This sample contains the introduction to the teacher’s notes, followed by a selection from each story.

When you purchase this product, you will receive this teacher’s manual as a spiral-bound book. All the student materials come as downloadable e-books.

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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.

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Third Printing

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Available with Fix-It! are files of the student sentences in an e-book, which you must download from www.excellenceinwriting.com/FIX-E
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# Contents

**Introduction**
- The Stories and Recommended Levels ................................................................. 5
- Recommended Materials ......................................................................................... 5
- Teaching Procedure ................................................................................................. 6
- Handwrite or Type? ................................................................................................. 7
- Student Sentences Available on E-book................................................................. 7
- Should I Also Teach a Formal Grammar Program? .................................................. 7
- Reinforcing Punctuation through Writing: Grammar Corrections .......................... 8
- Sample Grammar Corrections from High School Papers ....................................... 8

**Tom Sawyer**
- Introduction ........................................................................................................... 9
- Chapter 1: Subjects, Verbs, Indentation, and Sentence Opener #1 ....................... 10
- Chapter 2: Quality Adjectives, "ly" Adverbs, and Sentence Opener #3 .................. 13
- Chapter 3: Prepositional Sentence Openers and Strong Verbs ............................ 16
- Chapter 4: Capitalization and Adverb Clauses ...................................................... 18
- Chapter 5: Quotation Marks and End Marks ......................................................... 21
- Chapter 6: Who/Which Clauses .......................................................................... 24
- Chapter 7: Commas .............................................................................................. 28
- Chapter 8: Apostrophes ....................................................................................... 31
- Chapter 9: V.S.S. and Commonly Misused Words ............................................... 34
- Chapter 10: Agreement ....................................................................................... 38

**Frog Prince, or Just Desserts**
- Introduction .......................................................................................................... 41
- Frog Prince Fix-Its ............................................................................................ 44

**The Little Mermaid**
- Introduction ......................................................................................................... 72
- Mermaid Fix-Its .................................................................................................. 73

**The King and the Discommodious Pea**
- Introduction ........................................................................................................ 101
- King and Pea Fix-Its .......................................................................................... 102

**Sir Gawain and the Green Knight**
- Introduction ........................................................................................................ 128
- Gawain Fix-Its ................................................................................................... 129

**Appendix**
- Excellence in Writing Stylistic Techniques .......................................................... A-1
  - Dress-ups ........................................................................................................ A-1
  - "-ly" Adverb .................................................................................................... A-1
  - Strong Verb .................................................................................................... A-1
  - Quality Adjective .......................................................................................... A-2
Introduction

Fix-It! offers a delightful and effective way to teach grammar through editing and to reinforce understanding of Excellence in Writing style. Students hunt for and correct errors in Fix-It sentences that cumulatively tell a story. Daily editing trains students to locate errors in their own writing and can help with achievement tests, which ask students to identify errors in sentences. Targeting different age groups through high school, the five Fix-It stories incorporate multiple levels of difficulty. Easily adapted to the home or the classroom, Fix-It! reinforces what you teach your students through their writing.

The Stories and Recommended Levels

In order to use Fix-It for as many years as possible, start with the easiest story at your student’s grade level. The following recommended levels are suggestions only, however. You could teach a later level to more advanced students, while students whose grammar understanding is weak might need to start with an easier story. The first three include optional, built-in advanced concepts, indicated by an exclamation (!), which can offer challenge and instruction to more advanced students.

Tom Sawyer: Adapted from Mark Twain’s Adventures of Tom Sawyer, this abridged and paraphrased version covers the major events of the original story and is divided into chapters with specific objectives. Includes advanced [!] concepts. Recommended for grades 3–6.

Frog Prince, or Just Desserts: A humorous remake of the classic fairy tale about a princess who is forced to keep her promise to a frog who befriended her. Includes advanced [!] concepts. Recommended for grades 4–8.

The Little Mermaid: Hans Christian Andersen’s beloved tale, abridged and edited for modern grammar but faithful to the original story. Readers may be surprised to find little similarity to the Disney movie. Includes advanced [!] concepts. Recommended for grades 6–9.

The King and the Discommodious Pea: A humorous remake of “The Princess and the Pea” about a king’s search for a suitable wife. Recommended for grades 7–10.

Sir Gawain and the Green Knight: An abridged translation of the medieval adventure tale about a knight of the Round Table whose courage and honor are put to the test in unexpected ways. Recommended for grades 9–12.

Recommended Materials

- Dictionary
- The Institute for Excellence in Writing’s Teaching Writing: Structure and Style or Student Writing Intensive by Andrew Pudewa. You do not have to use IEW’s writing system to teach these stories, but Fix-It! complements IEW’s approach.
Teaching Procedure

Each story consists of 132 Fix-It passages with embedded errors and challenging vocabulary. Designed to teach for thirty-three weeks with four each week, the Fix-Its can be presented to students on a dry erase board or an overhead in a classroom or worked on paper with individual students.

First, print the entire set of student sentences from the story of your choice found in the e-book, which you can download from the Excellence in Writing website, and provide your student(s) with weekly installments. Four days each week, have students correct one Fix-It passage from the story. Instructions accompanying the student e-book explain the different ways to teach the stories, but generally students will do the following with each Fix-It:

- Find the bolded vocabulary word. Look it up in a dictionary, and then write key words of the definition that best fits that context. Challenge your students to use a certain number of these words in their writing each week.
- Search for the imbedded errors in the passage and edit using the common proofreading symbols found at the back of the Appendix. Read the passage aloud to help you find errors more easily.
- Rewrite the corrected passage in a separate notebook, indenting for paragraphs where appropriate. (See Appendix for rules about starting paragraphs.) Add new passages to the old so that they tell one continuous story. Skip lines to allow room for additional, teacher-directed corrections.
- Optional: Underline all dress-ups. (See Appendix for an explanation of IEW’s dress-ups.)
- Optional: Mark sentence openers with numbers in brackets. (See Appendix for an explanation of IEW’s sentence openers. I do not mark all #1 sentences, but continue if your students need the added practice.)

To the right of each Fix-It, you will find brief explanations of errors in that passage, with the exception of obvious or frequent errors, such as periods at the ends of sentences. The Appendix contains additional information about grammar and punctuation covered in the stories and includes an index of these terms at the back.

Please take the time to preview the answers and rules before discussing the sentences with your students. In class or at home, discuss the Fix-Its after students have rewritten them. Cover as many or as few skills as you deem appropriate. These following steps work well:

- Begin by reading the selection aloud, which can help students untangle the punctuation. Check that they understand the storyline.
- Ask for a definition of the bolded vocabulary word in the context of that passage. Note that the definitions provided to the right of each Fix-It fit that context only.
- When applicable, discuss the reasons for starting new paragraphs.
- 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 also ask students to locate dress-ups and identify sentence openers (see Appendix).

Included in the first three stories are optional advanced concepts, indicated by an exclamation (!), which make the story adaptable to stronger students when teaching to a mixed group.
Introduction

Few students will find all errors. Encourage them to know this is expected. The sentences are designed to be challenging, which allows you to teach new concepts on the spot and reinforce them in later Fix-Its.

If you are teaching “Tom Sawyer,” note that each chapter has unique instructions, which follow these basic introductory guidelines but with variations. The other stories replicate the student’s task in editing his or her own writing, where neither the number nor the nature of errors is known in advance.

Handwrite or Type?

Ideally, students should copy the sentences by hand, which forces their brains to slow down and process every word and mark of punctuation. If handwriting presents unusual challenges, however, you may wish to allow your student to edit the sentences directly on the paper.

Should I Also Teach a Formal Grammar Program?

Students will learn more grammar by applying it with Fix-It stories and by grappling with it in their writing than they will from traditional exercises, which teach the rules but often without a transfer to writing. Grammar is learned most successfully in the context of writing when the teacher comes alongside the student and reinforces the rules for things missed. This method is more enjoyable, and the repetition effectively teaches the concepts.

The goal of any grammar is to help students become proficient in self editing. An added benefit is that this method is the way all achievement tests, including the SAT and ACT, test for grammar. Achievement tests typically do not ask students to diagram sentences or define participles; they tell them to find the errors in the sentences.

If you teach writing with the methods of the Institute for Excellence in Writing, you will be reinforcing many grammar rules in the context of writing. Add Fix-It for additional practice and the rules not taught through the openers, and you will cover all the grammar your students need with a method that sticks!

If you need to brush up on grammar rules yourself, start with the Appendix to Fix-It, which gives a brief overview as well as information about the grammar involved in IEW’s style tools. You could also use a brief handbook like The Blue Book of Grammar to remind yourself of the terminology and rules. Practice the Fix-It exercises along with your students, and soon you will have mastered the rules while explaining them to your students!
Introduction

Reinforcing Punctuation through Writing: Grammar Corrections

Using the Institute for Excellence in Writing’s system of teaching style is a painless and effective method of teaching many grammar concepts for all ages (see Appendix under Dress-ups and Sentence Openers for details).

By the time students are in high school, I find traditional grammar exercises ineffective. Instead, I teach rules through Fix-Its and reinforce them by holding my students accountable for their own mistakes in writing. Generally, high school students make the same punctuation errors in their writing over and over again. One student may struggle with comma splices and run-ons, while another student omits the comma before coordinating conjunctions that connect main clauses. Focus on teaching students mastery over the problems they have individually, and you will help them conquer the majority of their errors.

To hold students accountable for their own errors, I require them to write Grammar Corrections. On every paper turned in, I mark two sentences for correction by putting brackets around them and writing “GC” in the margin, choosing sentences with serious punctuation errors or with errors that student needs to overcome. Students must do three things with each sentence:

• Cut and paste or copy the incorrect sentence onto a new sheet of paper
• Rewrite the sentence, correcting all errors
• Write out the rules that explain the punctuation errors

The bulk of their grade for Grammar Corrections comes from accurately explaining to me the rule that applies to their sentence. They must use a grammar handbook, such as The Blue Book of Grammar and Punctuation by Jane Straus, to find the rules or deduce why a comma they had used should not be in the sentence.

Sample Grammar Corrections from High School Papers

Original: The carps come from an habitat were it is very hot in the summer and frightfully cold in the winter, they also have spread more than any other fish. For these fish have traveled the rivers of Central Asia to the streams of Europe.

Correction: The carps come from a habitat where it is very hot in the summer and frightfully cold in the winter. They also have spread more than any other fish, for they have traveled the rivers of Central Asia to the streams of Europe.

Rule: Comma splice because the sentence joins 2 main clauses with only a comma and it needs more.

Note: I require rules for punctuation errors only. Errors like fragments, spelling, and agreement must be corrected but no need for an explanation.

Original: Because they have such amazing adaptability they could be called super adaptors.

Correction: Because they have such amazing adaptability, they could be called super adaptors.

Rule: Comma after #5 Sentence Opener, or introductory adverb clause.
Tom Sawyer

Introduction

An abridged and paraphrased version of Mark Twain’s classic novel, “Tom Sawyer” covers the major events of the original story. Intended for elementary students, this is the easiest of the Fix-It stories. The chapters in this story focus on specific rules while continuing concepts taught earlier. Each chapter is further subdivided into weekly units, with four Fix-Its per week, allowing for a total of thirty-three weeks of instruction.

The first chapter involves simple concepts. Advanced students might skip over the Fix-It practice of Chapter 1 but just read the story. Chapter 7 covers commas, which are challenging, although I do not require students to deal with advanced comma rules here. Do not expect elementary students to master all rules, especially comma rules. “Tom Sawyer” will get them started. Through frequent exposure, concepts will gradually sink in.

In the notes beside some of the Fix-Its, exclamations in brackets [!] will alert you to a new concept you may wish to introduce to your students, depending on their ability. Students are not expected to locate errors involving these concepts, but you may wish to teach the rules. Some of these concepts recur in a later chapter as part of the instruction there. In the Appendix you will find a fuller discussion of the dress-ups and sentence openers as well as most grammar issues.

King’s English or Southern Dialect? “Tom Sawyer” has presented its own challenges because of the rich dialect Twain sprinkles abundantly through his novel. The characters Huck Finn and Tom Sawyer speak in a local dialect and often use slang. While attempting to preserve the flavor of Twain’s local color, I am mindful of the many infractions of grammar. Except in the final chapter where I address agreement errors, however, I have left untouched faulty agreement, slang, and similar errors in the dialogue. This does not seem to confuse students, probably because most do not speak as Huck does, but you may find it helpful to discuss with them Twain’s choice to imitate real speech patterns and my choice to leave them alone. I confess that I cringe when reading my own emendation of the following passage near the end of the last chapter, wanting to apologize to Twain for converting Huck’s speech to King’s English:

Original: “I’ve tried it,” said Huck, “and it don’t work. Them fancy clothes smothers me.”
“Correction”: “I’ve tried it,” said Huck, “and it doesn’t work. Those fancy clothes smother me.”

My hope is that students will want to read the original story as they correct these Fix-Its, which is told far better than this simple abridgment.

Because the Fix-It stories are usually taught over the course of a school year, students may sometimes have trouble following the storyline. When you introduce them to the Fix-It exercises, you may wish to tell them a little about the story and author. As you discuss the sentences each week, I recommend you check students’ reading comprehension first, discussing the events leading up to and including that week’s reading.

Background to Mark Twain (1835–1910) and Adventures of Tom Sawyer

An American author best known for his humor and satire, Mark Twain peopled his fiction with characters who live beside and on the Mississippi River. As a young man, Twain studied for the prestigious position of steamboat pilot and navigated the often treacherous waters of the Mississippi as a captain, which provided rich fodder for his imagination. He described Adventures of Tom Sawyer as his “boys’ book,” and he followed it with the deeper and more satiric Adventures of Huckleberry Finn. Both novels evoke the world of the Mississippi River with its vernacular idiom and river customs. Tom Sawyer chronicles the boyish adventures of a mischievous youth living in Missouri before the Civil War. St. Peters, a fictional port town, is based on Hannibal, Missouri, where Twain spent much of his childhood.
# Chapter 1: Subjects, Verbs, Indentation, and Sentence Opener #1

**Instructions for students:**
- Define bolded words, writing only the definition that fits the context of that sentence.
- Underline all subjects.
- Double-underline all verbs and verb phrases.
- Indent to start new paragraphs.
- Correct faulty homophones (words that have the same sound but different spelling and meaning).
- Starting Week 2, identify Sentence Opener (SO) #1, Subject Opener, putting numbers in brackets before sentences.

## Fix-Its and Corrections

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Grammar, Skills, and Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom’s <strong>perplexed</strong> Aunt Polly punched under the bed with the broom.</td>
<td><strong>Perplexed:</strong> bewildered; puzzled</td>
</tr>
<tr>
<td>Tom’s perplexed Aunt Polly punched under the bed with the broom.</td>
<td><strong>Indent ¶</strong> (new topic)</td>
</tr>
<tr>
<td>She <strong>resurrected</strong> a cat—but not a boy—from under the bed.</td>
<td><strong>Resurrected:</strong> brought back to life, notice, or use</td>
</tr>
<tr>
<td>She resurrected a cat—but not a boy—from <strong>under the bed</strong>.</td>
<td>Same ¶, no indent. <strong>Subject and Verb</strong></td>
</tr>
<tr>
<td>Secretly in the closet Tom <strong>gobbled</strong> up a sticky jam sandwich.</td>
<td><strong>Gobbled:</strong> ate hastily or quickly</td>
</tr>
<tr>
<td>Secretly in the closet Tom gobbled up a sticky jam sandwich.</td>
<td><strong>Indent ¶</strong> (new topic) <strong>Subject and Verb</strong></td>
</tr>
<tr>
<td>He <strong>burst</strong> out of the closet, but not fast enough.</td>
<td><strong>Burst:</strong> issued forth suddenly and forcibly</td>
</tr>
<tr>
<td>He burst out of the closet, but not fast enough.</td>
<td>Same ¶, no indent. <strong>Subject and Verb</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Aunt Polly <strong>seized</strong> her <strong>mischievous</strong> nephew by his collar.</td>
<td><strong>Mischievous:</strong> causing annoyance or trouble</td>
</tr>
<tr>
<td>[1] Aunt Polly seized her mischievous nephew by his collar.</td>
<td><strong>Indent ¶</strong> (new topic) <strong>Subject and Verb</strong></td>
</tr>
<tr>
<td>“I might ‘a’ guessed your <strong>foolery</strong>, Tom!”</td>
<td><strong>Foolery:</strong> foolish action or conduct</td>
</tr>
<tr>
<td>[1] “I might 'a' guessed your foolery, Tom!”</td>
<td>Same ¶, no indent. <strong>Subject and Verb</strong></td>
</tr>
<tr>
<td>In a <strong>shrill</strong> tone Tom yelled, “My! Look behind you, Aunt Polly!”</td>
<td><strong>Shrill:</strong> high-pitched and piercing in sound</td>
</tr>
<tr>
<td>In a shrill tone Tom yelled, “My! Look behind you, Aunt Polly!”</td>
<td><strong>Indent ¶</strong> (new speaker) <strong>Subject and Verbs</strong> (“you” implied subject of “look”)</td>
</tr>
<tr>
<td></td>
<td>[1] Commas around nouns of direct address (Tom)</td>
</tr>
</tbody>
</table>
Fix-It Student Pages: Tom Sawyer

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 4. 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.

Your teacher will show you how to find the things on the checklist below. She will determine which of the optional items you will need to do. This checklist will grow over the course of the year.

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: Tom Sawyer Student Editing Checklist

Chapter 1: Weeks 1–4

This checklist is for weeks 1–4. A new checklist will be provided for each chapter.

**Teacher's Note** There are no mistakes to fix during the first two weeks. Students need only determine when to indent and underline subjects and verbs appropriately. Read about when to indent in the Appendix on page A-8. Explain that the subject is who or what the sentence is about and the verb is what the subject is doing or being. Faulty homonyms begin in week 3. Advanced students may identify subject openers; see the Appendix, page A-3.

---

**Chapter 1 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. Ask yourself, “Is it a new topic, a new scene/time, or a new person speaking?” If yes, indent.

- **Underline** the subject and **double underline** the verb.

- **Homophones**: Beginning in week 3, correct faulty homophones, which are words that have the same sound but different spelling and meaning.

- (Advanced) **Identify the #1 subject opener**. This is for advanced students who already know their dress-ups. Starting in week 2, mark subject openers by placing a [1] in front of the sentence.

- **Rewrite** the passage in your notebook. Be sure to double-space. Have your teacher check and correct your work if necessary.

---

The next page contains a list of proofreading symbols that you might find useful as you do your Fix-Its. Use the symbols on the student page to remind you what to fix when you complete your rewrite.

**Some tricky homophones to watch for:**

- to, two, too
  - Sally went to the store.
  - Sally bought two cases of candy.
  - Bobby said, “I want to go too!”
  - Sally and Bobby ate too much.
  - \( \text{to} = \rightarrow \)  
  - \( \text{two} = 2 \)  
  - \( \text{too} = \text{also, besides} \)  
  - \( \text{too} = \text{to an excessive degree} \)
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
Week 1
There are no mistakes to fix this week. Focus on when to indent, and underline subjects and verbs appropriately. Read about when to indent in the Appendix on page A-8. The subject is who or what the sentence is about, and the verb is what the subject is doing or being.

Tom’s **perplexed** Aunt Polly punched under the bed with the broom.

She **resurrected** a cat—but not a boy—from under the bed.

Secretly in the closet Tom **gobbled** up a sticky jam sandwich.

He **burst** out of the closet, but not fast enough.

perplexed: ________________________________________________________________

resurrected: ______________________________________________________________

gobbled: __________________________________________________________________

burst: ___________________________________________________________________
Chapter 10: Agreement

Instructions for students:
- Define bolded words with the definition that fits the context.
- Correct agreement errors (subject/verb or noun/pronoun).
- Correct misuse of tricky words, homophones, contractions, and possessives.
- Indent to start new paragraphs.
- Correct grammar and punctuation covered in prior chapters.
- Dress-ups: underline quality adjectives, -ly adverbs, strong verbs, adverb clauses, and who/which.

Fix-Its and Corrections

Grammar, Skills, and Vocabulary

Week 31

After Injun Joe’s funeral, Tom whispered to Huck that they’re was some things they needed to discuss “Huck remember that day in the haunted house when Injun Joe planned to hide the treasure in his den under a cross”?

[2] After Injun Joe’s funeral Tom whispered to Huck that there were some things they needed to discuss. “Huck, remember that day in the haunted house when Injun Joe planned to hide the treasure in his den under a cross”?

Keenly Huck searched his comrades face and asked “Tom, is you still on the scent of that treasure”? grinning, Tom exclaimed its in McDougals Cave.

[3] Keenly Huck searched his comrades face and asked, “Tom, are you still on the scent of that treasure”? Grinning, Tom exclaimed, “It’s in McDougal’s Cave”!

Tom—truthfully, now—is this for fun, or earnest? For earnest Huck All we needs to do is climb through that hole Becky and me escaped from, and dig it up.

“Tom—truthfully, now—is this for fun or earnest?”

“For earnest, Huck. All we need to do is climb through that hole Becky and I escaped from and dig it up.”

After borrowing a skiff who’s owner was absent the eager boys reached and entered the cave a trifle before noon. by and by Tom excitedly cried “looky-here Huck. There’s lots of footprints and theirs the cross—done with candle-smoke.

[2] After borrowing a skiff whose owner was absent, the eager boys reached and entered the cave a trifle before noon.

By and by Tom excitedly cried, “Looky-here, Huck. There are lots of footprints, and there’s the cross—done with candle-smoke.”

Den: a cave used for concealment; a vile place
Indent [¶ (new topic)
Use apostrophes to show possession
Comma optional after #2 SO of 4 words or fewer
They’re/there confusion
Subject/verb agreement: “things…were” (there isn’t the subject, which follows the verb here)
Set off NDAs with commas
Question inside “ ” if part of quoted material

Keenly: intensely; with sensitive perception
Indent [¶ (new speakers)
Use apostrophes to show possession
Use comma with verb of speaking & direct quotation
Subject/verb agreement: “are you”
Tricky words: sent/scent; its/it’s
[1] Sentence Opener #4 (-ing + comma)

Earnest: serious in intention
Indent [¶ (new speakers)
No comma before or & and to join 2 items in a series
Set off NDAs with commas
Subject/verb agreement: “we need”
Pronoun usage: “Becky and I escaped”
[1] Use em-dashes to indicate interruption

Skiff: a type of boat small enough for sailing or rowing by one person
Indent [¶ (new scene; new speaker)
Comma needed after or & and to join 2 items in a series
[1] #2 because borrowing = prep. object here
Tricky words: who’s/whose; theirs/there’s
Use comma with verb of speaking & direct quotation
Set off NDAs with commas
Subject/verb agreement: “lots…are there”
Close quotation with quotation marks
Dress-ups: who/which (whose); -ly adverb
Fix-It: Tom Sawyer Student Checklist

Chapter 10: Weeks 31–33

Teacher’s Note: The bolded words are again vocabulary words. The tricky words are still misused in some of the Fix-Its, so students should still watch for them.

In these last three weeks, the new thing to watch for is agreement. Explain to your students that the verbs and pronouns must match their noun. There are singular and plural forms of verbs. For example: “he is” is singular while “they are” is plural; “he runs” is singular while “they run” is plural. Also, if the noun is plural (boys) then the pronoun must be plural (they or them, not he or him). Many students will catch these naturally if they simply read the sentences aloud and carefully watch what is actually written, not what they expect it to be. For more information on agreement, go to www.grammarbook.com and search for “agreement.” This is the website for The Blue Book of Grammar, which is a great grammar resource book for teachers and available through Excellence in Writing.

### Chapter 10 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.
- **Commas:** Correct comma errors.
- **Apostrophes:** Correct apostrophe (‘) errors.
- **Agreement:** Check for apostrophe (’ errors.
- **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 clause
- **(Advanced) Identify Sentence Openers** (for advanced students who already know all of their dress-ups):
  - [2] Prepositional
  - [3] “-ly”
  - [5] Adverb clause — when, while, where, as, since, if, although, because
  - [6] V.S.S (2–4 words, 5 if very short words, must have a subject/ verb)
- **Rewrite** the passage in your notebook. Be sure to double-space. Have your teacher check and correct your work if necessary.
After Injun Joes funeral, Tom whispered to Huck that they’re was some things they needed to discuss “Huck remember that day in the haunted house when Injun Joe planned to hide the treasure in his den under a cross”?

Keenly Huck searched his comrades face and asked “Tom, is you still on the sent of that treasure”? grinning, Tom exclaimed its in McDougals Cave

Tom—truthfully, now—is this for fun, or earnest? For earnest Huck All we needs to do is climb through that hole Becky and me escaped from, and dig it up

After borrowing a skiff who’s owner was absent the eager boys reached and entered the cave a trifle before noon. by and by Tom excitedly cried “looky-here Huck. There’s lots of footprints and theirs the cross—done with candle-smoke

den: ________________________________________________________________

keenly: ____________________________________________________________

earnest: __________________________________________________________

skiff: ___________________________________________________________________
The Frog Prince, or Just Desserts

Introduction

Recommended for grades four through eight, the Frog Prince Fix-Its are divided into thirty-three weeks, with four passages to rewrite and correct each week. See the Introduction under Teaching Procedure for instructions.

In the notes beside the Fix-Its, exclamations in brackets [!] will alert you to advanced concepts you may wish to explain to your students, depending on their ability. These often have corresponding errors for students to locate, but do not necessarily expect students to find them. In the Appendix you will find a fuller discussion of the dress-ups and sentence openers as well as most grammar issues. Starting with Week 7, I stop marking #1 Subject Openers. If your students are having trouble recognizing them, however, you may wish to continue marking these.

Because the Fix-It stories are usually taught over the course of a school year, students may sometimes have trouble following the storyline. As you discuss the sentences each week, I recommend you check students’ reading comprehension first, discussing the events leading up to and including that week’s reading.

Background

You may wish to read the original tale to your students by way of introduction to my version. While mine follows the overall plot, it is a radical departure from the basic story, stemming from my distaste for the ending. Why should the princess get to marry the prince when she is decent to him only after discovering his true identity? Fairy tales ought to end with characters receiving their just deserts.

The story originates as a tale by the Brothers Grimm about a princess’s refusal to honor her promise to a frog. The version printed below is a popular variation of the story.

The Frog Prince

One fine evening a young princess put on her bonnet and clogs and went out to take a walk by herself in a wood. When she came to a cool spring of water that rose in the midst of it, she sat herself down to rest a while. Now, she had a golden ball in her hand, which was her favorite plaything, and she was always tossing it up into the air and catching it again as it fell. After a time she threw it up so high that she missed catching it as it fell, and the ball bounded away and rolled along upon the ground, till at last it fell down into the spring. The princess looked into the spring after her ball, but it was very deep, so deep that she could not see the bottom of it.

Then she began to bewail her loss and said, “Alas! If only I could get my ball again, I would give all my fine clothes and jewels and everything that I have in the world.”

While she was speaking, a frog put its head out of the water and said, “Princess, why do you weep so bitterly?”

“Alas!” said she. “What can you do for me, you nasty frog? My golden ball has fallen into the spring.”

The frog said, “I want not your pearls and jewels and fine clothes, but if you will love me and let me live with you, eat from off your golden plate and sleep upon your bed, I will bring you your ball again.”

“What nonsense,” thought the princess, “this silly frog is talking! He can never even get out of the spring to visit me, though he may be able to get my ball for me, and therefore I will tell him he shall have what he asks.”

So she said to the frog, “Well, if you will bring me my ball, I will do all you ask.”

Then the frog put his head down and dived deep under the water. After a little while he came up again, with the ball in his mouth, and threw it on the edge of the spring. As soon as the young princess saw her ball, she ran to pick it up, and she was so overjoyed to have it in her hand again that she never thought of the frog but ran home with it as fast as she could. The frog called after her, “Stay, Princess, and take me with you as you said,” but she did not stop to hear a word.

The next day, just as the princess had sat down to dinner, she heard a strange noise—tap, tap—plash, plash—as if something was coming up the marble staircase. Soon afterward there was a gentle knock at the door and a little voice cried out and said:
Open the door, my princess dear.
Open the door to thy true love here!
And mind the words that thou and I said,
By the fountain cool, in the greenwood shade.

Then the princess ran to the door and opened it, and there she saw the frog, whom she had quite forgotten.
At this sight she was sadly frightened, and shutting the door as fast as she could, she came back to her seat. The
king, her father, seeing that something had frightened her, asked her what was the matter. “There is a nasty frog at
the door,” said she, “who lifted my ball for me out of the spring this morning. I told him that he should live with
me here, thinking that he could never get out of the spring, but there he is at the door, and he wants to come in.”

While she was speaking the frog knocked again at the door and said:
Open the door, my princess dear.
Open the door to thy true love here!
And mind the words that thou and I said,
By the fountain cool, in the greenwood shade.

Then the king said to the young princess, “As you have given your word, you must keep it, so go let him
in.” She did so, and the frog hopped into the room and then straight on—tap, tap—plash, plash—from the bottom
of the room to the top, till he came up close to the table where the princess sat.

“Pray lift me upon the chair,” said he to the princess, “and let me sit next to you.” As soon as she had
done this, the frog said, “Put your plate nearer to me, that I may eat out of it.” This she did, and when he had eaten
as much as he could, he said, “Now I am tired. Carry me upstairs and put me into your bed.” And the princess,
though very unwilling, took him up in her hand and put him upon the pillow of her own bed, where he slept all
night long. As soon as it was light, he jumped up, hopped downstairs, and went out of the house.

“Now, then,” thought the princess, “at last he is gone, and I shall be troubled with him no more.”
But she was mistaken, for when night came again she heard the same tapping at the door. The frog came
once more and said:
Open the door, my princess dear.
Open the door to thy true love here!
And mind the words that thou and I said,
By the fountain cool, in the greenwood shade.

When the princess opened the door, the frog came in and slept upon her pillow as before, till the morning
broke. The third night he did the same. When the princess awoke on the following morning, however, she was
astonished to see, instead of the frog, a handsome prince, gazing on her with the most beautiful eyes she had ever
seen and standing at the head of her bed.
He told her that he had been enchanted by a spiteful fairy, who had changed him into a frog, and that he
had been fated so to abide till some princess should take him out of the spring, let him eat from her plate, and let
him sleep upon her bed for three nights. “You,” said the prince, “have broken his cruel charm, and now I have
nothing to wish for but that you should go with me into my father’s kingdom, where I will marry you and love
you as long as you live.”

The young princess, you may be sure, was not long in saying “Yes” to all this. As they spoke, a gay coach
drove up, with eight beautiful horses decked with plumes of feathers and a golden harness. Behind the coach rode
the prince’s servant, faithful Heinrich, who had bewailed the misfortunes of his dear master during his
enchantment so long and so bitterly that his heart had well-nigh burst.

They then took leave of the king, got into the coach with eight horses, and all set out, full of joy and
merriment, for the prince’s kingdom, which they reached safely. There they lived happily a great many years.
The Frog Prince, or Just Desserts

Background to the Brothers Grimm

Born near Frankfurt, Germany, the Hessian brothers Jacob (1785–1863) and Wilhelm Grimm (1786–1859) are best known today for their collection and adaptation of German and other European folktales. “The Frog Prince” has sparked numerous modern adaptations, often with a kiss from the princess the catalyst for the frog’s transformation back into a prince. In the version from the Brothers Grimm, the spell is broken when the princess throws the frog against a wall in revulsion.
The Frog Prince, or Just Desserts

**Fix-Its and Corrections**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Grammar, Skills, and Vocabulary</th>
</tr>
</thead>
</table>
| Several hundred years ago, in an obscure kingdom, tucked away among the Alps, reigned a *decorous* and dignified King. Ruling Monarch in a line of Monarchs that stretched back to the Middle Ages. | **Decorous**: with proper dignity in conduct & manners  
Indent ‖ (new topic)  
[1] Disguised #2 (*During, In, or At* that time period)  
[1] With several intro. phrases, comma after last only  
Capitalize proper nouns (Alps, Middle Ages)  
Homophone: rained/reigned  
Use lc for common nouns and titles without a name  
Correct fragment by joining phrase to main clause  
Dress-ups: quality adjectives; strong verb |
| [2] Several hundred years ago in an obscure kingdom tucked away among the Alps, reigned a *decorous* and dignified king, ruling monarch in a line of monarchs that stretched back to the Middle Ages. | Drivel: nonsense; meaningless talk or thinking  
Indent ‖ (new topic)  
[1] Avoid stringing together sentences with *and*  
[1] Use quotation marks around words used as words  
(adv., but students may see the pattern provided)  
Use apostrophes to show possession  
Fused: use a period to separate 2 main clauses  
*Pastries* should be plural, not possessive  
Homophone: too/to  
[1] Note use of semicolons to separate main clauses  
Dress-ups: strong verbs |
| 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 pastry’s; cool ought too refer too the *temperature*; good night should be a nighttime parting. | **Folderol**: foolish talk or ideas; nonsense  
Indent ‖ (new topic)  
Correct 1st fragment by joining phrase to main clause  
Use commas to set off transitional phrases  
Correct 2nd fragment by dropping *Because Problems* is plural, not possessive  
[1] Tricky -ing opener: a #1 (imposter #4)  
[1] Note use of italics for emphasis (use sparingly)  
Dress-ups: quality adjectives; adverb clause |
| [1] King Morton *esteemed* values. [1] He *would* have none of this recent drivel of dropping “Sir” and “Madam” when addressing one’s elders. [1] Nor could he *tolerate* modern jargon.  
[1] “Sweet” should refer to pastries; “cool” ought to refer to 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 problems when children reached *his* distinguished age.  

[1] He became *livid* on the *subject* of modern gadgets—just so much *folderol* in *his* opinion.  
[1] Downloading movies on iPods would *guarantee* eye problems when children reached *his* distinguished age. | **Vehemently**: forcefully; with strong emotion  
[1] Transitional Opener (mark as “T”)  
Use commas after introductory transitional words  
Use apostrophes in contractions  
Use a question mark after question  
No comma between an adverb and verb it describes  
Homophone: two/to  
Spell out numbers written as one or two words  
[1] Note use of dash and exclamation for emphasis  
Dress-ups: -ly adverb; strong verb |
| 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! | **T** Moreover, didn’t they realize *cell phones* were intended for emergencies only? [3] Only yesterday the palace accountant had *vehemently* complained to him that the younger of his two daughters had *racked up* one thousand text messages on her cell phone—in a single month! |
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.
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 one’s elders. Nor could he tolerate modern jargon “sweet” should refer to pastry’s; 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 didn’t 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: _______________________________________
driveland: _______________________________________
folderol: _______________________________________
vehemently: _______________________________________

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**Week 24**

Its 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.

“It’s not so dreadful being a toad,” he assured her. [5] “While people aren’t always humane, you’re free to live as you please in the bounties 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.

[3] Gradually, she grew to appreciate his sympathy toward her and to **respect** his positive attitude. [5] 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.

[5] When he nearly choked on learning that the palace cook had whipped up fly soup for him, he didn’t grumble. [5] Even when Dorinda accidentally stumbled over his hurt leg, he didn’t **chastise** her for being clumsy but readily forgave her.

**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.

“How is it you stay so upbeat all the time?” Dorinda inquired of Arthur one day. [5] “Although unpleasant things happen, you manage to have empathy for others.”

**Humane**: showing compassion for people & animals
Use quotation marks with direct quotations
*It’s is it is; you’re = you are; bounties is plural*
Use comma with verb of speaking & direct quotation
Fused: use a period to separate 2 main clauses
Use commas after #5 Sentence Openers
Dress-ups: quality adj’s; strong verb; adverb clause

**Regaled**: entertained agreeably
Indent ¶ (new topic)
Use commas after #4 SO (-ing phrase)
Spelling: **offered**
[1] Comma splice: needs period, not comma (2 MC)
[1] No commas with cumulative adjectives
Titles of long works: UC and italicize (or underline)
Comma optional after #2 SO of 4 words or fewer
Dress-ups: strong verb; quality adjectives

**Orderly**: a hospital attendant w/ non-medical duties
Indent ¶ (new topic)
No comma before **and** to join 2 items in a series
Fused: use a period to separate 2 sentences
Use commas after #5 Sentence Openers
Use apostrophes in contractions
Dress-ups: strong verbs

**Chastise**: criticize severely
Use commas after #5 Sentence Openers (twice)
Use apostrophes in contractions
Fused: use a period to separate 2 sentences
No comma before **but** to join 2 compound verbs
Use a period at end of statements
Dress-ups: strong verbs; -ly adverbs; quality adjective

**Empathy**: identifying with others’ feelings, thoughts
Indent ¶ (new speaker)
Use quotation marks with direct quotations
Use a question mark after a question
[1] Comma splice: needs period, not comma (2 MC)
Use commas after #5 Sentence Openers
Dress-ups: quality adjectives; strong verb
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: __________________________________________

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The Little Mermaid

Introduction

Far superior to Disney’s movie by the same title, Hans Christian Andersen’s classic short story “The Little Mermaid” has captivated readers for years. This Fix-It version has been abridged and edited for modern grammar while attempting to be faithful to the original.

Recommended for grades six through nine, the Little Mermaid Fix-Its are divided into thirty-three weeks, with four passages to rewrite and correct each week. See the Introduction under Teaching Procedure for instructions for students and teachers.

In the notes beside the Fix-Its, exclamations in brackets [!] will alert you to advanced concepts you may wish to explain to your students, depending on their ability. These often have corresponding errors for students to locate, but do not necessarily expect students to find them. In the Appendix you will find a fuller discussion of the Dress-ups and Sentence Openers as well as most grammar issues. Starting with Week 5, I stop marking #1 Subject Openers. If your students are having trouble recognizing them, however, you may wish to continue marking these.

Because the Fix-It stories are usually taught over the course of a school year, students may sometimes have trouble following the storyline. When you introduce them to the Fix-It exercises, you may wish to tell them a little about the story and author. As you discuss the sentences each week, I recommend you check students’ reading comprehension first, discussing the events leading up to and including that week’s reading.

Background to Hans Christian Andersen (1805–1875)

Author and poet Hans Christian Andersen was Denmark’s most beloved storyteller of the nineteenth century, best known today for his children’s fairy tales. He endured great poverty and sadness in his early life. Writing more than 350 children’s stories, he wanted to bring children joy, which he missed in his own childhood. Often his rich tales have deep themes, exploring such ideas as sacrificial love (“The Little Mermaid”) and the follies of vanity (“The Emperor’s New Clothes”).

Andersen first published “The Little Mermaid” in 1836 in a collection of fairy tales. In the 1989 animated adaptation by the same title, Walt Disney Company dramatically altered the ending, characters, and theme of the original tale. Most notably, in Andersen’s story the mermaid’s desire to gain an eternal soul is at least as strong as her desire to win the love of the prince. The tale has a bitter sweet ending, unlike Disney’s happy ending, which also avoids the spiritual import of the original.
### The Little Mermaid

#### Fix-Its and Corrections

**Week 1**

Far out in the ocean where the water is as blue as the most stunning cornflower and as clear as crystal it is very deep—so deep indeed that no cable could fathom it.

[2] Far out in the ocean where the water is as blue as the most stunning cornflower and as clear as crystal, it is very deep—so deep, indeed, that no cable could fathom it.

Many, church steeples, piled one upon another, would not reach from the ground beneath too the surface of the water above, in that place, dwells the Sea King, and his aquatic subjects.

[1] Many church steeples piled one upon another would not reach from the ground beneath to the surface of the water above. [2] In that place dwell the Sea King and his aquatic subjects.

We must not imagine that there is nothing at the bottom of the sea but bare, yellow sand no indeed the most remarkable plants grow there. The leaves and stems of which are so pliant that the most slight agitation of the water causes them to stir like they had life.

[1] We must not imagine that there is nothing at the bottom of the sea but bare yellow sand. [T] No, indeed, the most remarkable plants grow there, the leaves and stems of which are so pliant that the slightest agitation of the water causes them to stir as if they had life.

Fish both large and small glide between the branches, as birds fly between the trees here upon land. In the most deepest spot of all stands the castle of the sea king, and it’s walls are built of coral and the long gothic windows are of the clearest amber.

[1] Fish, both large and small, glide among the branches, as birds fly among the trees here upon land. [2] In the deepest spot of all, stands the castle of the Sea King. [1] Its walls are built of coral, and the long gothic windows are of the clearest amber.

---

### Grammar, Skills, and Vocabulary

**Fathom:** measure the depths of
Indent ¶ (new topic)

[1] SO #2 is preceded by an adverb (Far)

Similes: water is like cornflower, crystal

Use commas after 2 or more introductory elements

Note use of em-dash to draw attention

Use commas to set off transitional words (indeed)

Dress-up: adverb clause; quality adj.; strong verb

**Aquatic:** living or growing in water

[1] No commas with cumulative adjectives

[1] No commas with essential phrases

Homophone: too/to

Comma splice: needs period, not comma (2 MC)

Comma not needed after #2 SO of 4 words or fewer

Agreement: Sea, King and subjects dwell

No comma before and to join 2 items in a series

Dress-up: strong verbs; quality adjective

**Pliant:** easily bending; flexible

[1] No commas with cumulative adjectives

Fused: use a period to separate 2 main clauses

Use commas to set off transitional words

Homophone: their/there

Correct fragment by joining clause to main clause

Usage: slightest (use most with 3+ syllables)

Usage: like/as if confusion

Use a period at end of statements

Dress-up: quality adjectives; which clause; adverb clause

**Amber:** a pale reddish-yellow fossil resin

[1] Use commas around nonessential phrases

Use between to compare 2 items; among, 3 or more

Simile: fishes are like birds

Usage: don’t use most with -est in superlatives

Comma needed after #2 SO of 5 or more words

Capitalize proper nouns (Sea King)

Poor choice of and to join main clauses

It’s = it is; Its = possessive of it

Compound sentence needs comma: MC, cc MC

Dress-up: strong verb; adv. clause; quality adjective
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.

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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 Little Mermaid 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.
- **Correct use of who/which and who/whom**
- **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 (www.asia.buwu: when, while, where, as, since, if, although, because, until, whereas, unless), who/which.
- **Mark Sentence Openers with numbers:**
  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 Advanced Style (check them off as you learn them)**
  - Simile/Metaphor
  - Duals
  - Alliteration
  - “That” as Noun Clause
- **Rewrite** the passage in your notebook. Be sure to double-space. Have your teacher check and correct your work if necessary.
The Little Mermaid

• Be sure the subject and verb agree. Review singular and plural verbs (Jon loves; they love) and explain how it can be tricky sometimes to choose the correct one.
• Watch out when using superlatives (-er, -est, most). It is appropriate to use most when the next word is three syllables (i.e., beautiful). However, for shorter words such as pretty or nice, use -er or -est instead of most. Never combine most with an -er or -est.
• Introduce the advanced style simile and note the one in the fourth Fix-It. See the Appendix page A-6.

Week 1

Far out in the ocean where the water is as blue as the most stunning cornflower and as clear as crystal it is very deep—so deep indeed that no cable could fathom it.

Many, church steeples, piled one upon another, would not reach from the ground beneath too the surface of the water above, in that place, dwells the Sea King, and his aquatic subjects.

We must not imagine that there is nothing at the bottom of the sea but bare, yellow sand no indeed the most remarkable plants grow their. The leaves and stems of which are so pliant that the most slight agitation of the water causes them to stir like they had life

Fish both large and small glide between the branches, as birds fly between the trees here upon land. In the most deepest spot of all stands the castle of the sea king, and it’s walls are built of coral and the long gothic windows are of the clearest amber.

fathom: __________________________________________
aquatic: ________________________________________
pliant: _________________________________________
amber: _________________________________________
The Little Mermaid

Week 20

Darting through the polypi the little mermaid narrowly managed to escape from their clutches, and at last she reached the barren marshy clearing around the Sea Witch’s house built with the bones of shipwrecked human beings.

[4] Darting through the polypi, the little mermaid narrowly managed to escape from their clutches. [T] At last she reached the barren, marshy clearing around the Sea Witch’s house, built with the bones of shipwrecked human beings.

There sat the Sea Witch allowing a toad to eat from her mouth just like people sometimes feed a canary with a piece of sugar; calling the hideous water-snares her little chickens she allowed them to repugnantly crawl all over her bosom.

There sat the Sea Witch, allowing a toad to eat from her mouth just as people sometimes feed a canary with a piece of sugar.

[4] Calling the hideous water-snares her little chickens, she allowed them to crawl repugnantly all over her bosom.

I know what you want the sea witch chortled you want to get rid of your fish’s tail, and two have too supports instead of it like human beings so that the young prince may fall in love with you and you may have an immortal soul. [quotation continues]

“I know what you want,” the Sea Witch chortled. “You want to get rid of your fish’s tail and have two supports instead of it, like human beings, so that the young prince may fall in love with you and you may have an immortal soul. [quotation continues]"

Its very foolish of you the Sea Witch sneered although you shall have your way it will bring you sorrow then she cackled so loudly and disgustedly the toad and the snakes fell to the ground and lied there wriggling about.

It’s very foolish of you,” the Sea Witch sneered. [5] “Although you shall have your way, it will bring you sorrow.” [T] Then she cackled so loudly and disgustedly the toad and the snakes fell to the ground and lay there wriggling about.

Barren: not fruitful; lacking vegetation
Use commas after #4 SO (-ing phrase)
Homophones: too/to; there/their
Avoid stringing together sentences with and
Use commas with coordinate adjectives
Use apostrophes to show possession + sp. change
Invisible which clause; “house, which was built”
Use commas to set off nonessential phrases
Dress-ups: -ly adverb; quality adjectives; w/w clause

Repugnantly: disgustedly; distastefully; repulsively
[!] Use commas to set off nonessential phrases
Usage: like/as confusion
Spelling: piece (“i before e” rule)
Separate only closely-related MCs with semicolons
Use commas after #4 SO (-ing phrase)
[!] Discuss not splitting infinitives (see Appendix)
Use a period at end of statements
Dress-ups: adv. clause; quality adj. & verb; -ly adv.

Chortled: to chuckle or laugh gleefully
Indent ¶ (new speaker)
Use quotation marks with direct quotations
Use comma with verb of speaking & direct quotation
Homophone & capitalization: Sea Witch; too/two/to
Fused: use a period to separate 2 main clauses
No comma before and to join 2 compound verbs
[!] Use commas to set off nonessential phrases
No close quotation marks b/c quotation continues
Dress-ups: strong verb

Cackled: uttered a shrill, broken sound
No starting quotation marks b/c continued quotation
It’s = is; Its = possessive of it
Stop and start quotation marks with interruption
Use comma with verb of speaking & direct quotation
Fused: use a period to separate 2 main clauses (twice)
Use commas after #5 Sentence Openers
Lay = past of lie (lie, lay, lain)
Dress-ups: quality adjective; strong verbs; dual -lys
The Little Mermaid

• Explain the difference between proper names and titles. Proper names and titles given as part of a proper name (such as King Richard) are capitalized. Titles by themselves (mom, witch, king) are not capitalized. See capitalization rule 3 in the Appendix on page A-9.
• Remind students that its is possessive and it’s is the contraction of it is.

Week 20

Darting through the polypi the little mermaid narrowly managed to escape from there clutches, and at last she reached the barren marshy clearing around the Sea Witches house built with the bones of shipwrecked human beings.

There sat the Sea Witch allowing a toad to eat from her mouth just like people sometimes feed a canary with a piece of sugar; calling the hideous water-snakes her little chickens she allowed them to repugnantly crawl all over her bosom.

I know what you want the sea which chortled you want to get rid of your fish’s tail, and two have too supports instead of it like human beings so that the young prince may fall in love with you and you may have an immortal soul. [quotation continues]

Its very foolish of you the Sea Witch sneered although you shall have your way it will bring you sorrow then she cackled so loudly and disgustingly the toad and the snakes fell to the ground and lied there wriggling about.

barren: ________________________________________________________________________
repugnantly: ___________________________________________________________________
chortled: _______________________________________________________________________
cackled: ________________________________________________________________________
The King and the Discommodious Pea

Introduction

Recommended for grades seven through ten, “The King and the Discommodious Pea” Fix-Its are divided into thirty-three weeks, with four passages to rewrite and correct each week. See the Introduction under Teaching Procedure for instructions for students and teachers.

In this Fix-It story, I have dropped the ‘!’ advanced concepts. Do not, however, expect students to find all errors. I try to challenge them with grammar problems they will continue to learn through high school. Also, starting with Week 4, I stop marking #1 Subject Openers. If your students are having trouble recognizing them, however, you may wish to continue marking these. In the Appendix you will find a fuller discussion of the dress-ups and sentence openers as well as most grammar issues.

Because the Fix-It stories are usually taught over the course of a school year, students may sometimes have trouble following the storyline. As you discuss the sentences each week, I recommend you check students’ reading comprehension first, discussing the events leading up to and including that week’s reading.

Background

By way of introduction to this Fix-It story, you may wish to read to your students the tale on which my adaptation was based, “The Princess and the Pea,” a fairy tale by the Danish master storyteller Hans Christian Andersen. Also known as “The Real Princess” or “How to Tell a True Princess,” Andersen’s “The Princess and the Pea” was first published in 1835 in Fairy Tales, Told for Children. The story has lent itself to numerous adaptations, mainly because of its central character: Do we admire her sensitivity or find her too fastidious? “The King and the Discommodious Pea” only loosely follows the original tale.

The Princess and the Pea

Once upon a time there was a prince who wanted to marry a princess, but he worried how he would find a real princess. He traveled all over the world looking, but nowhere could he get what he wanted. There were princesses enough, but it was difficult to discover whether they were real ones. There was always something about them that was not as it should be. So he came home again and was heartbroken, for he would have liked to have a real princess.

One evening a terrible storm arose. There was thunder and lightning, and rain poured down in torrents. Suddenly a knocking was heard at the city gate, and the old king went to open it. A girl who claimed to be a princess stood in front of the gate, but she certainly did not look like one. The water ran down from her hair and clothes; it ran down into the toes of her shoes and out again at the heels. Yet she insisted that she was a real princess.

“Well, we’ll soon find that out,” thought the old queen. She went into the guest bedroom, took all the bedding off the bedstead, and laid a pea on the bottom. She then took twenty mattresses and laid them on the pea, and then topped it off with twenty eiderdown beds on top of the mattresses. On this the princess had to lie all night.

In the morning they asked the princess how she had slept. “Oh, very poorly!” exclaimed she. “I have scarcely closed my eyes all night. Heaven only knows what was in the bed, but I was lying on something hard, so that my whole body is black and blue this morning.”

Now they knew that she was a real princess because she had felt the pea right through the twenty mattresses and the twenty eiderdown beds. Nobody but a real princess could be as sensitive as that or could have such delicate skin. So the prince took her for his wife, for now he knew that he had a real princess, and the pea was put in the museum, where it may still be seen if no one has stolen it.

There, that is a true story.
The King and the Discommodious Pea

Fix-Its and Corrections

Week 1

Once upon a time nestled between several vast mountains was a peaceful modern yet tiny country called Flovenia surrounded by friendly neighboring countries.

Although the belief was occasionally yet fanatically debated in Parliament tradition held that the name derived from its first queen Florence who preferred to be called Flo.

Some however associated the name with another event—the springtime, water flow; snow melted rapidly from the mountains each spring which caused torrential floods through the town.

Three months before our story begins one such frightful deluge swept away worthy King William who had reigned in Flovenia for fourteen peaceful years.

Week 2

Sadly his amicable wife Queen Mary who had conveniently born to her husband four healthy sons traveled with him at the time.

Grammar, Skills, and Vocabulary

Nestled: lying in a sheltered area

Indent ¶ (new topic)

Use between to compare 2 items; among, 3 or more

Use commas with three or more items in a series

UC: Flovenia. Spelling: countries

Invisible which needs comma: “Flovenia, which was”

Fanatically: w/ extreme political enthusiasm or zeal

Use commas after #5 Sentence Openers

Decoration: noun clause w/ “that.” See Appendix

Its = possessive of it

Use commas w/ nonessential appositives & clauses

Use quotation marks w/ words/names used as words

Closing period needed, inside quotation marks

Dress-ups: dual -lys; strong verb; who clause

Torrential: flowing in rapid, violent streams/gushes

Use commas to set off transitional words

No commas with cumulative adjectives

Separate only closely-related MCs with semicolons

Usage: needs adverb rapidly instead of adjective

Use commas to set off nonessential which clauses

Homophone: threw/through

Dress-ups: -ly adverb; which clause; quality adj.

Deluge: flood

Indent ¶ (flashback)

Disguised #2 (During, In, On, At that time period)

Comma needed after #2 SO of 5 or more words

Use commas to set off nonessential who clauses

Homophone: rained/reigned; four/for. Sp: fourteen

Note use of past perfect tense (see Appendix)

Dress-ups: adverb clause (with “before”); who clause

Amicable: friendly; showing goodwill

Comma optional after #3 Sentence Opener

Use commas w/ nonessential appositives and clauses

Note use of past perfect tense

Spelling: borne; spell out four

Dress-ups: quality adjective; who clause; -ly adverb
Fix-It Student Pages:
The King and the Discommodious Pea

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 King and the Discommodious Pea

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.
- **Correct use of who/which and who/whom**
- **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 proper capitalization.
- **Tricky words**: Correct misuse of tricky words, homophones, contractions, and possessives.
- **Underline Dress-ups**: “-ly” adverb, quality adjective, strong verb, adverb clause (www.asia.buwu: when, while, where, as, since, if, although, because, until, whereas, unless), who/which.
- **Mark Sentence Openers with numbers**:
  - [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 Advanced Style**
  - Simile/Metaphor
  - Duals
  - Alliteration
  - “That” as Noun Clause
- **Rewrite** the passage in your notebook. Be sure to **double-space**. Have your teacher check and correct your work if necessary.
Week 1

Once upon a time nestled between several vast mountains was a peaceful modern yet tiny country called Flovenia surrounded by friendly neighboring countries.

Although the belief was occasionally yet fanatically debated in Parliament tradition held that the name derived from its first queen Florence who preferred to be called Flo

Some however associated the name with another event—the springtime, water flow; snow melted rapid from the mountains each spring which caused torrential floods threw the town.

Three months before our story begins one such frightful deluge swept away worthy King William who had rained in Flovenia four fourteen peaceful years.

nested: ___________________________________________________________________________
fanatically: ________________________________________________________________________
torrential: _________________________________________________________________________
deluge: ___________________________________________________________________________
**Week 21**

I for one am fed up with eating leftovers from the feast that never happened. Even the Iron Chef’s dishes *pall* after being reheated for the 15th time.

“*I, for one, am fed up with eating leftovers from the feast that never happened. Even the Iron Chef’s dishes pall after being reheated for the fifteenth time!*”

Stop your *querulous* grievances Fauntleroy and help me fasten all the shutters in the Royal Relaxation Room, before the big screen plasma TV gets wet from all the rain sighed Lord Ashton. I’ve never seen such a dark and stormy night.

“*Stop your querulous grievances, Fauntleroy, and help me fasten all the shutters in the Royal Relaxation Room before the big screen plasma TV gets wet from all the rain,* sighed Lord Ashton. “I’ve never seen such a dark and stormy night.”

Suddenly threw the hall echoed a clanging that could only mean someone had boldly braved the *blusterous* weather, and was dropping the heavy, carved, bronze knocker *repeatedly* against the knocker plate.

[3] Suddenly through the hall *echoed* a clanging that could only mean someone had *boldly braved the blusterous* weather and was dropping the *heavy* carved bronze knocker *repeatedly* against the knocker plate.

Turning from his task at the shutters Big Lord Fauntleroy *waddled* down the hall with Lord Ashton at his heels calling to the footmen who should be alert two any activity in the courtyard.

[4] Turning *from his task at the shutters*, Big Lord Fauntleroy *waddled down the hall* with Lord Ashton at his heels, calling to the *footmen, who* should have been alert to any activity in the courtyard.

**Week 22**

The whether is so appalling that even our most *formidable* enemies would not *brave such a night*, remarked Big Lord Fauntleroy. So, who *could be at the door*

“The weather is so *appalling* that even our most formidable enemies would not *brave* such a night,” remarked Big Lord Fauntleroy, “so *who could be at the door?*”
Use present perfect tense when an action happened at an indefinite time in the past or began in the past and continues in the present. This tense is formed by using has/ have with the past participle of the verb. Most past participles end in -ed. Irregular verbs have special past participles. One of these is the verb be. Its past participle is been. An example: She has been/should have been working on her math.

**Week 21**

I for one am fed up with eating leftovers from the feast that never happened. Even the Iron Chefs dishes **pall** after being reheated for the 15th time.

Stop your **querulous** grievances Fauntleroy and help me fasten all the shutters in the Royal Relaxation Room, before the big screen plasma TV gets wet from all the rain sighed Lord Ashton. I've never seen such a dark and stormy night.

Suddenly threw the hall echoed a clanging that could only mean someone had boldly braved the **blisterous** weather, and was dropping the heavy, carved, bronze knocker repeatedly against the knocker plate.

Turning from his task at the shutters Big Lord Fauntleroy **waddled** down the hall with Lord Ashton at his heels calling to the footmen who should be alert to any activity in the courtyard.

**pall:** __________________________________________

**querulous:** _____________________________________

**blisterous:** _____________________________________

**waddled:** ______________________________________
Sir Gawain and the Green Knight

Introduction

Recommended for grades nine through twelve, “Sir Gawain and the Green Knight” is divided into thirty-three weeks, with four passages to rewrite and correct each week. See the Introduction under Teaching Procedure.

Starting with Week 4, I stop marking #1 Subject Openers, but continue discussing them if needed. I tell my students they should not expect to find all errors in the Fix-Its, since the stories both teach new concepts and reinforce old. In the Appendix you will find a fuller discussion of style and most grammar issues.

“Sir Gawain and the Green Knight” poses comprehension difficulties for some students since the story is set in an unfamiliar time, place, and culture. As you discuss the sentences each week, I recommend you check students’ reading comprehension first, discussing the events leading up to and including that week’s reading. I find it particularly helpful to guide students through the scenes with the lovely lady, who is reminiscent of Potiphar’s wife, helping them understand why Gawain must remain courteous to her despite her abhorrent behavior.

Background to “Sir Gawain and the Green Knight”

Written near the end of the fourteenth-century, Sir Gawain and the Green Knight stands alongside Chaucer’s Canterbury Tales as one of the greatest literary works of all times. Little is known of the author, who, based on the poem’s difficult dialect, likely lived about 150 miles north of London (Chaucer’s home). The Gawain poet used alliteration in nearly every line, so in my prose version I have tried to replicate some alliteration, making note of it occasionally, as well as the poem’s unusual sentence patterns and medieval courtly language.

Because students may be interested in the original, I have included below a few lines that are found near the beginning of the poem. To the right of each line, I have provided a nearly literal translation. You may enjoy comparing the two and helping students discover how many words are similar.

The original poem employs two interesting characters that students probably do not know. The first is the Old English (and Middle English in the North, where this poet resided) character ð, which is our modern “th.” “ðis kyng,” for example, is pronounced something like “this king” and says the same. The other odd character, “ʒ,” is our “gh,” which people used to pronounce, making words like “knight” challenging to speak. Two of my favorite words are in the last two lines: “loveliest” used to be “love-lookest”; “comeliest” used to be “comely-lookest.”

My version of the poem is an abridged prose translation, so I encourage students to read the complete poem. An exciting adventure and morality tale, it has a little bit of something that both girls and boys enjoy, as well as deeper themes of temptation, self-preservation, honor, and truthfulness.
## Fix-Its and Corrections

### Week 1

Long ago in the days of King Arthur the most courteous of British Kings an adventure occurred **unparalleled** by any other wonder of Arthur’s court at Camelot.

[2] Long ago in the days of King Arthur, the most courteous of British kings, an adventure occurred **unparalleled** by any other wonder of Arthur’s court at Camelot.

---

One Christmastide, the king was enjoying a 15 day feast with the noblest knights in Christendom and their fair ladies, thronging the castle from faraway lands guests **vaingloriously** jousted during the day, and heartily feasted at night.

[2] One Christmastide the king was enjoying a fifteen-day feast with the noblest knights in Christendom and their fair ladies. [4] Thronging the castle from faraway lands guests **vaingloriously** jousted during the day and **heartily** feasted at night.

---

After monks welcomed the coming year on New Year’s day with chants in the chapel the **convivial** company **congregated** in the great hall took their seats and waited for the meat to be served.

[5] After monks had welcomed the coming year on New Year’s Day with chants in the chapel, the **convivial** company **congregated** in the great hall, took their seats, and waited for the meat to be served.

---

King Arthur sat in the middle of the high dais with his Queen on one side and his favorite nephew the youthful Sir Gawain on his other. **Succulent** the fare

[1] King Arthur sat in the middle of the high dais with his queen on one side and his favorite nephew, the youthful Sir Gawain, on his other. **[6] Succulent was the fare.**

---

### Grammar, Skills, and Vocabulary

**Unparalleled:** not equaled or matched
- Indent ¶ (new topic)
- Disguised #2 *(During, In, On, At that time period)*
- Invisible *who* needs commas: “Arthur, who ... kings”
- Use lc for titles without a name and common nouns
- Spelling: *occurred*. Use apostrophes for possession
- Dress-ups: invisible who clause; quality adjective

**Vaingloriously:** vainly; boastfully
- Christmastide: *time fm. Christmas to after New Year*
- Christendom: *the Christian world*
- Disguised #2; comma optional
- Spell out numbers written as one or two words
- Hyphenate words that function as a single adjective
- Comma splice: needs period, *not* comma (2 MC)
- Use commas after #4 SO (-ing phrase)
- No comma before *and to* join 2 compound verbs
- Dress-ups: quality adjective; -ly adverbs

**Convivial:** friendly; agreeable; jovial
- Use past perfect for 2 different times in the past
- Use apostrophes to show possession and UC “Day”
- Use commas after #5 Sentence Openers (note that “after” can start an adverb clause—see Appendix)
- Alliteration: “chants ... chapel”; “convivial company conformed”
- Use commas with 3 or more items in a series
- Dress-ups: strong verbs; quality adjective

**Succulent:** highly enjoyable; delectable
- Dais: a raised platform for seats of honor
- Use lc for titles without a name
- Use commas with “the youthful ... G.”; nonessential
- Correct fragment by adding a verb
- Use a period at end of statements
- Dress-ups: quality adjective
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: Sir Gawain 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.
- **Correct use of who/which and who/whom**
- **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 (www.asia.buwu: when, while, where, as, since, if, although, because, until, whereas, unless), who/which.
- **Mark Sentence Openers with numbers**:
  - [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 Advanced Style**
  - Simile/Metaphor
  - Duals
  - Alliteration
  - “That” as Noun Clause
- **Rewrite** the passage in your notebook. Be sure to double-space. Have your teacher check and correct your work if necessary.
Week 1

Long ago in the days of King Arthur the most courteous of British Kings an adventure occurred unparalleled by any other wonder of Arthur’s Court at Camelot.

One Christmastide, the king was enjoying a 15 day feast with the noblest knights in Christendom and their fair ladies, thronging the castle from faraway lands guests vaingloriously jousted during the day, and heartily feasted at night.

After monks welcomed the coming year on New Year’s day with chants in the chapel the convivial company congregated in the great hall took their seats and waited for the meat to be served.

King Arthur sat in the middle of the high dais with his Queen on one side and his favorite nephew the youthful Sir Gawain on his other. Succulent the fare

unparalleled: ____________________________________________________

vaingloriously: _________________________________________________

convivial: _____________________________________________________

Succulent: _____________________________________________________
Week 19

Gallant Sir Gawain—she began if indeed you are that famed knight for you seem to have disregarded the lesson in courtesy, that I took such pains to teach you yesterday morn.

“Gallant Sir Gawain—,” she began, “if indeed you are that famed knight, for you seem to have disregarded the lesson in courtesy that I took such pains to teach you yesterday morn.”

Should your claim be true replied that determined hero I am indeed culpable, what lesson have I neglected to understand?

[5] “Should your claim be true,” replied that determined hero, “I am indeed culpable. What lesson have I neglected to understand?”

My instruction in kissing answered the bold lady. When a damsel finds favor with a courtly knight it accords good for him to freely claim a kiss.

“My instruction in kissing,” answered the bold lady. [5] When a damsel finds favor with a courtly knight, it accords well for him to claim a kiss freely.”

Squirming again at the predicament in which he was placed her indecorous advances were parried by Gawain as best he could granting her only the freedom of kisses as befitted a well mannered knight.

[4] Squirming again at the predicament in which he was placed, Gawain parried her indecorous advances as best he could, granting her only the freedom of kisses as befitted a well-mannered knight.

Week 20

At that promise, the lady bent down, and awarded Gawain a kiss, she then tried to intently engage him in rhapsodizing about the trials and bliss of true love.

[2] At that promise the lady bent down and awarded Gawain a kiss. She then intently tried to engage him in rhapsodizing about the trials and bliss of true love.
Gallant Sir Gawain— she began if indeed you are that famed knight for you seem to have disregarded the lesson in courtesy, that I took such pains to teach you yesterday morn.

Should your claim be true replied that determined hero I am indeed culpable, what lesson have I neglected to understand?

My instruction in kissing answered the bold lady. When a damsel finds favor with a courtly knight it accords good for him to freely claim a kiss.

Squirming again at the predicament in which he was placed her indecorous advances were parried by Gawain as best he could granting her only the freedom of kisses as befitted a well mannered knight.

disregarded: ________________________________
culpable: ________________________________
damsel: __________________________________
indecorous: ______________________________
# Appendix: Table of Contents

## Part I: Excellence in Writing Stylistic Techniques

<table>
<thead>
<tr>
<th>Section</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>
</tbody>
</table>

### Sentence Openers

<table>
<thead>
<tr>
<th>#</th>
<th>Type</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Subject</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Prepositional</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>“-ly” Adverb Opener</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>“-ing” Opener</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Adverb Clause</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>V.S.S. (very short sentence)</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>“-ed” Opener (advanced)</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>“T” or Transitional Opener</td>
<td>6</td>
</tr>
</tbody>
</table>

### Advanced Style

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<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>Section</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>Section</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 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.”