Fix-It!
Grammar and Editing Made Easy with Classics
By Pamela White

BOOK TWO
Frog Prince, or Just Desserts
A humorous remake of the classic fairy tale

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Welcome to Fix-It!

This document contains the student pages for the Frog Prince Fix-Its. Please refer to your teacher’s manual for more specific directions and for the answer key.

This student book is formatted for two-sided printing but may be printed single-sided. Each student will need his own copy of the student pages. If you are a classroom teacher, you are welcome to make copies of these student pages for each of your students; however, the teacher’s manual may not be copied.
Student Book Two:
The Frog Prince
or Just Desserts

For use with
FIX-IT!
Grammar and Editing
Made Easy with Classics

Second Edition

By Pamela White
Acknowledgments

Fix-It! began as a collaboration with my dear friend and fellow teacher Vicki Graham, to whom I am particularly indebted for her inspiration, aid, and humorous contributions to “The King and the Discommodious Pea.” I am also most grateful to my IEW students and their parents, whose lively discussions and penetrating grammatical questions have fine-tuned these stories.

I welcome questions and comments. You can reach me at pamela@excellenceinwriting.com.

Fix-It! Grammar and Editing Made Easy with Classics
Second Edition

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Student Book Two: The Frog Prince, or Just Desserts
Teacher’s Notes

Welcome to Fix-It! This document contains the student pages for the Frog Prince, or Just Desserts Fix-Its. They are formatted for two-sided printing but may be printed single-sided. Each student will need his own copy of the student pages. If you are a classroom teacher, you are welcome to make copies of these student pages for each of your students; however, the teacher’s manual may not be copied.

The checklist below is identical to the one used at the end of the first Fix-It story, Tom Sawyer. If you used that story or if you have been doing a regular grammar program, your student should be familiar enough with the rules needed for this story. Do not worry whether your student knows enough grammar or not. The point of the Fix-Its is to see what rules need more reinforcement and to learn new rules by repetition. When a fix is missed, simply remind the student of the rule involved. For easy reference, the Appendix contains many of the grammar explanations you might need to explain the concepts.

If you find your student is missing many edits or if he is becoming frustrated, you may desire to set this story aside and pick up the Tom Sawyer story at the point where he begins to need more review.

The teacher’s manual contains more detailed instructions in the Introduction. Generally, students will do the following with their student pages:

- **Find the bolded vocabulary word.** Students should look it up in a dictionary and then write key words of the definition that best fits that context. There is room on the student page for the student to write in the definition. You can also challenge your students to use a certain number of these words in their writing each week.

- **Search for the imbedded errors** in the passage. Encourage students to read the passage aloud to help them find errors more easily.

There is a list of proofreading symbols provided in the student pages and a sample of what they look like in the Fix-It at the end of the Appendix. You may teach your students to use these symbols as they read through the passage to help them remember what to correct when they rewrite it.

- **Rewrite the corrected passage** in a separate notebook, indenting for paragraphs where appropriate. A bound or spiral notebook is perfect for this step. Add new passages to the old so that they tell one continuous story. Skip lines to allow room for additional teacher-directed corrections.

Ideally, students should copy the sentences by hand, which forces their brains to slow down and process every word and mark of punctuation. It is also excellent handwriting or printing practice. If handwriting is a challenge,
however, you may wish to copy and paste the story from the PDF into a word processing document and allow your student to edit the sentences directly on the computer.

**Checking Student Work**

Daily, or at the end of the week, check your student’s notebook with your student and correct the rewritten sentences by comparing the rewritten sentence with the corrected sentence in the teacher’s manual. By previewing the answers and the rules, you will be ready to help your students.

- **Begin by reading the selection aloud**, which can help students untangle the punctuation. Check that they understand the story line.

- **Ask for a definition of the bolded vocabulary word** in the context of that passage. Note that the definitions provided fit that context only.

- **Discuss the reasons for starting new paragraphs** when applicable.

- **Elicit from students their suggestions for grammar corrections** using the Fix-Its as a springboard to introduce or review punctuation and grammar skills you wish your students to learn. You can refer to the common grammar rules provided in the Appendix. The Appendix is not intended to be a complete guide to grammar, but it does cover the basics. For a more complete collection of grammar rules, refer to a grammar resource such as *The Blue Book of Grammar* by Jane Straus.

Few students will find all the errors. Encourage them to know this is expected. You do not need to cover every rule missed. Choose a few to focus on, and then work on the others as your students’ understanding increases.

If your students are advanced, you may desire to cover the optional advanced concepts, which make the story adaptable to stronger students when teaching to a mixed group.

Unlike the first story (Tom Sawyer), this one does not contain chapters with grammar rules to teach. Instead, teachers may reinforce grammar rules at the point of need. Each correction is briefly described in the teacher’s manual with longer explanations contained in the Appendix. In the teacher’s manual, some concepts are marked with a (!), indicating that they are for more advanced students, so don’t worry if your student is not ready for them.

To make editing a little easier, weeks 1-29 of the student pages also provide suggestions to the teacher and student for things to look for with a more detailed explanation of some of the points of grammar. Use them as you please.

You are now ready to begin. Read the student instructions (see next page) with your student(s). These instructions will explain what is expected of them and prepare them to Fix-It.
Fix-It Student Pages:
The Frog Prince, or Just Desserts

Student Instructions

Every week you will be making corrections on four passages from an ongoing story. Make the corrections right on the passage, one passage per day, and then rewrite your passage in a separate notebook. For ease of fixing errors, learn to use the editing symbols provided on page 5. Be sure to double-space when you rewrite your passage in your notebook so that your teacher can add any corrections you missed.

On the following pages you may also write down the definition of the bolded vocabulary words in the space provided. Choose the definition that best fits the context. You do not need to write out the entire definition from the dictionary, just the key words.

Try to find the things on the editing checklist. You likely know most of the rules there already. If not, you will get lots of practice to find them easily. A few new things are described each week so that you can discover even more things to watch out for.

Although all the sentence openers are listed on the checklist, you only need to find the ones that your teacher explains to you. Check them off as you learn them, and by the end of the year you will likely know them all.

Don’t panic! You are not expected to find everything the first few times, but you will get better the more you practice. It helps to read the passages aloud to check for errors.

When you think you have found all the errors and have rewritten the passage in your notebook, have your teacher check your work. He or she will explain anything you missed and correct your notebook. After a while, you will find that you won’t need much correcting!
Fix-It: The Frog Prince Student Editing Checklist

- **Vocabulary**: Find the bolded vocabulary word. Look it up in a dictionary, and then write the definition that best fits the context.
- **Indent?**: Decide if each passage needs to be indented.
- **Capitalization**: Check for proper capitalization.
- **Punctuation**: Check for proper quotation marks and end marks.
- **Fragments**: Watch for incomplete sentences.
- **Correct use of coordinating conjunctions (cc)**: avoid using cc’s to string together sentences; avoid starting sentences with a cc. (begin in week 2)
- **Correct use of who/which and who/whom** (begin in week 3)
- **Commas**: Correct comma errors. Some are missing; some are not needed.
- **Apostrophes**: Correct apostrophe (’) errors.
- **Agreement**: Check for subject/verb or noun/pronoun agreement.
- **Verb Tense**: Check for consistency in verb tense (past or present).
- **Numbers**: Spell out numbers written as one or two words.
- **Spelling**: Watch for the correct spelling of common words.
- **Tricky words**: Correct misuse of tricky words, homophones, contractions, and possessives.
- **Underline Dress-ups**: “-ly” adverb, quality adjective, strong verb, adverb clause (when, while, where, as, since, if, although, because), who/which
- **Mark Sentence Openers with numbers (as you learn to identify them):**
  - [1] Subject
  - [2] Prepositional (see the list of prepositions)
  - [3] “-ly” adverb
  - [4] “-ing”
  - [5] adverb clause
  - [6] V.S.S., or Very Short Sentence
- **Mark Decorations (Advanced)**
- **Rewrite** the passage in your notebook. Be sure to double-space. Have your teacher check and correct your work if necessary.
These proofreading symbols may be useful as you do your Fix-Its. Use these symbols on the student page to remind you what to fix when you complete your rewrite.

Proofreading Symbols

¶ indent; start a new paragraph
¶ do not indent; no new paragraph
○ insert whatever punctuation is in the circle
↑ Capitalize (3 underline marks)
↗ use a lowercase letter (slanted line through the letter)
∧ insert word(s) or letter(s) here
♀ take out; delete
 ~/ reverse the order
# add a space
☐ close the space
This list of prepositions will help you identify the #2 prepositional sentence opener.

Remember that a prepositional opener containing five or more words needs a comma.

### Prepositions

The #2 Prepositional Opener follows this pattern:

* **Preposition + noun (no verb)**

It begins with a preposition, ends with a noun or pronoun, and has no verb in it.

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<td>outside</td>
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</tbody>
</table>
The Frog Prince, or Just Desserts

- Watch for sentence fragments. See the Appendix page A-14.
- Remember to spell out numbers that can be written as one or two words.
- Sometimes commas are missing; sometimes commas are there that do not belong.
- Begin to identify #1 Subject and #2 Prepositional openers this week. See the Appendix pages A-3 to 4.

Week 1

Several hundred years ago, in an obscure kingdom, tucked away among the alps, rained a decorous and dignified King. Ruling Monarch in a line of Monarchs that stretched back to the middle ages.

King Morton esteemed values, and he would have none of this recent drivel of dropping “Sir” and Madam when addressing ones elders. Nor could he tolerate modern jargon “sweet” should refer to pastrys; cool ought too refer too the temperature; good night should be a nighttime parting.

He became livid on the subject of modern gadgets. Just so much folderol in his opinion. Because downloading movies on iPods would guarantee eye problem’s when children reached his distinguished age.

Moreover didnt they realize cell phones were intended for emergencies only. Only yesterday the palace accountant had vehemently, complained two him that the youngest of his 2 daughters had racked up 1000 text messages on her cell phone—in a single month!

decorous: __________________________________________
divel: ______________________________________________
folderol: __________________________________________
vehemently: ________________________________________
The Frog Prince, or Just Desserts

- Avoid starting sentences with coordinating conjunctions (for, and, nor, but, or, yet, so).
- Be careful with verb tenses! They should remain consistent.
- Use -er to compare two things and -est to compare three or more things (warmer, warmest).
- Introduce the #5 adverb clause opener and its comma rule. See the Appendix page A-5. Students may underline adverb clause dress-ups only when they occur within a sentence (not the first word).

Week 2

Worst, she was texting for amusement too her own sister, Maribella—in the same palace! And when he demanded it back Dorinda had inarticulately mumbled something about not being able to locate it.

His youngest daughter—now there was another topic that brought red to his face unlike her only sister princess Dorinda had been an obstinate child from toddlerhood.

Never one to obey anyone to say nothing of His Royal Highness himself she would escape from the nursery to find mischief wherever she could. Once she stole into the throne room, swinging on the chandelier’s, and landing at the feet of the scandalized courtiers.

And another time, she upset the prestigious new employee in the kitchen the Iron Chef himself, he was experimenting with sturgeon roe ice cream when she sneaked a taste making a wry face at the concoction.

inarticulately: ________________________________________________________________
obstinate: ________________________________________________________________
courtiers: ________________________________________________________________
prestigious: ________________________________________________________________
The Frog Prince, or Just Desserts

- See if you can tell when to use who and when to use whom. Often you can tell by substituting he/him for the who. If he works, use who. If him works, use whom. These are tricky! See the Appendix page A-2 (Who/Which Clause).
- Another tricky comma rule is coming this week. If you see a sentence starting with an -ing word (for example, singing, panting), it might need a comma. Learn about the #4 -ing Opener in the Appendix on page A-4.

Week 3

King Mortons greatest mortification had occured 2 years earlier at a dinner party for the ambassador of nordicland. Taking an instant dislike to the ambassadors son whom, truth be told, was a bit of a brat Dorinda squirted mouthwash into his sturgeon roe soup from a travel bottle she carried in her purse.

Despite the fact that the youngster from nordicland felt quite queasy she had no mercy. During the obligatory dance following the dinner rapidly and repeatedly she twirled him around. Last scene, he was rushing to the royal restroom’s noticeably green.

Threatening to sever diplomatic ties the Ambassador quit the palace the following morning in a fury. As he expressed it to his attaché the King can hardly run a country if he can’t rule his own daughter

King Morton still blushed when he recalled that day, it took several months’ of diplomatic negotiations to smooth over the episode. Worst Dorinda never seemed to understand that she was responsible.

mortification: __________________________________________
queasy: __________________________________________
sever: __________________________________________
diplomatic: __________________________________________
The Frog Prince, or Just Desserts

- Cumulative adjectives will show up this week, and they don’t need commas. See Comma Rule #1 in the Appendix on page A-10.
- Interestingly, some adjectives need hyphens (−) between them. These are called compound adjectives. Two examples are “ten-story building” and “nine-year-old girl.” See if you can find one this week!

Week 4

Older now, Princess Dorinda had earned a name for beauty reaching into the furthest kingdoms. With the latest fad—a beauty spot—perched high on her cheek, and her hair twisted into a powdered pompadour Princess Dorinda fancied herself quiet chic.

Alas her beauty was flawed by her reputation for finickiness, and, dare I mention it, self-centeredness. Time and again king Morton had urged her to consider 1 or another young suitor, time and again she had refused all the eligible, young men.

None are wealthy enough, or titled enough to suite her all too high Highness. During these reflections, King Morton shakes his head in abject despair dislodging his jewel encrusted crown.

He wasn’t the only 1 clucking his tongue in consternation over princess Dorinda, lady Constance her elder companion since childhood had virtually given up on training her young charge in true, courtly behavior.

pompadour: ___________________________________________________
finickiness: ___________________________________________________
abject: _______________________________________________________
consternation: ________________________________________________

The Frog Prince, or Just Desserts

- Introduce the #3 “-ly” adverb opener. Now that students know this opener, the “-ly” adverb dress-up should be underlined only if it is in the sentence, not the first word.
- Have you ever heard the term antecedent? It means “to come before.” When you use pronouns (he, she, it), it needs to be clear what noun you are referring to that came before. If it is not clear, you had better not use the pronoun. Watch for that this week! It is an advanced concept.
- Watch for compound sentences where two main clauses are connected with a coordinating conjunction. A comma is needed. See Comma Rule #9 on page A-11 in the Appendix: MC, cc MC.

Week 5

Years of indulgence had spoiled her beyond recognition however she recalled a time in her childhood when her charge had seemed a lovable tractable and contented child.

She use to bring pictures she had drawn two Lady Constance and she had cuddled in her lap in the evenings. Sadly, when Dorinda’s mother was alive no expense had been spared too gratify the princess’s.

No extravagance was to grate: Disney’s Princess Castle Ground became thier playground, they each owned a personal set of the European Girl dolls and thier friends, with thier complete wardrobes, and ubiquitous furniture and accessories.

Shaking her head in dismay Lady Constance one day clucked to Lady Inwaiting its no wonder that child has turned out so blemished. [quotation continues]

tractable: ____________________________________________________________
gratify: ____________________________________________________________
ubiquitous: __________________________________________________________
blemished: __________________________________________________________

Fix-It Grammar—The Frog Prince Student Pages
The Frog Prince, or Just Desserts

- Be sure to use upper case for titles with names (Princess Dorinda), lower case for titles without names (princess).
- Sometimes #2 openers are disguised; the preposition is only implied.
- Explore cumulative and coordinate adjectives and the associated comma rule. See Comma Rule #1 on page A-10 of the Appendix.

Week 6

She had only too pout that her plasma TV was **minuscule**, and queen Magnifica told the Palace Accountant too order her a projection TV, complete with multimedia accessory’s two.

Although they agonized, and **fretted** Princess Dorindas companions saw no remedy. One crisp spring morning when the cherry blossoms were just beginning to appear Princess Dorinda was distracted by her latest plaything a golden ball.

She tossed it up as she wandered between the exotic, botanical species in the regal conservatory. Where her father had found haven from his **monarchical** cares

Eyeing with **trepidation** the glass windows surrounding them King Morton suggested why don’t you toss that ball out in the garden

minuscule: __________________________________________________________

fretted: _____________________________________________________________

monarchical: _______________________________________________________

trepidation: _________________________________________________________
The Frog Prince, or Just Desserts

- Its vs. it’s. Its is a possessive pronoun (like his) while it’s is a contraction standing for it is.
- Some fragments are legal when used in casual conversations.
- Be careful not to overuse the word and to link main clauses.
- Introduce the #6 V.S.S. (Very Short Sentence) opener. See the Appendix page A-5.

Week 7

“Sweet” Princess Dorinda responded not noticing her fathers grimace. “Its like nice enough outside you know. Might be a like cool idea.” “Precisely.” What else could he say to such twaddle

Beyond the imperial patio Princess Dorinda meandered aimlessly through the stately gardens tossing her ball up up up yet again, and catching it repeatedly with slick confidence.

At the corner of the well however a most regrettable event transpired. Up went her golden ball, then down with a splash, because she failed to catch it the heavy orb sank to the bottom of the well

Tears flowed copiously and huge drops splashed her golden dress. “Ooh my golden baaall! Dorinda wailed if only I could have my ball back I would bestow a handsome reward on my benefactor!”

twaddle: __________________________________________________________
meandered: ______________________________________________________
transpired: _______________________________________________________
copiously: _______________________________________________________
The Frog Prince, or Just Desserts

- Remember that periods and commas go inside the closing quotation marks.
- Correctly use like or as. Like is a preposition and should be followed by an object to create a prepositional phrase (she sings like a bird). As is a conjunction and should be followed by a clause with a subject and a verb (she sings as a bird does).
- A predicate nominative is the noun following a linking verb such as “is.” Example: She is the queen. Queen is the predicate nominative. Use I instead of me if it is a predicate nominative. Do not say, “It is me.” Instead say, “It is I.”

Week 8

If you would permit me madam I should be honored to rescue your plaything”, a throaty voice offered. And Dorinda’s tears dried instantly as she looked around for the person belonging to the voice.

A little flustered when sighting no one, she inquired “pray tell, who has tendered such a thoughtful offer Groomed in courtly speech Dorinda could talk as a princess when convenient.

When a slimy putrid green amphibian hopped toward her on the rim of the well, croaking, “It was me Dorinda let lose a spine tingling shriek and nearly ran away, her inquisitiveness got the better of her however.

“How is it you can talk Mr Frog” “Its a dull story but maybe I’ll tell it to you one day, for the present, would you like me to salvage your ball?”

throaty: ___________________________________________

tendered: _____________________________________________________________________

inquisitiveness: ___________________________________________________________________

salvage: _______________________________________________________________________
The Frog Prince, or Just Desserts

• Note how em dashes (—) can be used to create a break in thought.
• Use commas to set off interrupters. See the Comma Rule #11 Appendix page A-11. Interrupters, such as “you know,” are nonessential.
• Use a colon after a main clause to introduce a list.
• Students no longer need to mark #1 subject sentence openers.

Week 9

“Oh yes benevolent frog!” (Notice that in fairy tales, character’s don’t have great curiosity about such oddities as talking frogs—or, maybe Dorinda was to self-centered to think about any one other than her.

“I’ll gladly do so, with one stipulation the frog responded. “Anything! My dad’ll kill me if I loose that ball, which cost him a Royal Fortune. Its gold you know.

“Well I didn’t know anything of the sort but I do think I could dexterously retrieve it. Here are my terms I’ll bring you the ball if you’ll treat me at your table in the castle let me dine from your very own plate and allow me to dwell one night in the palace”.

Sure thing Dorinda responds hastily perhaps a little to curtly. With that, the frog hops back into the water disappears four a few moments then returns, panting as only frogs can pant with the ball.

benevolent: _______________________________________________________

stipulation: _______________________________________________________

dexterously: _______________________________________________________

curtly: ___________________________________________________________
You didn’t tell me it was solid gold he wheezed. Princess Dorinda didn’t hear him, she had all ready skipped back to the palace, tickled with the return of her treasure.

That evening while the royal family dined sumptuously they heard a faint tapping at the castle door, moments later, the footman appeared, with a message for Princess Dorinda.

“Princess” he began. You have a visitor at the door excusing herself from the table Dorinda hastened away. When she opened the door however blood drained from her face, their squatted the forbearing frog.

“You forgot you’re pledge to treat me hospitably at the palace” he croaked she slammed the door in his face. Dorinda who was at the door, King Morton inquired when she returned to the table.

wheezed: __________________________________________

sumptuously: _______________________________________

forbearing: ________________________________________

hospitably: _______________________________________
The Frog Prince, or Just Desserts

• Note that when an em-dash is used to indicate a break in thought, it needs to be closed if the original thought continues. Similarly, parentheses need to be closed.
• Advanced students may identify decorations. A simile is included in one of these passages. See the Appendix page A-6.

Week 11

Dorinda may have had her deficiencies but she did tell the truth when asked directly
“A frog”. “What did he want”?

(Now you and me might have trouble with King Mortons rejoinder—why didn’t he think it unusual that a frog would knock at the castle door? but remember, this is a fairy tale which is allowed to be bizarre.

Gushing tears yet again which Dorinda could expediently turn on and off like a faucet she sobbed the story of the frogs rescue of her ball, and the promises she had foolishly made.

Surely you wouldn’t make me like touch that slimy, old thing? she groaned piteously.
“Daughter you are a royal princess, your word, of all peoples, must be trustworthy.

deficiencies:_____________________________________________________
rejoinder:_____________________________________________________
expeditely:_____________________________________________________ 
piteously:_____________________________________________________

Fix-It Grammar—The Frog Prince Student Pages 17 © The Institute for Excellence in Writing, 2009
Princess Dorinda reluctantly slanked to the door and opened it a crack just wide enough for the frog to squeeze through. I guess you can come in she sighed **audibly**.

Hopping, she let him traipe behind her to the **resplendent** dinning hall. “Thank you for you’re hospitality sire I’m Arthur,” the frog introduced himself.

Dorinda, her father commanded Pick Arthur up and let him feast **unstintingly** from you’re golden plate. Yuck I won’t touch another bite she moaned again. “Be that as it may—a promise is a promise,” King Morton reminded him.

Now, what Dorinda Maribella and King Morton did not divine was that Arthur was not truely a frog, but a prince! You may have **surmised** this all ready but they hadnt read any fairy tales lately.

**Audibly**:  

**Resplendent**:  

**Unstintingly**:  

**Surmised**:  

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The Frog Prince, or Just Desserts

Teach advanced students to watch for the alliteration decoration. See the Appendix page A-6.

Week 13

When he was a teenager sad to say Arthur was a bit swollen-headed and pretentious. One humid afternoon in July young Arthur was riding through a forest in his fathers kingdom, seeking some shady relief from the sweltering sun.

About halfway through the forest his horse reared up, startled, a young boy stood in the path. “Please sir I’ve lost my way”, the boy pleaded would you kindly give me a ride out of this desolate forest

Out of my way peasant the prince retorted, oblivious that the boy was a magician in disguise, instantly the boys voice thundered For you’re lack of compassion and courtesy, you must spend your days as a frog.

He zapped the air and the prince found himself hoping off the saddle, and plummeting onto the ground. The magician continued “perhaps as a frog you will learn humility and gratitude for simple kindness’s people might offer you [quotation continues]

pretentious: ______________________________________________________

desolate: ______________________________________________________

oblivious: ______________________________________________________

plummeting: ___________________________________________________
The Frog Prince, or Just Desserts

• Ordinal numbers (such as first, second) need to be spelled out.
• Sometimes the transitional sentence opener can be marked along with a #2 or #5 to help decide on the comma rule needed. A [T,5] will need two commas, while a [T,2] may or may not need two commas depending on its length.

Week 14

You will remain in this form, until a princess bestows on you a kiss, in true kindheartedness. However if you should ever tell anyone which you really are you will be fated to frog-hood the remainder of your days”.

The frog had born his secret for 6 long years. Having come to reside in King Mortons sequestered garden he hoped he might make friends one day with one of the princess’s who frequently wandered into the garden.

Just his luck the one he met 1st was Dorinda instead of Maribella. And now at the table he conjectured how he might charm the Princess.

Unwilling to touch the frog with her own precious fingers Dorinda held her napkin between her thumb and first finger, then unceremoniously grabbed 1 of Arthurs hind legs. Depositing him on the table beside her plate.

bestows: ________________________________
sequestered: ________________________________________
conjectured: _________________________________________
unceremoniously: ____________________________________
The Frog Prince, or Just Desserts

• There is an invisible who/which this week. See if you can find it! See the Appendix page A-2.
• Watch that the antecedent (the noun that a pronoun is referring to) is clear.
• Avoid casual abbreviations; use words instead.

Week 15

She scrunched back into her chair as far as she could since he had never lost his taste for princely, but appetizing fare Arthur politely declined the main course, sturgeon roe fricassee.

I’ll go for just deserts he requested, eying with glee the side cart piled high with delectable tarts scones pies cobblers and cheesecakes.

After supper, King Morton peremptorily ordered Dorinda too set up Arthur in the Golden Guestroom. Velvet carpeted the floor silk blanketed the bed. He could tell he was going too relish his palace stay.

The next a.m., during a substantial breakfast of sturgeon roe omelet King Morton graciously insists Arthur stay at least a week.

fricassee: ____________________________________________________________

deleetable: __________________________________________________________

peremptorily: _________________________________________________________

substantial: _________________________________________________________


The Frog Prince, or Just Desserts
Interestingly, exclamation marks can follow introductory interjections. Commas are also correct.

Week 16

Dorinda groaned and glancing down she noticed Arthurs hind leg inadvertently touching her omelet. “Eww”, she cried, sweeping him from her plate, and accidentally hurling him against the wall.

Oww grunted Arthur. Oops I do believe I’ve broken your leg, I’m so sorry!, Dorinda fibbed, “wish I had broken more than just your leg, she muttered inaudibly.

Fortunately for Arthur, the palace vet knew how to set broken frog legs. It looks like it’ll be a lengthy convalescence however he informed King Morton and his daughter. Because frog’s are slow healers he’ll have to stay in the infirmary for at least a month

What rotten luck, Dorinda thought to herself. Not only was he going to stick around but her father insisted she bring too him all his meals. Do whatever you can to make him comfortable while hes recumbent King Morton ordered.

inadvertently: __________________________________________
inaudibly: __________________________________________
convalescence: _________________________________________
recumbent: __________________________________________


The Frog Prince, or Just Desserts

- Note that when an adverb clause is in contrast to the rest of the sentence, it should be set off with commas.
- When that is used instead of which to start an adjective clause, it is essential, so no commas are needed. See the Appendix pages A-11 to 12.

Week 17

“Cool” she cooed while wondering how to escape infirmary duty she may have to treat this slime-ball royally but she knew how to make herself a royal pain.

Offer to read to him—stories of his choice from the palace library, the King added. Not wanting to miss a propitious opportunity Arthur first selected the story of Jephthahs daughter.

Now you may already know this story from the 11th chapter of the book of Judges. Although the Princess did not it seemed to Arthur apropos.

Jephthah had made an impetuous promise to God, that if he would give him victory in battle he would sacrifice the first thing to come out of the door’s of his house when he returned.

infirmary: __________________________________________________________

propitious: __________________________________________________________

apropos: ____________________________________________________________

impetuous: __________________________________________________________
The Frog Prince, or Just Desserts

- Introduce the #7 “–ed” opener if desired. This opener works just like the #4 “–ing” opener, except the first word is the past participle, which usually ends with an “–ed.”
- When referencing the Bible, students need to use a colon between the chapter number and verse. Biblical reference numbers should remain as numbers and not be spelled out.
- Also, you can introduce students to the correct use of who/whom. In modern English, personal pronouns in the objective case are me, you, him, her, it, us, and them. Whom is also in the objective case. See the Appendix page A-2.

Week 18

After the battle, sadly it was his daughter which ran to greet him not an animal as he had complacently assumed. Bound by his promise to God however he had to follow through with it.

Dorinda squirmed as she read the veracious story to Arthur, isn’t there anything a little you know happier to read, she asked hopefully?

“Sure, I know. Theres an enthralling story about healing you might enjoy reading,” he replied. “Find Luke 17,12. He tells about 10 lepers which Jesus instantly and miraculously healed!”

Good night Dorinda exclaimed in amazement. Its still daytime, Arthur wryly observed pretending not to understand her slang.

complacently: ____________________________________________

veracious:_________________________________________________

enthralling: _______________________________________________

wryly:____________________________________________________
The Frog Prince, or Just Desserts

• Although periods and semicolons are similar, there are times when one is better than the other. The key is to use a semicolon only when the two main clauses are so intricately linked that they belong in the same sentence. See the Appendix page A-12.

Week 19

With interest Dorinda read the story, as Arthur indicated Jesus healed 10 leper’s. What Arthur failed to disclose was that only one demonstrated any gratitude for the kindness, only one returned to thank Jesus and glorify God.

Getting the message the book was slammed shut by Dorinda and she ignobly escaped to the palace grounds. Wandering through the gardens she approached the fateful well. Surprised she noticed someone their an old woman attempting to draw water from the deep well.

The old woman futilely tried to turn the crank which would not budge clearly her finger’s ached and what slight strength she had in them gave way. When she heard steps the woman turned her attention to the curious princess

“Gentle Princess the woman began I’ve got rheumatism in my hands which makes it painful to draw up the brimming bucket; would you be so kind as to fetch me a cup of water?”

disclose: ____________________________________________

ignobly: ____________________________________________

futilely: ____________________________________________

brimming: ____________________________________________
The Frog Prince, or Just Desserts

• Advanced students can be introduced to the invisible who/which. In other words, students identify a who/which clause that doesn’t have a who or which! Here are some examples:
  The cake, which was covered with sparkles, shimmered in the candlelight.
  T. S. Eliot, who was a poet, was a pedestrian, too.
• To mark invisible who/which clauses, underline the words on either side of the comma. For example, “Stuart, famous for his sand figures, switched to ice sculpting.”
• Advanced students should also learn that there are no commas with mid-sentence adverb clauses unless the clause contrasts the rest of the sentence.

Week 20

Tossing her golden locks Dorinda quickly turned away, why does everyone think I ought to be considerate she mumbled querulously?

Now you’ve probably guessed it again, sure enough, the old lady was a fairy in disguise. Brandishing her wand, Princess Dorinda was instantly zapped into a toad.

All that remained of the lovely lady was her crown conveniently miniaturized two fit her diminished stature and her beauty spot prominent on her high cheekbone between all the other toady wart’s.

“That’ll teach you some manners Miss High and Mighty” the fairy snapped. “Maybe you’ll learn a little humbleness in your altered state! If you can ever find an honorable prince which will give you a kiss in true love you might be restored to humanity

querulously: __________________________________________

Brandishing: __________________________________________

prominent: ____________________________________________

humbleness: __________________________________________
The Frog Prince, or Just Desserts

- Advanced students may watch for the decoration alliteration. See the Appendix page A-6.
- Review comma rules as needed.

Week 21

Alas Princess Dorinda bewails her new lot in life at the palace she has inherent difficulties convincing any one of her true identity although the beauty spot and crown get her a foot in the door.

Puzzling over the crown which did look familiar Lady Constance decided to put the toad to the test. “If you truly are the princess she began Tell me where you have a bona fide wart, not that counterfeit beauty spot.

That one was easy. “On the back of my head hidden by all my hair” Dorinda croaked. The palace maids snickered. “so thats why she’d never let us part her hair into to braids in back they giggled, Dorinda glared a toady glare.

“What was your nickname, as a toddler Constance continued? Dorinda sighed testily, and rolled her eyes.

inherent:________________________________________________________
bona fide:________________________________________________________
snickered: ______________________________________________________
testily: __________________________________________________________


The Frog Prince, or Just Desserts

- When quotation marks are needed within a quote, use single quotes (‘ ’) for the interior ones.
- Question marks belong inside the quotation marks when they are part of the quoted material.
- Advanced students can review essential/nonessential phrases and clauses and the need for invisible (an appositive) and regular who/which clauses. See the Appendix pages A-2 and A-12.

Week 22

“When I was really little friends called me “Toady” because I had a wart on the back of my head but then they dropped it when we were older because they realized I wasn’t a toady at all” she snapped, “is that enough”?, she groused.

Dorinda’s final answer confirmed her status, when her cell phone had mysteriously disappeared some weeks ago she had confessed the truth to her longtime companion Lady Constance who now played her trump card: “What really happened to your cell phone

Properly, Dorinda had the good grace to blush. By mistake I dropped it in the commode she owned up. (Hmm seems like a conspicuous pattern of dropping things in water!

The palace took her in but no one not even faithful Constance wanted to touch her, after all her skin was rough warty and repulsive.

toady: ____________________________________________________________

trump card: ______________________________________________________

conspicuous: _____________________________________________________

repulsive: ________________________________________________________
Two weeks past; true, Dorinda’s basic needs were attended to but the luster had gone out of life. Accept with revulsion, no one noticed her, even all the footman who once toadied to her looked down on her.

_Involutarily_ Maribella shuddered, whenever Dorinda pattered into the room. I know your my sister and all but you give me the creeps, especially when you sneak up on me like that.

Even King Morton has nothing hopeful too offer his daughter, although, he volunteers two requisition designs for a princess pond from the palace architect Dorinda miserably shakes her head

a few days later, feeling dejected and forlorn she wandered into the infirmary mending rapidly Arthur was in a mood to shower a little compassion on his fellow amphibian sufferer.

revulsion: _______________________________________________________________

Involutarily: ____________________________________________________________

requisition: _____________________________________________________________

forlorn: ________________________________________________________________
The Frog Prince, or Just Desserts

Learn to format correctly book references in writing: titles of short works need quotation marks around them; titles of longer works should be either underlined or in italics.

Week 24

It's not so dreadful being a toad he assured her while people aren't always humane your free to live as you please in the bounty's of nature.

Trying to cheer Dorinda Arthur offered to read to her a few stories, he regaled her with humorous, fairy tales and wild adventures from the book the Arabian nights. Day after day, Arthur entertained Dorinda.

Gradually, she grew to appreciate his sympathy toward her, and to respect his positive attitude when the infirmary orderly brought him meals with hardly a glance in his direction he didn't protest.

When he nearly choked on learning that the palace cook had whipped up fly soup for him he didn't grumble even when Dorinda accidentally stumbled over his hurt leg he didn't chastise her for being clumsy, but readily forgave her

humane:_____________________________________________________
regaled: ____________________________________________________
orderly: ____________________________________________________
chastise: ___________________________________________________
The Frog Prince, or Just Desserts

- Students should realize some adjectives are comparative (comparing two things) and some are superlative (showing which of three or more things is the most). Something can be nicer or nicest, cheaper or cheapest. Use the –er form when two things are compared. Use the –est form for the most of three or more.
- Advanced: Explain why the “as” in the sentence isn’t an adverb clause. The easiest way to explain is that there is no verb, and a clause needs a verb.

Week 25

How is it you stay so upbeat all the time Dorinda inquired of Arthur one day, although unpleasant things happen you manage to have empathy for others.

Oh I learned the hard way. When I lose my temper folks just steer clear of me, when I give a bit of kindness it comes back to me. Besides what’s there to be discontented about I have my health plenty of food—albeit not always to my taste—everything a lowly frog could need.

The next day, Arthur rummaged through the books Dorinda has supplied to find an apt story to read to her he has something very particular in mind, at last he finds the precise tale that he desires.

““The celebrated king of the arthurian tales” he began “was out riding one day with his nephew Robert who enjoyed the kings special favor as the elder of his sisters three boys. Regrettably, the lad was mute from birth. [quotation continues]”

empathy: _______________________________________________________

albeit: __________________________________________________________

rummaged: ______________________________________________________

mute: ___________________________________________________________
Week 26

Quick-witted and agile, Robert **compensated** for his limitation by an eagerness to please and to learn ever watchful of the king he had sought out opportunity’s to serve or aid his uncle. *[quotation continues]*

“Now they were riding threw the royal forest with Roberts beloved hound Hrothgar by his side the lad had raised Hrothgar as a puppy, and trained him well. As the group passed through a cedar **grove** Hrothgar bounded ahead and out of site *[quotation continues]*

Robert could here him barking wildly in the distance which surprised him sense his hound never barked without a **commendable** reason *[quotation continues]*

Although he did not know what was troubling Hrothgar he recognized the sound as a warning, his uncle seemed **undaunted**, or perhaps oblivious two the noise. *[quotation continues]*

**compensated:** ____________________________________________

**grove:** ________________________________________________

**commendable:** __________________________________________

**undaunted:** ____________________________________________
The Frog Prince, or Just Desserts

Another interesting concept is the use of quotation marks over multiple paragraphs. If one person is speaking and his speech needs an indent, the quotation marks do not close before the indent, but they do need to be included after the indent at the start of the new paragraph. Also, when a person who is speaking quotes another person, use single quotes inside the double quotes.

Week 27

“Kneeling at the foot of a cliff where tiny drops of water trickled down king Arthur had cupped his hands for a drink, it was a mere dribble of water and the king had developed a potent thirst. [quotation continues]

Impatiently the king waited until his hands were full of water with anxious foreboding, Robert watched, and listened while Hrothgar continued too bark madly [quotation continues]

Although he feared that something in the water might be hazardous being mute Robert was unable to warn his uncle, he took the only coarse of action he could envision too accomplish his objective swiftly [quotation continues]

Rushing to his uncles side Robert knocked the water from his hands Irately King Arthur shouted at the boy telling him he was parched and needed water. [quotation ends]

potent: __________________________________________

foreboding: __________________________________________

hazardous: __________________________________________

Irately: __________________________________________
The Frog Prince, or Just Desserts

A sneaky little usage of the word try is slipped in this week. We don’t try and do something; we try to do something.

Week 28

Well that seems a flimsy excuse to bother his uncle Dorinda interrupted the poor man just wanted a drink of water why did Robert trust his dog over his uncle

Hounds, and other nonhuman creatures sometimes have a tad of wisdom Arthur commented try and see what happens and you’ll understand. Dorinda waited more patiently.

Cupping his hands again the king started to collect more of the precious liquid again Robert jigged his uncles hands signaling that they should check the source before drinking [quotation continues]

Again Arthur ignored his nephew callously pushing him away the 3rd time Hrothgar came to his rescue jumping up against the king, and spilling the water. [quotation continues]

flimsy: ___________________________________________

tad: ___________________________________________

jigged: ___________________________________________

callously: _______________________________________

Week 29

King Arthur lost all patients that hound dog is forever banished from my kingdom he snapped at his nephew. And you must quit Camelot and return to your home for such insubordination. [Arthur’s story continues but not the king’s words]

Grievingly Robert turned away signaling Hrothgar to his side, and through the woods he wound his way back to the castle anxious in his heart for his uncles safety yet discerning their was nothing he could do. [quotation ends]

Well I would have made that King listen to me Dorinda exclaimed! How would you have accomplished that queried Arthur? Kings are all powerful plus Robert couldn’t speak I guess your write Dorinda realized Go on. Tell me the rest of the story

Frustrated king Arthur decided to climb to the top of the cliff where he could drink from the pool of water collected above hand over hand he made the laborious climb [quotation continues]

insubordination:__________________________________________________________
discerning:______________________________________________________________
queried:_______________________________________________________________
laborious:_______________________________________________________________
When he reached the top of the cliff he stood **aghast** their in the pool of water lied a enormous poisonous snake—dead. [quotation continues]

The poison had **contaminated** the water Hrothgar and Robert had been trying to save his life all along whereas he had been to foolish to listen to they. [quotation continues]

“When the king returned to the castle he sought out his nephew without delay finding Robert in his room with his servant packing to return home Arthur humbled himself **contritely** [quotation continues]

Can you forgive me nephew he began? You were write all along and wise to act on your instincts, you **astutely** trusted your beloved Hrothgar while I depended on no one but myself. [quotation continues]

aghast: ____________________________________________

contaminated: ______________________________________

contritely: _________________________________________

astutely: __________________________________________
The Frog Prince, or Just Desserts

Week 31

I must reward you for your loyalty I shall elevate you to the coveted position of arm bearer to the king and Hrothgar shall dine on steak every day [Arthur’s story continues but not the king’s words]

Modestly Robert signed a reply to his servant who translated his words to the king:
you’re safety is all that matters I am content to be of service to my liege lord and I shall do everything I can to be worthy of this position entrusted to me [quotation ends]

Dorinda realized at once the message of this simple story, deeply she felt the injury committed yet poignantly forgiven Struck by the boys kindness she examined her own heart.

Why had she not recognized how abhorrent her own behavior to Arthur had been a mere promise to befriend him was all he had asked. In truth she had treated him as dreadfully as the King had treated his faithful nephew

coveted: ___________________________________________________________
liege: ___________________________________________________________
poignantly: ______________________________________________________
abhorrent: _______________________________________________________
With heartfelt tears and **remorse** for her appalling behavior to him Princess Dorinda kissed him on his cheek, she knew now that kindness to others was far more rewarding then nurturing ones selfish interests.

Now what do you think Arthur did after that kiss, he kissed her back of course—the only **sensible** action for a self-respecting frog which secretly had grown rather fond of the princess.

Then what occured you guessed it. Poof instantly both transformed into the prince and princess they were meant to be. Both breathed a **colossal** sigh of relief delighting in there transformation.

The only noticeable change, was that Dorinda had **fortuitously** lost her beauty mark, along with all the other wart’s, free at last of the magicians spell Arthur revealed to Dorinda the truth about his past.

**remorse:** ________________________________________________

**sensible:** ______________________________________________

**colossal:** ______________________________________________

**fortuitously:** ____________________________________________
The Frog Prince, or Just Desserts

Week 33

He told her the real secret to his kindness, was learning humility in the guise of a frog. Dorinda nodded her head in **fervent** agreement.

When asked if he would permit them to marry King Morton uncharacteristically replied sweet with joy he gave them his blessing **indebted** to Arthur and the fairy for restoring Dorinda too her lovable self.

Epilogue: The wedding was a smashing success despite the fact that Dorinda true to form tripped, and dropped her crown in the new sturgeon pond it simply gave Arthur a chance to fish it out gallantly—a little **déjà vu**?

Atop the wedding cake, the Iron Chef fashioned a frog and toad, anticipating joyous matrimony while at the wedding feast the **erstwhile** Frog and Toad skipped the main course of sturgeon roe soufflé, and enjoyed just desserts.

**fervent:**

**indebted:**

**déjà vu:**

**erstwhile:**
Hear Ye, Hear Ye!

has hereby satisfactorily completed

Fix-It Story Two
The Frog Prince, or Just Desserts

May you always edit your own writing as carefully.

Signed: __________________________
Title: ____________________________
# Appendix: Table of Contents

## Part I: Excellence in Writing Stylistic Techniques

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dress-ups</td>
<td>1</td>
</tr>
<tr>
<td>“-ly” Adverb</td>
<td>1</td>
</tr>
<tr>
<td>Strong Verb</td>
<td>1</td>
</tr>
<tr>
<td>Quality Adjective</td>
<td>2</td>
</tr>
<tr>
<td>Who/Which Clause and Invisible who/which</td>
<td>2</td>
</tr>
<tr>
<td>Adverb Clause (when, while, where, as, since, if, although, because)</td>
<td>3</td>
</tr>
<tr>
<td><strong>Sentence Openers</strong></td>
<td>3</td>
</tr>
<tr>
<td>#1 Subject</td>
<td>3</td>
</tr>
<tr>
<td>#2 Prepositional</td>
<td>4</td>
</tr>
<tr>
<td>#3 “-ly” Adverb Opener</td>
<td>4</td>
</tr>
<tr>
<td>#4 “-ing” Opener</td>
<td>4</td>
</tr>
<tr>
<td>#5 Adverb Clause</td>
<td>5</td>
</tr>
<tr>
<td>#6 V.S.S. (very short sentence)</td>
<td>5</td>
</tr>
<tr>
<td>#7 “-ed” Opener (advanced)</td>
<td>5</td>
</tr>
<tr>
<td>“T” or Transitional Opener</td>
<td>6</td>
</tr>
<tr>
<td><strong>Advanced Style</strong></td>
<td>6</td>
</tr>
<tr>
<td>Alliteration</td>
<td>6</td>
</tr>
<tr>
<td>Similes and Metaphors</td>
<td>6</td>
</tr>
<tr>
<td>Duals</td>
<td>6</td>
</tr>
<tr>
<td>“That” as Noun Clause (advanced)</td>
<td>7</td>
</tr>
</tbody>
</table>

## Part II: Grammar and Mechanics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definitions (phrase, dependent and independent or main clause, sentence)</td>
<td>8</td>
</tr>
<tr>
<td>Indentation Rules</td>
<td>8</td>
</tr>
<tr>
<td>Capitalization Rules</td>
<td>8</td>
</tr>
<tr>
<td>Quotation Rules</td>
<td>9</td>
</tr>
<tr>
<td>Comma Rules</td>
<td>10</td>
</tr>
<tr>
<td>Semicolon Rules</td>
<td>12</td>
</tr>
<tr>
<td>Colon Rules</td>
<td>13</td>
</tr>
<tr>
<td>Apostrophe Rules</td>
<td>13</td>
</tr>
<tr>
<td>Ellipsis Point Rules</td>
<td>13</td>
</tr>
<tr>
<td>Em-Dash and Parenthesis Rules</td>
<td>14</td>
</tr>
<tr>
<td>Writing Numbers Rules</td>
<td>14</td>
</tr>
<tr>
<td>Sentence Fragment Rules</td>
<td>14</td>
</tr>
<tr>
<td>Past Perfect Tense</td>
<td>15</td>
</tr>
<tr>
<td>Subjunctive Mood</td>
<td>15</td>
</tr>
<tr>
<td>Active and Passive Voice</td>
<td>15</td>
</tr>
<tr>
<td>Split Infinitive</td>
<td>15</td>
</tr>
</tbody>
</table>

## Back Matter

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbreviations in Fix-It</td>
<td>16</td>
</tr>
<tr>
<td>Proofreading Symbols</td>
<td>17</td>
</tr>
<tr>
<td>Sample Student Work and In Class Teacher Corrections</td>
<td>18</td>
</tr>
<tr>
<td>Index and About the Author</td>
<td>19</td>
</tr>
</tbody>
</table>
Part I: Excellence in Writing Stylistic Techniques

To reinforce your students’ efforts to add sentence variety and write in an interesting style, have them underline strong dress-ups and number sentence openers in the Fix-Its. If you are using the system promoted by the Institute for Excellence in Writing, these style tools will already be familiar to you. If not, the list below explains the most common of these. Included are pointers about how certain dress-ups and sentence openers help teach grammar.

Teach that dress-ups should include strong vocabulary and add flavor to the writer’s style. If you teach more than one of these stories, you will see a shift in the types of words I mark as dress-ups, holding older students to a more rigorous standard than I hold younger students. A fourth grader working on “Tom Sawyer,” for example, might legitimately count *obeyed* as a strong verb or *mighty* as a quality adjective, whereas a high school student would (or should!) more likely deem those words ordinary and mark *parried* or *ingenuous* instead.

**Dress-ups: mark by underlining**

For dress-ups in their own writing, encourage students to use at least one of each in every paragraph. In the Fix-Its, encourage students to locate examples of quality dress-ups.

“-ly” Adverb

Found anywhere except the first word in a sentence, this dress-up enriches by adding color and detail.

Example: Snow melted *rapidly* from the mountains each spring, which caused torrential floods.

Grammar: Count only -ly words that are adverbs, not imposter -ly’s, which are adjectives like *princely, lonely, comely,* or *ghastly.*

Direct older students to distinguish true -ly adverbs from adjectives by understanding how those parts of speech work. Adjectives always modify, or describe, nouns; -ly adverbs modify verbs or adjectives (occasionally other adverbs). Adverbs answer questions like “when?” “where?” “why?” “how?” “in what way?” “how much?” and “to what extent?”

Strong Verb

The most powerful part of speech, the verb can make or break a sentence. Challenge students to distinguish truly strong verbs from ordinary ones.

Example: Compare the following sentences:

- ordinary: “It’ll be the first thing I’ll throw away when I make changes.”
- vs. strong: “It’ll be the first thing I’ll *pitch* when I *redecorate.*”

Grammar: Teach younger students to recognize verbs by filling in these blanks with a form of the word in question.

Yesterday he ________; today he ________; tomorrow he will ________.
(Yesterday he pitched; today he pitches; tomorrow he will pitch.)
Quality Adjective

Adding a quality adjective to writing adds zest to an otherwise dull sentence.

Example: The Flovenian advisors realized they had a daunting task.

Grammar: Adjectives describe nouns. Teach how to locate adjectives with this simple test: The ________ person or object. (the daunting task → the daunting object)

Who/Which Clause

A who/which clause is a dependent clause that begins with who or which. (Advanced students may also mark whose, whom, or that if the latter can replace which.) Underline only the who or the which, not the whole clause. Who/which clauses deepen content by adding new information to the sentence or help eliminate choppiness by combining two shorter sentences.

Example: The ladies-in-waiting, who stood expectantly on either side of the red-carpeted stairs, were to assist the arriving princesses.

Grammar: To keep the who or which from stealing the main verb, remove the who/which clause from the sentence and confirm that a complete thought (a sentence) remains. If not, the who or which may have stolen the main verb. Example: A bedraggled young woman stood at the door. → A bedraggled young woman who stood at the door. If I remove my who clause, I am left with only “A bedraggled young woman,” which is not a complete thought. Instead, I need something more: A bedraggled young woman who stood at the door dripped water down her hair and into her shoes.

Also, use who for people, which for things or institutions. Animals are a tricky category. If they are just animals, use which. If they are beloved pets or if they take on human characteristics, like the frog in “The Frog Prince” or animals in Aesop’s fables, use who.

Advanced Grammar: Who/which clauses function as adjectives and are set off with commas if they are nonessential (a.k.a. nonrestrictive) but take no commas if they are essential (restrictive). See the Appendix under Grammar: Commas: Rule 11 for further information about this important concept. If you teach who/which’s as a dependent clause, it may help to understand that who or which is actually the subject of the clause.

Also advanced: Use whom instead of who when the who clause is the object of something (objective case), such as the object of a preposition or a direct object. Use who when it is in the nominative case, functioning as the subject of the sentence or, rarely, as a predicate nominative.

Trick: he/him substitution. If you can substitute he or they, use who; if him or them, use whom.

Who/whom saw Potter near the graveyard? He saw Potter, so who is correct.
He tells about lepers who/whom Jesus healed. Jesus healed them, so whom is correct. (direct object)
He bellowed his challenge, as if doubting who/whom in the hall held rule. He held rule, so who is correct.
I am not he of who/whom you speak. You speak of him, so whom. (object of preposition)

Invisible who/which (advanced): Who/which clauses followed by a “to be” verb can be invisible but implied. Example: “Through the trapdoor emerged a cat, suspended around its haunches by a string” (…emerged a cat, which was suspended).
Adverb Clause

Teach that adverb clauses may begin with one of these eight words: when, while, where, as, since, if, although, because (easy to learn by memorizing www.asia.b). Underline only the first word in the clause. Dress-ups are distinguished from sentence openers by not appearing at the beginning of a sentence.

Example: Lord Ashton was in charge of castle preparations, while Big Lord Fauntleroy undertook the intimidating task of designing a web page.

Grammar: An adverb clause is a dependent clause, which cannot stand on its own as a sentence. Other words, such as until, whereas, wherever, whenever, as if, and unless, can start adverb clauses, but younger students may find these challenging. See also under Sentence Openers, #5 Adverb Clause.

Grammar handbooks generally advise against using commas to set off adverb clauses in the middle of sentences. However, introductory adverb clauses—those that begin a sentence—are always followed by a comma (see Sentence Opener #5).

Advanced: Despite the general rule against commas, sometimes they make the sentence easier to follow, especially with examples of extreme contrast. Example: Mary was laughing, although tears streamed down her face. Commas can also prevent misreading, as with a because clause following a negative statement. Example: “He did not win the election, because he ran a negative ad campaign” implies that he lost the election, and this is the reason he lost it. “He did not win the election because he ran a negative ad campaign” implies that he won the election, but not for that reason.

Advanced: The www words “where” and “when” occasionally start adjective clauses instead of adverb clauses. When they do, they could be essential (no commas) or nonessential (commas). See Comma Rule #11. As with who/which clauses, using or not using commas may alter your meaning. Example: “He went to the store where pistachios were available” implies that other stores did not carry pistachios; he went to the one that did. “He went to the store, where pistachios were available” implies that he happened to find pistachios at the store he visited.

Sentence Openers: mark with numbers in brackets

Generally, students should know all their dress-ups before they begin to identify sentence openers.

For sentence variety in students’ own writing, encourage them to use no more than two of the same kind of sentence opener in a row and to use at least one of each in every paragraph they write. With the Fix-Its, encourage students to identify the sentence patterns. After a few weeks, they can stop marking #1 Subject Openers and number only #2 through #7, unless #1 sentences still give them difficulty.

A few sentences will not easily fit any of these patterns. In IEW’s writing instruction, Andrew Pudewa teaches how to identify many of these unusual patterns, and in this book I have included explanations for some of the disguised openers. You may prefer, however, to leave these unusual patterns unmarked.

#1 Subject

Subject openers essentially begin with the subject of the sentence, although articles and/or adjectives may precede them.

Examples: He became livid on the subject of modern gadgets—just so much folderol, in his opinion. The convivial company congregated in the great hall. (The subject is company, but it is still a subject opener because The is an article and convivial an adjective.)
#2 Prepositional Opener

Examples:
[2] During these reflections, King Morton shook his head in abject despair.
[2] After a pause Lord Ashton summed it up.

Grammar: Teach that prepositions are anything a squirrel can do with a tree: scamper under its limbs; climb up the trunk; sit on a branch. This does not work well with unusual prepositions like “during” or “concerning,” but it covers most of them. A comma is required after long prepositional openers (usually five or more words) but optional with fewer than five.

Also teach that prepositions always work in phrases that follow this pattern: preposition + noun (no verb). That is, the phrase starts with a preposition and ends with a noun, with no verb inside. See under #5 Adverb Clause the trick to distinguish between #2s and #5s.

Advanced: Some sentences begin with what is effectively a disguised #2, in which a preposition is implied but not stated, as in “One morning…,” where “In,” “On,” or “During one morning” is implied. The sentence sounds better without the preposition, but the opener functions as if it were there. You find this in sentences beginning with some kind of time frame: Wednesday; Two weeks ago; The evening of the ball.

#3 “-ly” Adverb Opener

Example: [3] Sadly, his amiable wife, Queen Mary, was traveling with him at the time.

Grammar: See under Dress-ups, “-ly” Adverb. The main difference between an -ly dress-up and -ly sentence opener is the flow of the sentence. Beginning the sentence with the -ly adverb gives a different kind of rhythm than placing it later in the sentence does. Usually “-ly” openers do not need a comma, as in this sentence. Let the pause rule be your guide: use a comma if you want a pause, no comma if you do not.

#4 “-ing” Opener

Example: [4] Throwing up their hands in exasperation, Lord Ashton and Big Lord Fauntleroy exited in a huff.

Teach this pattern for #4’s: -ing word/phrase + comma + person/thing doing the -ing + main verb.

Check that #4 openers have these four elements. Although you do not have to use the grammatical terms, this is a present participial phrase that functions as an adjective describing the person or thing after the comma.

Advanced: If the sentence does not have all four elements in that order, it might be a #1 subject opener instead (an imposter #4) or it might be ungrammatical (an illegal #4).

Examples: [#1, a.k.a. imposter #4] Peering through the curtain left Gawain in wonder.
[legal #4] Sitting atop his noble steed, the Green Knight loomed portentously over the guests of the hall.
[illegal #4] Scanning the noble assembly, the horse rode straight to the high dais. (Should be: Scanning the noble assembly, the Green Knight rode straight to the high dais. The horse is not doing the scanning!)

If it is an imposter #4, the -ing word is actually a gerund, which functions as a noun. If it is an illegal #4, we call it a dangling modifier. The person or thing following the comma must be doing the action of the -ing word. I tease my high school students that I love dangling modifiers because they give me a good chuckle, albeit I have to take off a half point.

Advanced: Sentences beginning with adjective phrases followed by a comma followed by the subject could be viewed as Disguised #4 Openers, with the word being implied at the beginning of the sentence. Example: The boldest of them all, she swam up a broad river. Implied: Being the boldest of them all, she swam….
Appendix

#5 Adverb Clause
Beginning a sentence with an adverb clause adds sentence variety and sometimes functions more logically than working the clause into a later part of the sentence. For example, moving the “when” clause in the following sentence to the end changes the meaning of the sentence (she could not locate it when he demanded it back, not at another time).

Example: [5] When he demanded it back, Dorinda mumbled something about not being able to locate it.

Grammar: #5 Sentence Openers (introductory adverb clauses) are dependent clauses that must be followed by a comma. See also under Dress-ups, Adverb Clause.

Prepositions like after, before, since, as, and as if can also function as subordinating conjunctions and begin adverb clauses. Trick to distinguish between #2s and #5s: Looking only at that opening phrase or clause, drop the first word—the preposition or conjunction in question. If you are left with a sentence, it is a #5 adverb clause; if not, it is a #2. Alternately, teach that it is probably a #5 if the group of words contains a verb, a #2 if it does not.

Example: (a) After supper, King Morton ordered Dorinda to set up Arthur in the Golden Guestroom. (b) After supper was finished, King Morton ordered Dorinda to set up Arthur in the Golden Guestroom. Sentence “a” starts with a #2 Prepositional Opener because “supper” is not a complete sentence; sentence “b” starts with a #5 Clausal Opener because “supper was finished” is a complete sentence. Also, sentence “b” starts with a #5 Clausal Opener because “After supper was finished” contains a verb.

#6 V.S.S., or Very Short Sentence
An occasional short sentence can pack a punch in paragraphs that otherwise have intricate and lengthy sentences.


Grammar: The trick to #6s is that they must be short (2–4 words, or 5 if the words are all short) and they must be sentences (subject + verb). They should also be strong: a VSSS = Very Short Strong Sentence!

#7 (Advanced) “-ed” Opener
More difficult to form, the -ed opener begins with a word ending in -ed.

Example: [7] Groomed in courtly speech, Dorinda could talk like a princess when convenient.

Grammar: Like the #4 -ing opener, the -ed opener is a participle, this time a past participle, which functions as an adjective modifying the noun that follows. Also like the -ing opener, it must follow this pattern: -ed word or phrase + comma + person or thing doing the -ed action + main verb.

Not all past participles work. Try forming a sentence that begins with walked, for example. The easiest to form are -ed words expressing feelings or emotions, often followed by the word by: surprised; defeated; energized.
“T,” or Transitional Opener

An optional category, “T” works for sentences beginning with interjections, interrupters, or transitional words and expressions.

Common words and phrases in this class include the following: however, therefore, thus, later, now, otherwise, indeed, first, next, finally, also, moreover, hence, furthermore, henceforth, likewise, similarly, in addition, on the other hand, in fact, for example. Also included are a host of interjections, which can be followed by a comma or an exclamation mark, such as ouch, wow, boom, whoosh.

Note that when you add one of these words or phrases to an independent clause, the clause remains independent. See also under semicolons in “Grammar and Mechanics” in the Appendix.

Examples:
[T] “Moreover, didn’t they realize cell phones were intended for emergencies only?” (transition)
[T] Oh, how gladly she would have shaken off all this pomp and laid aside the heavy wreath! (interjection)

Advanced Style

Used sparingly, as an artist might add a splash of bright color to a nature painting, these advanced stylistic techniques daringly or delicately decorate one’s prose.

Alliteration

The repetition of the same initial consonant sounds in two or more words in close proximity, alliteration adds flavor to writing when used judiciously.

Example: Arthur was seeking some shady relief from the sweltering sun.

Similes and Metaphors

A simile is a comparison between two unlike things using the words like or as. A metaphor, harder to create, is a similar comparison but without the like or as.

Examples:
The ship dived like a swan between them. (simile)
The waves rose mountains high. (metaphor)

Duals

Deliberate use of dual adverbs, adjectives, or verbs, especially when the second word adds a different nuance to the meaning, enriches prose and challenges students to be precise with words chosen. Classic writers of the past like Charles Dickens have often employed the use of duals or even triples to convey their meaning.

Examples:
All who beheld her wondered at her graceful, swaying movements.
The ship glided away smoothly and lightly over the tranquil sea.
“That” as Noun Clause (advanced)

A noun clause is a dependent clause used as a noun. It can function in any of the ways that nouns function, as subject, direct or indirect object, or object of a preposition. Although noun clauses may begin with many words, in the last two stories students are encouraged to locate noun clauses starting with “that” only. Help them distinguish between an adjective clause beginning with “that” and substituting for a “which” clause, on the one hand, and a noun clause beginning with “that,” on the other.

To tell the difference: If “that” begins an adjective clause, you can substitute “which” and it will still make sense. If “that” begins a noun clause, “which” does not work in its place.

Example:
“I know well that I am the weakest of these illustrious knights.” (direct object) Can you say, “I know well which I am the weakest of knights”? No, so it is not an adjective clause but a noun clause.
Part II: Grammar and Mechanics

The rules in this Appendix are not intended to be exhaustive but to help parents and teachers with the punctuation and other concepts covered in *Fix-It!* They explain more fully the brief rules written beside the stories when further explanation might be helpful. Additional grammar concepts are covered in the Appendix under Excellence in Writing Style Techniques.

Definitions

*Being able to identify correctly subjects, verbs, and clauses will help with punctuation.*

**Phrase:** a group of related words without both a subject and a verb.

**Dependent Clause** (a.k.a. subordinate or weak clause): a group of related words with both a subject and a verb that cannot stand alone as a sentence.

**Independent or Main Clause** (a.k.a. strong clause): a group of related words with both a subject and a verb that can also stand alone as a sentence.

**Sentence:** a group of words with at least one independent clause. It could also have one or more dependent clauses and any number of phrases.

Indentation

*Discuss whether you need to start new paragraphs in every Fix-It. In nonfiction, body paragraphs are organized by topic ideas. In fiction, especially with dialogue, the rules are more ambiguous, with different authorities citing different rules. Most, however, accept these basic guidelines. If the paragraphs are very short, you might not need a new paragraph for Rule 2 but should start one for a new speaker (Rule 1).*

**Rule 1.** Begin a new paragraph each time a new person speaks.

Aunt Polly seized her mischievous nephew by his collar. “I might ‘a’ guessed your foolery, Tom!”
In a shrill tone Tom yelled, “My! Look behind you, Aunt Polly!” Aunt Polly reeled around, and Tom fled.

**Rule 2.** Begin a new paragraph to indicate a change of topic, a change of place, or a lapse of time.

If a character’s speech continues into the next Fix-It, the passage will end with “*quotation continues.*” Tell students they should not close the first passage with quotation marks and the next day should continue writing where they left off, using close quotation marks only at the end of the character’s speech.

Capitalization

**Rule 1.** Capitalize the first word of a quoted sentence, even when it does not begin the full sentence.

In her best courtly speech, she inquired, “Pray tell, who has tendered such a thoughtful offer?”

**Rule 2.** Use lowercase to continue interrupted quotations.

“Princess,” he began, “you have a visitor at the door.”
Appendix

Rule 3. Capitalize titles followed by names, but use lowercase for titles without a name.

Just as the doctor knocked Potter out cold, Injun Joe stabbed Doc Robinson in the chest.

Rule 4. Capitalize titles when used alone as a noun of direct address (NDA), except for “sir” or “madam.”

“Oh, Judge, Injun Joe’s in the cave!”

Rule 5. Capitalize calendar names (days of the week and months) but not seasons.

During the summer the sleepy town was vigorously stirred by Muff Potter’s trial. That distressing Tuesday night Tom and Huck watched helplessly.

Rule 6. Capitalize compass directions only when they refer to specific geographic regions, such as the South.

On his journey north Gawain encountered few obstacles. (He is heading in a northward direction but not traveling to a region known as the North.)

Rule 7. Capitalize the first and last words of titles and all other words except articles (a, an, the), short conjunctions, and prepositions. (Some grammarians capitalize long prepositions.)

A shy, small girl who lisped recited “Mary Had a Little Lamb.”

Quotations

Rule 1. Use quotation marks with direct quotations but not with indirect speech, which usually begins with that.

“It’s no wonder that child has turned out so blemished,” clucked Lady Constance. What Arthur failed to disclose was that only one demonstrated any gratitude for the kindness.

Rule 2. Commas and periods always go inside closing quotations (unless they are followed by parentheses, in which case they go after the parentheses).

“It’s gold, you know.”

Rule 3. Exclamation marks and question marks go inside closing quotations when they are part of the material quoted; otherwise, they go outside. Also, use only one ending mark of punctuation—the stronger—with quotation marks, em-dashes excepted.

“If only I could have my ball back, I would bestow a handsome reward on my benefactor!” “Dorinda, who was at the door?” King Morton inquired. (No comma in addition to the question mark.)

Rule 4. Use single quotation marks only for quotations within quotations.

“She also insisted on stripping the top coverlets from all the mattresses because, as she put it, ‘They might be unclean.’”

Rule 5. When a quotation is interrupted, close the first part and begin the second with quotation marks. Do not capitalize the first letter of the continuation.

“At about midnight,” he continued confidingly, “you take your cat to the graveyard.”
Rule 6. Use italics or place quotation marks around words referred to as words. Trick: Insert “the word(s)” before the word in question to tell if this rule applies.

He would have none of this recent drivel of dropping “Sir” and “Madam” when addressing one’s elders. (dropping the words “Sir” and “Madam”)

Commas

Rule 1. Usually use commas to separate two or more adjectives before a noun.

Advanced: Use commas with coordinate adjectives, in which each adjective separately modifies the noun. Do not use commas with cumulative adjectives, in which the first adjective modifies the next adjective plus noun. The adjectives are cumulative if the last one deals with time, age, or color or if it forms a noun phrase with the noun. Trick to tell the difference: If you can insert the word and between the adjectives or if you can switch their order, they are probably coordinate adjectives and need a comma.

Huck followed him to the old haunted house just outside St. Petersburg. (“haunted house” → noun phrase) “I have dishwater blond hair and wear thick, black-framed glasses.” (“blond” → color; “thick and black-framed” and “black-framed, thick glasses” both work, so comma)

Rule 2. Use commas with three or more items in a series, which can involve any part of speech except conjunctions. Some grammar handbooks consider the comma before the final and optional, but since it can cause confusion to omit it, it is easier to include it always.

Muff Potter, Injun Joe, and young Doc Robinson tramped right up to the grave with a lantern, shovels, and a wheelbarrow.

Rule 3. Use commas after introductory prepositional phrases (#2 Sentence Openers) of five or more words. The comma is usually optional with fewer than five words. Let the pause test be your guide.

During the weeks of preparation, Mel had been shuffled off to the hunting lodge. On his journey north,(,) Gawain encountered few obstacles. (comma optional)

Rule 4. Use a comma after introductory transitional expressions and interjections. Also use commas on both sides of transitional or interrupting words or phrases that appear elsewhere in a sentence.

Moreover, didn’t they realize cell phones were intended for emergencies only? As grown-up girls, however, they could go when they pleased. “Fellow, in faith, you have found the king.” (Here, “in faith” means “indeed” or “in truth.”)

Rule 5. Use commas after introductory adverb clauses (#5 Sentence Openers), even if they are short.

If any one of the young knights here is truly valiant, let him take up my ax.

Rule 6. Use commas after introductory –ing phrases (#4 sentence openers), even if they are short.

Excusing herself from the table, Dorinda hastened away.
Appendix

Rule 7. Use a comma with a verb of speaking that introduces a direct quotation, whether the verb comes before or after the quotation.

“King Mel loathes courtly balls,” Lord Ashton protested.
Lord Ashton protested, “King Mel loathes courtly balls.”

Rule 8. Set off nouns of direct address (NDAs) with commas.

“We dunked our heads under the pump, Auntie.”

Rule 9. Use a comma before a coordinating conjunction that joins two main clauses. Pattern: MC, cc MC

“He is of diminished princely stature, and he doesn't care for polo.”

Coordinating conjunctions: for, and, nor, but, or, yet, so (FANBOYS). Note: In academic writing, do not begin a sentence with a coordinating conjunction since these words are supposed to join or connect two things, not begin a thought. In fiction, however, it is acceptable to start a sentence with a coordinating conjunction, especially in dialogue, because it gives the impression of the story hurrying along, though the practice should not be abused. In nonfiction, students should seek alternate ways to suggest and, but, or so.

Rule 10. Do not use a comma before a coordinating conjunction that joins two verbs (a compound verb) with the same subject. Note that in the example, there is not a second subject after the coordinating conjunction. It may help to think of this as joining only two items (two verbs) in a series. Pattern: MC ce 2nd verb

Johnny Miller came along and willingly traded his dead rat.

Rule 11. Set off who/which clauses and other non-introductory clauses and phrases with commas if they are nonessential (a.k.a. nonrestrictive). Do not put commas around them if they are essential (a.k.a. restrictive).

How to tell which one: Remove the clause or phrase in question to see if it alters the information in the main clause of the sentence. If the clause or phrase is necessary to the meaning of the main clause or if it specifies which one of something is being discussed, it is essential (restrictive) and should not be enclosed in commas. If it does not alter the meaning of the main clause or if the person or thing is adequately identified, it is nonessential and needs commas, even though it may be adding important information. “Nonessential” should not be taken to mean “unimportant.”

Trick to distinguish: Put mental parentheses around the clause or phrase. If the sentence still seems to work, the clause or phrase is probably nonessential.

Note also: the word that can replace which only in essential clauses.

Some grammar books have dropped the first comma in nonessential clauses and phrases, but this book does not follow that practice.
**Essential** (a.k.a. restrictive, because it restricts the information to that particular one)
Lady Constance recalled a time in Dorinda’s childhood when she had seemed lovable. (Presumably there were also times in her childhood when she did not seem lovable, so the *when* clause is essential to the meaning of the main clause and takes no comma. See advanced comment under Adverb Clause Dress-ups.)

“Heck, have you ever told anybody that secret which we been keepin’ ‘bout Injun Joe?” (The *which* clause specifies which secret “that” refers to—the one they had been keeping about Injun Joe—so is essential to the meaning of the main clause. Note that the word *which* would sound equally correct as *that* here, except you do not want the repetition of *that*.)

“Sire, it’s imperative you choose a bride who’s a true princess.” (Would the sentence seem correct if you put parentheses around “who’s a true princess”? No, so the clause is essential.)

**Nonessential** (nonrestrictive)
Lady Constance, her elder companion since childhood, had virtually given up on training her young charge.

She had confessed the truth to Lady Constance, who now played her trump card. (Nonessential, though important, because “who now played her trump card” can be removed from the sentence without changing the fact that she had confessed the truth to Lady Constance.)

Summer vacation, which the students eagerly anticipated, was approaching. (Summer vacation is approaching, regardless whether or not the students anticipate it. These sentences also work with parentheses around the clause instead of commas.)

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**Semicolons**

**Rule 1.** Use semicolons to join main clauses when they are so intricately linked they belong in the same sentence.

“He sounds like just my type; he sounds just like me!”

Note: **Conjunctive adverbs** (words like *therefore, however, nevertheless, moreover, furthermore*) do not turn an independent clause into a dependent one; therefore, use a semicolon before the conjunctive adverb if it joins two independent clauses. Do not, however, precede all conjunctive adverbs with semicolons!

Note: A **comma splice** is the error caused by joining two independent clauses with only a comma when they need to be joined by something stronger, such as a semicolon, a period, or a comma plus a coordinating conjunction. A **fused sentence** is the error of joining two main clauses with no punctuation or coordinating conjunction. Both comma splices and fused sentences create run-on sentences.

Comma splice: Murmurs arose among the astounded guests at the provocative challenge, no man stepped forward. Could be: Murmurs arose among the astounded guests at the provocative challenge; no man stepped forward. Better: Murmurs arose among the astounded guests at the provocative challenge, but no man stepped forward. Or: Murmurs arose among the astounded guests at the provocative challenge. No man stepped forward.

**Rule 2.** Use semicolons to separate items in a series when the items contain internal commas. (Rare)
Appendix

Colons

Rule 1. Use a colon after a complete sentence to introduce an explanation or a list when phrases like for example or that is are not included.

“Youth one other boon I ask: please accept this simple souvenir from me.”

Rule 2. Use a colon to separate the hour and minutes when specifying time of day. Also use a colon between chapter and verse(s) in Bible citations.

“We have a manicure scheduled for 10:15.”
“Find Luke 17:12.”

Apostrophes

Rule 1. Use an apostrophe with contractions, placing it where the letter(s) have been removed. Note that in formal writing contractions should be avoided, but they are acceptable in fiction, especially in dialogue.

“The ferryboat won’t get back till late. You’d better stay overnight.”

Rule 2. Use an apostrophe to show possession. To form plural possessives, make the noun plural first, then add an apostrophe. An exception is irregular plural possessives like children’s or women’s.

The village’s young folks gathered at the Thatchers’ house.

Rule 3. Never use an apostrophe with possessive pronouns (his, hers, its, theirs, ours, yours) since they already show possession. Teach students the differences in these tricky pairs:

<table>
<thead>
<tr>
<th>Possessive Pronoun</th>
<th>Contraction</th>
</tr>
</thead>
<tbody>
<tr>
<td>its</td>
<td>it’s (it is)</td>
</tr>
<tr>
<td>whose</td>
<td>who’s (who is)</td>
</tr>
<tr>
<td>theirs</td>
<td>there’s (there is)</td>
</tr>
</tbody>
</table>

Ellipsis Points

Rule 1. Use the ellipsis mark to signal hesitation or a reflective pause, especially in dialogue in fiction.

“Ahem …” Lord Ashton cleared his throat conspicuously.
“Um … certainly … the mattress test.”

Rule 2. In composition or academic writing, use three spaced periods (the ellipsis mark) to indicate an omission in a quotation. It is not necessary to use the ellipsis mark at the beginning or end of a quoted passage, even if the quotation does not start or end at the beginning or end of a sentence.

Rule 3. Advanced: In quoting another source, if the part you leave out spans more than one sentence, use four ellipsis points. The fourth one is actually a period.
Em-Dashes and Parentheses

Although em-dashes and parentheses should be used sparingly, especially in academic writing, they can both be effective tools when used properly. Make sure your students understand the difference between the hyphen (‐), which joins things like compound words, and the em-dash (—).

**Rule 1.** Use **em-dashes** in place of commas when you want to emphasize or draw attention to something. Use **parentheses** in place of commas to minimize the importance of something or to offer an aside. Em-dashes are loud, parentheses quiet.

Worse, she was texting for amusement to her own sister, Maribella—in the same palace! (Notice that in fairy tales, characters don’t have great curiosity about such oddities as talking frogs.)

**Rule 2.** Use em-dashes to indicate an interruption in speech or a sudden break in thought.

“Injun Joe rushed at him with the knife and—” Crash!

Writing Numbers

**Rule 1.** Usage varies, but most editors favor spelling out numbers that can be expressed in one or two words and using figures for other numbers (unless there is a mixed list, in which case use figures).

The younger of his two daughters had racked up one thousand text messages on her cell phone in a single month!

**Rule 2.** Spell out ordinal numbers.

In another year the second sister was permitted to rise to the surface.

**Rule 3.** Advanced: When numbers are mixed with symbols, use figures.

“We can expect at least 40% of those invited to attend, or 238 guests.”

Sentence Fragments

**Rule 1.** A **sentence fragment** is an error in which a sentence has phrases and/or dependent clauses but no independent clause.

Servants came forth, attending to his horse. Welcoming the warrior. (second part unacceptable fragment)

**Rule 2.** In fiction, and even in academic writing for some teachers, fragments that do not leave the reader hanging and that fit the flow of the paragraph are dramatic and effective. The Fix-Its permit such fragments, especially in dialogue when complete sentences would sound unnatural. The key is whether or not the fragment leaves the reader feeling as if something more is needed.

“Would you like me to rescue your ball?”
“Oh, yes!” (acceptable fragment—a phrase)

Because students often struggle with using fragments effectively in formal writing, many teachers forbid the use of any fragment. You might wish to discuss which fragments in the Fix-Its work well and which ones do not in order to arm students with the practice of recognizing sentence fragments. This will also help them distinguish phrases and dependent clauses from independent clauses.
Appendix

Past Perfect Tense

Use the past perfect (had + past participle form of the verb) when relating two events that occurred in the past. The more recent event is couched in past tense, the earlier event in past perfect.

One such frightful deluge swept away [past tense] worthy King William, who had reigned [past perfect] in Flossen for fourteen peaceful years.

Subjunctive Mood (advanced)

Used infrequently, the subjunctive mood expresses contrary-to-fact conditions, especially with wish or if statements followed by a be verb. For present tense, all subjects take be; for past, were. To test: ask if the statement is literally true. If not, use subjunctive.

Kissing his hand, the little mermaid felt as if her heart were already broken. (Her heart is not already broken, so the subjunctive is correct: “as if her heart were” rather than “her heart was.”)

Active and Passive Voice (advanced)

Active voice is usually more interesting, more direct, and less wordy than passive voice. Use active voice unless the person or thing doing the main verb action is not known or not important. In passive voice, the person or thing being acted upon becomes the subject of the sentence, and the one doing the action is omitted or put in a “by someone/something” phrase.

To test, see if the sentence contains these four items in order: a subject that is being acted upon + “to be” verb + action verb + [“by someone/something”]. I place the fourth item in brackets because it may be implied rather than stated.

Poor use of passive: The stranger was hailed by Arthur. (Fits the passive voice test: Somebody, Arthur, is hailing the stranger, so the subject is being acted upon + “to be” verb was + action verb hailed + “by someone,” Arthur.)

Active voice is less wordy and more direct: Arthur hailed the stranger.

Worthwhile use of passive: Huck was thrown out of the assembly. (Here, the fourth item is implied. We do not care who threw him out; the action and person acted upon are more important than the actor.)

Poor use of passive: Wielding the ax high above his head, it was brought down sharply. (“By Gawain” is understood. Note that this is also an instance of a dangling modifier: “it” is not doing the wielding. See under #4 Sentence Openers.)

Active is clearer: Wielding the ax high above his head, Gawain brought it down sharply.

Split Infinitive (advanced)

A concern more of the past than the present, split infinitives are still worth teaching advanced writers since some high school and college-level English teachers will continue to mark them as incorrect. An infinitive is written as “to + the verb.” To split one’s infinitive is to gracefully or inelegantly insert one or more adverbs between “to” and its verb. The farther the distance between “to” and its verb, the more infelicitous the sound. Usually the adverb works just as stylishly elsewhere in the sentence, since adverbs have that distinctive advantage of shifting location without altering meaning. However, sometimes sentences sound awkward with the infinitive not split. I recommend teaching this concept for awareness and discouraging more capable writers from splitting their infinitives.

Example: Her grandmother ordered eight great oysters to attach themselves to the tail of the princess to properly betoken her high rank.

Better: Her grandmother ordered eight great oysters to attach themselves to the tail of the princess to betoken her high rank properly.
Abbreviations

These are abbreviations and acronyms used in the Fix-It teacher’s manual.

adj. adjective
adv. adverb
b/t between
b/c because
cc coordinating conjunction
coord. coordinating
cont. continued or continuous
CS comma splice
D.O. direct object
incl. including
intro introductory or introduction
lc lowercase
MC main clause
n. noun
NDA noun of direct address
par. paragraph
prep. preposition(al)
pron. pronoun
S. subject
SO Sentence Opener
sp spelling
UC uppercase
vb. verb
w/ with
w/o without
w/w who/which (dress-up)
Appendix

Proofreading Symbols

¶ indent; start a new paragraph
¶ do not indent; no new paragraph
○ insert whatever punctuation is in the circle
† Capitalize (3 underline marks)
 scop use a lowercase letter (slanted line through the letter)
 ^ insert word(s) or letter(s) here
 # take out; delete
 ~ reverse the order
 # add a space
 ◊ close the space

[!] = a symbol for the teacher

In the notes beside some of the Fix-Its, exclamations in brackets will alert you to advanced concepts you may wish to introduce to your students, depending on their ability. Sometimes the exclamation explains an error, although the students are not necessarily expected to catch it since it is advanced; sometimes it simply teaches a concept without a corresponding error in the Fix-It. In “Tom Sawyer,” [!] concepts will sometimes recur later in the story as part of the teaching for that chapter.
Appendix

Sample Correction Using Editing Marks

the glad tidings in St. Petersburg were that Judge Thatcher’s family was back in town. Becky’s mother announced that they’d postponed the longed-for picnic long enough. When Becky met Tom, she confided, “We’ve been hearing how brave you were at the trial Tom.”

Sample Student Work

Original:

the glad tidings in st petersburg were that judge thatcher s family was back in town. becky s mother announced that they d postponed the longed-for picnic long enough when becky met tom she confided we’ve been hearing how brave you were at the trial tom

Tidings information

Sample Rewrite: (handwritten or printed in a separate notebook)

Note that students will catch some of the errors but rarely all.

The glad tidings in St. Petersburg were that Judge Thatcher’s family was back in town. Becky’s mother announced that they’d postponed the longed-for picnic long enough. When Becky met Tom, she confided, “We’ve been hearing how brave you were at the trial Tom.”
Appendix: Index

For ease of locating certain grammatical terms, below is an index to such terms as explained in this Appendix. All page numbers refer to Appendix (A) pages. You will find these terms bolded in the previous pages.

Active and passive voice ................................... 15
Adjectives ................................................. 2
Adjectives, coordinate and cumulative ........ 10
Adverbs ................................................. 1
Adverb clauses ......................................... 3, 5
Alliteration ............................................. 6
Apostrophes ........................................... 13
Capitalization .......................................... 8
Clauses, dependent and independent ........ 3, 8
Colons ..................................................... 13
Commas ............................................... 10
Comma splice ......................................... 12
Conjunctive adverbs ................................. 12
Coordinating conjunction ......................... 11
Dangling modifier (illegal #4) ..................... 4
Ellipsis points ......................................... 13
Em-dash .................................................. 14
Essential, nonessential elements ............... 11
Fragments .............................................. 14
Fused sentence ....................................... 12
Hyphen ................................................... 14
Indentation ............................................. 8
Invisible who/which .................................. 2
Nominative case ...................................... 2
Noun clause with “that” ............................. 7
Noun of direct address (NDA) ................. 9, 11
Numbers ............................................... 14
Objective case ....................................... 2
Parentheses .......................................... 14
Passive and active voice ............................. 15
Past perfect tense ................................... 15
Phrase, defined ....................................... 8
Possessive pronouns ................................ 13
Prepositions .......................................... 4
Quotations ............................................. 9
Restrictive, nonrestrictive elements ........... 11
Run-on sentence ..................................... 12
Semicolons ............................................. 12
Simile and metaphor ............................... 6
Split infinitive ........................................ 15
Subjunctive mood ................................... 15
That starting adjective or noun clauses ....... 7
Transitions ............................................. 6
Verb ...................................................... 1
Who, whom, and which clauses ................ 2

About the Author

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