adverb clauses do not take commas: MC AC. Fix: Dark dreams bedeviled the hero through the night **while he dismally pondered his imminent appointment.**

Mid-sentence prepositional phrases do not take commas. Fix: appointment **with the dour director of the Green Chapel.**

Spelling. Director ends in *-or*.

Exclamation mark abuse. The narrative does not warrant the strong emotion of an exclamation mark. Fix: Dark dreams bedeviled the hero through the night while he dismally pondered his imminent appointment with the dour director of the Green Chapel.

DAY 2

#4

#4

Eager for success this third try, ~~Gawain noticed that~~ the effervescent lady wasted no time. Robed in a fur trimmed mantle ~~which~~ ^{that} reached to the ground, ~~she~~ ^{to} boldly stalked in Sir Gawain's chamber, ~~she~~ [,] unbarred the shutters, and called out to the sleeper.

Grammar Notations

Check notations: sentence openers.

Eager for success; Robed in a fur-trimmed mantle: invisible #4s with *Being* implied.

effervescent: lively; sparkling

Fixes

Indent for new topic, the lady's third entrance.

#4 -ing openers take commas (twice).

- Fix: **Eager for success this third try**, Gawain noticed that the effervescent lady wasted no time.
Check: Is the subject after the opener the one doing the -ing? Answer: No, it is not Gawain who is eager for success but the lady herself. A simple fix is to drop *Gawain noticed that* so that the correct subject, the one doing the -ing, follows the comma.
Fix: Eager for success this third try, **the effervescent lady wasted no time**. See ✎.
- Fix: **Robed ... to the ground**, she boldly stalked Check: Is the subject after the opener the one doing the -ing? Answer: Yes, she is robed, so this is a legal #4.

Hyphenate compound adjectives before a noun. Fix: **fur-trimmed** mantle.

Which versus that. *Which reached to the ground* is an essential *which* clause, so substitute *that* for *which*. Also see *em dashes*, below.

Sometimes clauses can be either essential or not, but it changes the meaning. If students argue for nonessential, ask them to explain it. Essential says it is not just any fur-trimmed mantle but one that reached to the ground. With nonessential, *fur-trimmed mantle* sufficiently identifies the object; the clause just adds extra information.

Either option works, but essential is smoother stylistically. See *fix in next note*.

Em dashes draw attention to what they enclose, which is too dramatic for this *that* clause. Since it is an essential clause, it should not have any punctuation. Keep the comma after it, however, to end the opener: mantle **that reached to the ground**, she boldly stalked.

Usage with in and into. *Into* implies entrance into something; *in* does not. The lady is entering Gawain's chamber, not stalking around inside it, so *into* is the correct word.
Fix: she boldly stalked **into** Sir Gawain's chamber.

Apostrophes show possession. Fix: Gawain's chamber.

Faulty parallelism. Items in a series must have the same part of speech or same structure. These items are not parallel: she boldly **stalked** (*verb*) into Sir Gawain's chamber, **she unbarred** (*subject + verb*) the shutters, and **called out** (*verb*) to the sleeper. See *next fix*.

Items in a series. Use commas when a *cc* connects three verb phrases. Fix: she boldly stalked into Sir Gawain's chamber, **unbarred** the shutters, **and called out** to the sleeper.

✎ **Teacher's note.**
Some students may argue that dropping *Gawain noticed* changes the meaning. The original does show that Gawain is aware of her strategizing. However, her methods are obvious, so we do not need it spelled out that he noticed.

If your students still want to keep the idea, they would have to write it something like this or change the opener: Eager for success this third try, the effervescent lady wasted no time, *as Gawain noticed*.

A required comma trumps a required not-comma!

STUDENT REWRITE

A third time, Gawain was to be tempted. Dark dreams bedeviled the hero through the night while he dismally pondered his imminent appointment with the dour director of the Green Chapel.

Eager for success this third try, the effervescent lady wasted no time. Robed in a fur-trimmed mantle that reached to the ground, she boldly stalked into Sir Gawain's chamber, unbarred the shutters, and called out to the sleeper.

Summoning his wits for a skirmish, Gawain noticed how glorious was her embroidered cote, or dress, and strikingly disparate from his dismal dreams.

Again, the lady gracefully greeted the knight with a kiss. Since her coquetry was so unabashed this time, however, Sir Gawain must needs accept her proffered love or offensively refuse. He bethought himself of the harm to his nature and of his fealty to his host.

Scope and Sequence

Students starting with *Sir Gawain and the Green Knight* 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. Student book instructions will review concepts that were presented in earlier books but that need further practice. Most of these concepts will appear as fixes in *Sir Gawain* 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 subjects and verbs, prepositional phrases, clauses	Commas with <ul style="list-style-type: none"> ▪ sentence openers ▪ mid-sentence prep phrases and ACs 	Sentence openers #1 - 6 Invisible #4s	Numbers	wrack inimitable eminent convivial paradigm
2		Essential and nonessential elements	<i>Which</i> versus <i>that</i> Illegal #4s, a.k.a. dangling modifiers	<i>Who-which</i> agreement Pronouns agreement	dais astir held sway prodigious din presaging portentously
3	Coordinating conjunctions (cc's) Subordinating conjunctions	Commas with cc's Quotations Transitions Interjections	Sentence openers #T and #Q	More dangling modifiers	raiment audacious tarry vaunted ferreted
4		Run-ons	Confusion with prepositions and subordinating conjunctions	Sentence sense with MC, cc MC Misplaced prepositional phrases	fortitude provocative sardonically aspersions
5	Verbals: infinitives, participles, gerunds www adjective clauses <i>That</i> clauses: adjective, noun	Commas with <i>that</i> clauses	Noun clauses	Active and passive voice Contractions	illustrious accede ken prerogative redoubtable
6		Commas with participial phrases	Invisible #2s Invisible <i>who-which's</i> and appositives	Symbols and abbreviations in formal writing Spelling compound words	unruffled pact caitiff recreant precedent inscrutable punitive liege lord
7	Starting sentences with cc's	Adjectives before a noun (cumulative, coordinate) Compound adjectives	Imposter #4s that are actually #2s		utilitarian peerless impeccable indefatigable aught intermittently

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
8		Semicolons Em dashes		Fixing Run-ons Subjunctive mood <i>May</i> versus <i>might</i>	implacable lest impervious haven envisaged verdant impregnable
9				Faulty parallelism Pronoun usage and agreement <i>Like</i> versus <i>as</i> <i>Shall</i> versus <i>will</i>	Romanesque affably munificently lustily paragon unmitigated eloquence preeminent
10	Conjunctive adverbs	Commas with contrasting parts of a sentence	Imposter #4s that are actually #1s		adjacent sequestered festooned divertissements prudently
11	Troubles with cc's			Reflexive pronouns <i>Who</i> versus <i>that</i>	exigent intelligence rendezvous sojourn unfeigned
12		Colons Imperative mood with compound verbs	Legal #6 vss		interim blithe doughty commodious desultory
13				Unclear antecedent	reciprocity amiably opulent surreptitiously
14	Sentence fragments More on verbals	Commas with verbals		Unnecessary words	intrepid disconcerted ticklish bafflement imprudent jocund
15	Pronouns after linking verbs	Exclamation marks: use and abuse		<i>Who</i> versus <i>whom</i>	extricate banter bemused prowess beneficence bespeaks
16	More on <i>that</i> clauses			More on <i>that</i> clauses Quiz: <i>That</i> Clauses: Adjective or Noun?	comeliness incontrovertibly demurred soberly ploy perfunctorily
17		Coordinating conjunctions: exception to <i>a or b</i> pattern		Quiz: Coordinating Conjunctions	guileful deracinated austere brawny

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
18				Quiz: #2 or #5?	guerdon garnered compact pulchritudinous sophistry
19				Quiz: Punctuation Marks	cajoled culpable vivacious lambent indecorous
20				Quiz: <i>Who</i> versus <i>Whom</i>	rhapsodize petulantly ingenuous dalliance condescending faculties
21				Quiz: Pronouns	egregious evinced taint zenith coveted wiles
22				Quiz: <i>Which</i> versus <i>That</i> Quiz: Adjectives before a Noun	auspicious lucrative averred quittance parried
23				Quiz: Active and Passive Voice	bedeviled imminent dour effervescent skirmish disparate coquetry unabashed fealty
24				Punctuating thoughts	repartee docile phlegmatic boon memento accoutrements
25				Quiz: Essential/ Nonessential	intrinsic girt singular capitulated importunity baldly
26				Quiz: Parallelism	allegiant privily buttressed truculent draconian tremulous trepidation dissonant

Week	Parts of Sentences	Punctuation	Style	Other Concepts	Vocabulary
27				Quiz: Run-on Sentences	punctiliously requite reckoning impassive burly
28				Quiz: Usage	stalwart incontestably opprobrium malevolent perceptible galled piqued
29				Quiz: Verbals and conjunctive adverbs	puckered nicked irately accosted essay feint consonance
30				Quiz: #4 Openers	reneged trysts assuaged penitent craven bane fidelity largesse
31				Quiz: Mid-sentence elements	misappropriated penance descry vindicated absolved palpable manifest
32				Quiz: Conjunctions	liability loath patronage cordial complaisance
33				Quiz: <i>Who, Which,</i> and <i>That</i> Clauses	ignominy malfeasance henceforth quintessential oblique ennobled lauded

Fix It! Grammar

Glossary

Pamela White

THIRD EDITION

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Pamela White has an M.A. in English and A.B.D. from Vanderbilt University. She is also certified as an Accomplished Instructor for IEW.

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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