

Samples from FIX-It by Pamela White

Excerpts from the Introduction

Introduction

Fix-It! offers a delightful and effective way to teach grammar and vocabulary and to reinforce understanding of Excellence in Writing style. Students hunt for and correct errors in Fix-It sentences that cumulatively tell a story. Targeting different age groups through high school, the five stories incorporate multiple levels of difficulty. Easily adapted to the home or to the classroom, *Fix-It!* reinforces what you teach your students through their writing.

The Stories and Recommended Levels

The recommended levels are suggestions only. 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. 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.

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 blackboard or an overhead in a classroom situation or worked on paper with individual students.

Four days each week, have students copy and correct one Fix-It passage from the story into a notebook. Students should do the following with each Fix-It:

- Find the bolded vocabulary word. Look it up in a dictionary, then write the word plus the definition that *best* fits that context on the back of the preceding page. (It is easiest if students start the story on the second page in their notebook to provide a place for the first few vocabulary words and definitions.)

- Copy the passage into a notebook, correcting all errors. Write on every other line to allow room for additional, teacher-directed corrections.
- Underline all Dress-ups. Optional. (See Appendix for an explanation of IEW’s Dress-ups.)
- Mark Sentence Openers with numbers in brackets. Optional. (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 most errors in that passage, with the exception of obvious or frequent errors, such as periods at the end of sentences. The Appendix contains additional information about grammar and punctuation rules covered in the stories.

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 story line.
- Ask for definitions 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).

Also 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.

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 concepts on the spot and reinforce them in later Fix-Its. Weaker students may benefit by knowing the number of errors to look for in each selection.

If you are teaching “Tom Sawyer,” note that each chapter has unique instructions, generally following these introductory guidelines but with variations.

CD-ROM Version

Included with the book is a helpful CD-ROM with Fix-Its for all five stories. You may want to give printed copies of the Fix-Its to students to work at home. In-class teachers may wish to print them on overhead transparencies to go over together in class, rather than writing them out on a dry erase board or blackboard. You might also find it useful to modify the errors in order to focus on specific grammatical problems your students are having.

We request that fellow teachers purchase their own copy of this book and CD-ROM, but you may make multiple printed copies of the Fix-Its for your own students.

Should I Also Teach a Formal Grammar Program?

In the elementary years I recommend using some formal grammar instruction in conjunction with *Fix-It!*, although I do not recommend overwhelming students with a time-consuming program. They will learn more grammar from these stories and from grappling with it in their writing than they will from traditional exercises, largely because this method is more enjoyable and because repetition instills the concepts.

Elementary students should learn parts of speech and basic mechanics of writing, such as capitalization, agreement, apostrophes, punctuation at the end of sentences, quotation marks, and indentation for new paragraphs. By the time they are in seventh or eighth grade, they should ideally be able to isolate dependent clauses, independent clauses, and phrases in their sentences. It helps to introduce elementary-age students to punctuation rules, especially the easier rules, such as commas with dates, but do not expect them to master punctuation. The frequent repetition of rules that students hear with the Fix-It stories gradually and painlessly trains them to be grammar savvy!

For seventh through twelfth graders, if you wish to reinforce concepts with a formal program that teaches punctuation rules, it can be helpful, but conventional exercises in punctuation may be counterproductive. In my experience, they rarely translate to student writing and often render students grammar-phobic. Instead, teach concepts *through* student writing, reinforced by teaching the rules in the Fix-Its. Students enjoy the stories and find it challenging to see how many errors they can locate, which makes them more receptive to instruction about grammar than with traditional approaches.

Excerpts from the Appendix

Excellence in Writing Style Techniques

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

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

#2 Prepositional Opener

Example: [2] During these reflections, King Morton shook his head in abject despair.

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

Also teach that prepositions always work in phrases that follow this pattern: **preposition + noun (no verb)**. That is, the phrase starts with a preposition and ends with a noun, with no verb inside.

See under #5 Adverb Clause the trick to distinguish between #2s and #5s.

Advanced: Some sentences begin with what is effectively a **disguised #2**, in which a preposition is implied but not stated, as in “One morning ...,” where “During” or “In one morning” is implied. You usually find this in sentences beginning with some kind of time frame: Wednesday; Two weeks ago; The evening of the ball.

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.

Quotations

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

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

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

“It’s gold, you know.”

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

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

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

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

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

“At about midnight,” he continued confidently, “you take your cat to the graveyard.”

Rule 6. Use italics or place quotation marks around words referred to as words. Trick: Insert “the word(s)” before the word in question to tell if this rule applies.

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

Commas

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

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

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

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

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

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

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

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

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

Johnny Miller came along and willingly traded his dead rat.

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

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

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

Note: The word *that* can replace *which* only in essential clauses.

Some grammar books have dropped the first comma in nonessential clauses and phrases, but this book does not follow that practice.

Essential (a.k.a. restrictive, because it restricts the information to that particular one)

Lady Constance recalled a time in Dorinda’s childhood when she had seemed lovable. (Presumably there were also times in her childhood when she did not seem lovable, so the *when* clause is essential to the meaning of the main clause and takes no comma.)

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

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

Nonessential (nonrestrictive)

Lady Constance, her elder companion since childhood, had virtually given up on training her young charge. (The phrase inside the commas, while adding information, can be removed from the sentence without altering the fact that Lady Constance had given up on training her charge.)

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

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

Note: Tom Sawyer alone among the five stories has a different focus in each chapter, which is cumulative. The other stories ask students to try to find everything that’s incorrect. This is the method of standardized tests, which similarly ask students to locate errors in sentences, and the errors could be anything.

From Tom Sawyer (3rd – 6th grade)

Chapter 2: Quality Adjectives, “ly” Adverbs, and Sentence Opener #3

Instructions for students:

- Define bolded words with the definition that fits the context
- Indent to start new paragraphs
- Dress-ups: underline quality adjectives and strong –ly adverbs, but do not underline –ly Sentence Openers
- Sentence Openers (SO): identify [1] subject and [3] –ly adverb, putting numbers in brackets before sentences
- Correct faulty homophones

Fix-Its and Corrections

Grammar, Skills, and Vocabulary

Week 5

On this bright Saturday morning Tom felt **prodigiously** afflicted, because Aunt Polly had sternly ordered him to whitewash the fence.

On this bright Saturday morning Tom felt prodigiously afflicted, because Aunt Polly had sternly ordered him to whitewash the fence.

Prodigiously afflicted: greatly or hugely tormented
Indent ¶ (new topic)
Dress-ups: underline quality adjective & –ly adverbs
Homophone: to/two/too
[!] Sentence Opener (SO): 2 (prepositional phrase)
[!] Dress-up: because clause

Presently Ben Rogers **ambled** buy. He taunted Tom, “Poor chap, too bad you cain’t come a-swimmin’ with me on such a hot day since you gotta work.”

[3] Presently Ben Rogers ambled by. [1] He taunted Tom, “Poor chap, too bad you cain’t come a-swimmin’ with me on such a hot day since you gotta work.”

Ambled: strolled at a slow, easy pace
Discuss quality vs. weaker adjectives (*poor, bad, hot*)
Mark only strong dress-ups
Sentence Openers (SO): #3, 1, marked with brackets
Note: Don’t underline –ly adverbs used as openers
Homophones: buy/by; to/two/too
[!] Dress-up: adverb clause (“since ...”)

“Why, ain’t a boy in a hundred gets too whitewash an **illustrious** fence like this one,” Tom proudly announced to Ben.

“Why, ain’t a boy in a hundred gets to whitewash an illustrious fence like this one,” Tom proudly announced to Ben.

Illustrious: highly distinguished; famous
Indent ¶ (new speaker)
Dress-ups: quality adjective; –ly adverb
[!] SO “T” (interjection)
Homophones: to/two/too

Enthusiastically Ben offered to **barter** his shiny red apple in exchange for a turn to whitewash.

[3] Enthusiastically Ben offered to barter his shiny red apple in exchange for a turn to whitewash.

Barter: to trade or exchange goods or services
Indent ¶ (new topic)
Dress-ups: quality adjective
SO #3
Homophones: to/two/too (twice); four/for

Week 6

Unexpectedly Johnny Miller then came along and willingly traded his dead rat for the **opportunity** to whitewash.

[3] Unexpectedly Johnny Miller then came along and willingly traded his dead rat for the opportunity to whitewash.

Opportunity: chance or favorable circumstance
Dress-ups: –ly adverb
SO #3
Homophones: four/for; to/two/too
[!] No comma before *and* to join 2 compound verbs (“came ... and ... traded”)

From *The Frog Prince, or Just Desserts* (Grades 4 – 8)

Week 6

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

[5] Although they agonized and fretted, Princess Dorinda's companions saw no remedy.

[2] One crisp spring morning when the cherry blossoms were just beginning to appear, Princess Dorinda was distracted by her latest plaything, a golden ball.

Fretted: felt worry or annoyance
Indent ¶, 2nd part (time has passed)
No comma before *and* to join 2 items in a series
Use commas after #5 Sentence Openers
Use apostrophe to show possession
[!] Disguised #2 (*During, In, or At* that time period)
[!] No comma b/t "crisp" & "spring": cumulative adj.
Comma needed after several introductory elements
[!] Use commas to set off nonessential phrases
Dress-ups: dual verbs; quality adj.; adverb clause

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

[1] She tossed it up, and up again, as she wandered among the exotic botanical species in the regal conservatory, where her father had found haven from his monarchial cares.

Monarchial: pertaining to a monarch (king)
Use *between* to compare 2 items; *among*, 3 or more
[!] No commas with cumulative adjectives
Correct fragment by joining adv. clause to MC
Use a period at end of statements
Dress-ups: adverb clauses; quality adjectives

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

[4] Eyeing with trepidation the glass windows surrounding them, King Morton suggested, "Why don't you toss that ball out in the garden?"

Trepidation: alarm; agitation
Indent ¶ (new speaker)
Use commas after #4 SO (-ing phrase)
Use comma with verb of speaking & direct quotation
Use quotation marks with direct quotations
Capitalize the first word of a quoted sentence
Use a question mark after question (inside " ")

Week 7

"Sweet" Princess Dorinda responded not noticing her father's grimace. "It's like nice enough outside you know. Might be a cool idea." "Precisely." What else could he say to such **twaddle**

"Sweet," Princess Dorinda responded, not noticing her father's grimace. "It's, like, nice enough outside, you know. Might be a cool idea."

"Precisely." What else could he say to such twaddle?

Twaddle: trivial, silly talk; drivel
Indent ¶ (new speakers)
Use comma with verb of speaking & direct quotation
[!] Use commas around nonessential phrases and to avoid confusion (*responded not, or not noticing?*)
Use apostrophes to show possession
It's = it is
Use commas to set off interrupters (*like, you know*)
Legal fragments (casual conversation)
Use a question mark after a question

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

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

Stately: majestic; elegant
Indent ¶ (new scene)
Comma optional after #2 SO of 4 words or fewer
[!] Use commas to set off nonessential phrases
Use commas with 3 or more items in a series
No comma before *and* to join 2 items in a series (tossing ... and catching)
Dress-ups: -ly adverbs; quality adj's (*stately = adj.*)

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

[2] At the corner of the well, however, a most regrettable event transpired. Up went her golden ball, then down with a

Transpired: took place; occurred
Use commas around transitional words and after long introductory prepositional phrases (#2 SO)
[!] Comma splice: needs period, not comma (2 MC)
Use commas after #5 Sentence Openers
Usage: *Sank* is the past of *sink*
Use a period at end of statements

splash. [5] Because she failed to catch it, the heavy orb sank to the bottom of the well.

Dress-ups: quality adjective; strong verb

From *Sir Gawain and the Green Knight* (Grades 9 – 12)

Week 2

Accompanied by drums and pipes trumpets announced each course, **deftly**, rare dainties were served on platters of silver with a wide variety of meats on cloth. No bounty was spared by the King for his stalwart guests and their lovely ladies.

[7] Accompanied by drums and pipes, trumpets announced each course. [3] Deftly, rare dainties were served on platters of silver with a wide variety of meats on cloth. [1] The king had spared no bounty for his stalwart guests and their lovely ladies.

Deftly: skillfully (especially with using one's hands)
Use commas after #7 Sentence Openers (-ed)
Comma splice: needs period, not comma (2 MC)
1st passive acceptable b/c we don't care who served
Convert 2nd passive to active: "The king spared ..."
Use lc for titles without a name ("king")
Use past perfect for 2 different times in the past
Dress-ups: strong verb; quality adjective

Barely had the 1st course been served when a noise abruptly interrupted the joyful **din**, into the hall rode a stranger. A marvel to behold.

[3] Barely had the first course been served when a noise abruptly interrupted the joyful din. [2] Into the hall rode a stranger, a marvel to behold.

Din: loud, confused noise; clamor
Indent ¶ (new topic)
Spell out ordinal numbers
Note: the "when" clause is essential, so no commas
Comma splice: needs period, not comma (2 MC)
Correct fragment by joining phrase to MC w/ comma
Dress-ups: adverb clause; -ly adverb; invisible who

In stature the knight was half-again larger than the tallest knight of his court, sitting atop his noble steed the guests of the hall felt he loomed **portentously** over them.

[2] In stature the knight was half-again larger than the tallest knight of his court. [4] Sitting atop his noble steed, he loomed portentously over the guests of the hall.

Portentously: ominously; threateningly
Usage: *then/than* confusion
Comma splice: needs period, not comma (2 MC)
Use commas after #4 SO (-ing phrase)
Illegal #4: word after ",," should do the *inging*
(the guests aren't doing the sitting!)
Dress-ups: strong verb; -ly adverb

What struck silence into one and all however was his hue; man, and gear, and horse were as green as grass his noble **raiment** was dark green from his ermine trimmed hood to his tight hose and tall, riding boots.

[1] What struck silence into one and all, however, was his hue: man and gear and horse were as green as grass. [1] His noble raiment was dark green, from his ermine-trimmed hood to his tight hose and tall riding boots.

Raiment: clothing; attire
Use commas to set off transitional words
Use colon (not ";") after MC to give an explanation
No commas when *and*'s connect items in a series
Fused: use a period to separate 2 main clauses
Use commas to set off nonessential phrases
Hyphenate words that function as a single adjective
No commas with cumulative adjectives
Dress-ups: strong verb

Week 3

His thick beard and his steeds main and tale all were of the same green hue. Frightfully no other weapon was borne by this **audacious** knight not even a shield for defense except an immense, green ax.

[1] His thick beard and his steed's main and tail—all were of the same green hue. [3] Frightfully, this audacious knight bore no other weapon, not even a shield for defense, except an immense green ax.

Audacious: recklessly brave; bold and fearless
Use apostrophes to show possession
Homophone: tale/tail; *accept/except* confusion
Use em-dash for a break in thought and for emphasis
Comma optional after #3 S.O. (use the pause test)
Convert passive to active voice
Use commas around nonessential phrases
No commas with cumulative adjectives
Dress-ups: quality adjective; strong verb

FIX-it Student Idea

FIX-it comes as a teacher's manual with all the student pages on a CD-rom in both Word and PDF formats.

The following pages illustrate what the Student Pages look like. One user came up with this idea:

"I was able to put together a workbook for my 9th grader. I included lines for him to define his vocabulary words and a facing page of lines to correct the week's work. I took it to a printer and for \$5.50 have a nice spiral bound Grammar and Vocabulary book he can use all year."

Her pages are illustrated at the end of this sample.

Student Instructions:

Four days each week, copy and correct one passage from the story on the facing page. Do the following with each passage:

- Find the bolded vocabulary word. Look it up in a dictionary, and then write the definition that best fits the context.
- Copy the passage on a lined paper, correcting all errors. Write on every other line to allow room for additional, teacher-directed corrections.
- Underline all Dress-ups. (See Appendix)
- Mark Sentence Openers with numbers in brackets. (See Appendix)
- Discuss with teacher.

The King and the Discommodious Pea

Week 1

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

Although the belief was occasionally yet **fanatically** debated in Parliament tradition held that the name derived from it's 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.

Week 2

Sadly his **amicable** wife Queen Mary who had conveniently born to her husband 4 healthy sons traveled with him at the time.

Even more sadly crown prince Richard prince Edward and their brother Prince Philip out hunting in the royal forest met a **untimely demise** from this catastrophe.

Bored with the usual princely activities next in line Melvin was back at home **executing** flawless moves against his computer, chess opponent.

In prior years, Melvins tutor had **bemoaned** to court adviser's Big Lord Fauntleroy and Lord Ashton Mel just doesn't have what it takes to be a king.

Week 3

After a pause, his tutor had added he is of diminished princely **stature** and he doesn't care for polo hunting or courtly balls fortunately he's not likely to ever be king since he has three brothers ahead of him.

Every thing had now changed. When Prince Mel was suddenly elevated to the position of King the flovenian advisers realized they had a **daunting** task.

With the tutors assessment lurking in the back of there minds neither Big Lord Fauntleroy or Lord Ashton were **sanguine** about the outcome.

At least one thing was unmistakable the most **indispensable** business at hand was the matter of the kings nuptials; searching throughout the castle for the king the to advisers found him at length in the computer room.

Week 4

Unplugging the computer Big Lord Fauntleroy **sonorously** cleared his throat, and began too advice. Ahem—sire it is my duty to remind you of the longstanding Flovenian tradition he awaited an answer.

When none was **forthcoming** he continued it's your obligation to ensure continuation of the royal line by marrying an appropriate true-blooded princess within one year.

How can one **differentiate** a true from a false Princess?, Mel wondered, don't they all appear about the same you know, two eyes a nose a mouth a couple arms and legs. Whats in them to make them the *real* thing

According to state history Big Lord Fauntleroy replied. The only **indisputable** test for real princess blood is the mattress test a secret, that has been in the royal family for generations. *[quotation continues]*

Week 5

With a single pea placed at the bottom of 20 King Mattresses and 20 eiderdown comforters only an authentic Princess will be sensitive enough to feel it's bump, and **indubitably**, she alone will be the next, royal spouse.

Why can't I just find somebody I love asked the **perturbed** and bewildered new king Somebody which can enjoy me for who I am Mel sighed heavily.

Throwing up they're hands in exasperation Lord Ashton and Big Lord Fauntleroy exited in a huff we certainly have our work cut out for us Lord Ashton grumbled **cantankerously**.

Realizing they would need to take matters into there own hands Lord Ashton and Big Lord Fauntleroy schemed and **connived**, and Big Lord Fauntleroy had the 1st inspiration.

The King and the Discommodious Pea

Week 1

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

Although the belief was occasionally yet **fanatically** debated in Parliament tradition held that the name derived from it's 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 forteen peaceful years.

nestled:

fanatically:

torrential:

deluge:
