

From Shakespeare's *The Taming of the Shrew*, Kate, IV.i.

Belike you mean to make a puppet of me.

Parts of speech: *Belike* is an archaic adverb that meant probably; *you* is a second person singular subject pronoun; *mean* is a singular transitive action verb in the present tense; *to make* is a noun; *a* is an adjective, indefinite article; *puppet* is a singular common noun; *of* is a preposition; and *me* is a first person singular object pronoun.

Parts of the sentence: The subject is the subject pronoun *you*; its predicate is the action verb *mean*; and the infinitive phrase *to make a puppet of me* is the direct object that receives the action of the action verb.

Phrases: The sentence has an infinitive phrase with a prepositional phrase inside it; *to make a puppet* is the basic infinitive phrase, with *puppet* being the object of the infinitive; the prepositional phrase *of me* modifies the object of the infinitive.

Clauses: The sentence is a simple sentence, a single independent clause, of declarative purpose.

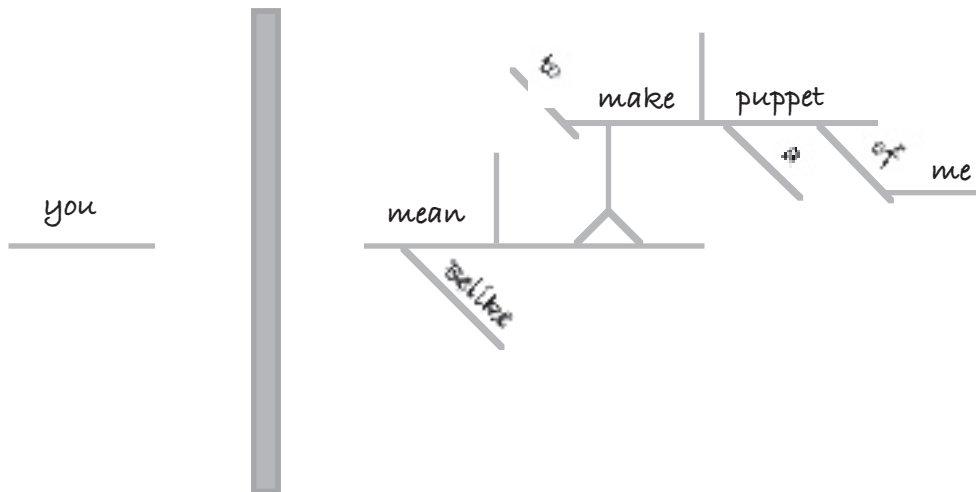
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The spirited Kate, who finds a way to tame her husband in *The Taming of the Shrew*, is one of Shakespeare's most memorable characters. Remember that an infinitive is considered to be one word, unlike a prepositional phrase such as *to Boston*, which is two words.

FOUR-LEVEL ANALYSIS

Belike you mean to make a puppet of me.

Parts of Speech:	adv.	pron.	v.	n.	adj.	n.	prep.	pron.
Parts of Sentence:		subject	pred.	-----direct object-----				
Phrases:				-----infinitive phrase-----			prep. phrase	
Clauses:	a simple declarative sentence							



Questions for individual thought or small group discussion:

synthesis: making combinations

If you were to compare each of the four levels of grammar (parts of speech, parts of the sentence, phrases, and clauses) to a sport, what sport would you pick for each one? Why?

divergence: thinking of alternatives

Consider everything you know about the correct use of the space, beginning with the fact that we like a single space between words and a double space between sentences, but continuing with other uses of the space. What is this thing we call a space, really? If it were not called the *space*, what would be a good name for it? Suggest at least five alternate names for the space, and explain which one you think is most appropriate.

analysis: breaking down into components

Break down your knowledge of grammar into three categories, with at least two examples in each category. The categories are: most important, most interesting, and most fun. After you finish, compare your choices with those of your friends.

Use the grammar clues to solve this Mystery Sentence:

This sentence from a children's song begins with a two-word name of an architectural structure, in which the first word is the proper noun name of a city. These words are followed by a present progressive action verb and then an adverb. The sentence concludes with a direct address consisting of a first person singular possessive pronoun, an one-syllable adjective, and a singular common noun that is a courteous title given to women.

London Bridge is falling down, my fair lady.

Jane Austen
Pride and Prejudice

fastidious • meticulous, exacting, difficult to please
“I would not be so **fastidious** as you are,” cried Bingley.

laconic • terse, concise, succinct
But their father, though very **laconic** in his expressions of pleasure,
was really glad to see them.

replete • full, filled with
...so **replete** with advantage

officious • excessively eager in offering unwanted services
You are rather disposed to call his interference **officious**?

obsequious • fawning and servile
...when she saw Mr. Darcy exposed to all the parading
and **obsequious** civility of her husband

querulous • peevish, complaining, grumbling
Mrs. Bennet was restored to her usual **querulous** serenity.

insipid • without taste, dull
...she became, by proper attention and management,
less irritable, less ignorant, and less **insipid**

affable • pleasant, friendly, kindly
and his son will be just like him—
just as **affable** to the poor.

cogent • convincing, persuasive
unless it is, for very **cogent** reasons,
to remain in the secrecy which Lydia seems to think necessary

stately • dignified, majestic, impressive
There is something a little stately in him to be sure.

From Joseph Conrad's

Lord Jim

She cleared the Strait, crossed the bay, continued on her way through the “One-degree” passage. She held on straight for the Red Sea under a serene sky, under a sky scorching and unclouded, enveloped in a fulgor of sunshine that killed all thought, oppressed the heart, withered all impulses of strength and energy. And under the sinister splendour of that sky and sea, blue and profound, remained still, without a stir, without a ripple, without a wrinkle—viscous, stagnant, dead. The *Patna*, with a slight hiss, passed over that plain luminous and smooth, unrolled a black ribbon of smoke across the sky, left behind her on the water a white ribbon of foam that vanished at once, like the phantom of a track drawn upon a lifeless sea by the phantom of a steamer.

Which sentence in this passage from Joseph Conrad is most interesting, in terms of its grammar? Which sentence do you think shows the most talent?

1. Write a sentence that begins with a third person singular subject pronoun, followed by the third person singular past tense form of the verb *to say*; this is followed by a direct object that is a noun clause. This noun clause consists of a first person singular subject pronoun, a first person singular past tense linking verb, a one-letter indefinite article, and a singular common noun.

2. Write a sentence beginning with the third person plural subject pronoun, followed by a present tense linking verb, a definite article, a compound adjective modifying a plural noun, and a three-word prepositional phrase.

1. He said I was a fishmonger. (*Hamlet*, Polonius, II.ii).

2. They are the abstract and brief chronicles of the time. (*Hamlet*, Hamlet, II.ii.).

Loop Three Writing Lab

The Nature of Pronouns

1. Write a half-page paragraph about of two boys who are playing a game or sport. You are only allowed to use each boy's name one time.

2. Try to rewrite the paragraph, but this time, try to make all of the pronouns be either subject or object pronouns. You may not use both kinds on this rewrite.

3. Reflect on what this attempt has shown you.

4. Write a short statement that explains what this writing project showed you, and what you have to be able to do in order to write the passage the way you want it to be.

It gave him a weirdly voracious aspect.

-Joseph Conrad, *Heart of Darkness*

This is the description that Conrad gives of what it looks like when Kurz opens his mouth wide.

Parts of speech: *It* is a third person singular subject pronoun; *gave* is a past tense singular active voice transitive action verb; *him* is a third person singular object pronoun; *a* is an adjective indefinite article; *weirdly* is an adverb modifying the following adjective *voracious* which modifies the singular common noun *aspect*. Do you know the noun *aspect*? It would be worth your time to reflect on the difference between *aspect*, *countenance*, *demeanor*, *visage*, *physiognomy*, and *face*.

Parts of the sentence: *It* is the subject of the action predicate *gave*; *him* is an indirect object; and *aspect* is the direct object that receives the action of the verb.

Phrases: The sentence contains no prepositional, appositive, or verbal phrases.

Clauses: This is a simple declarative sentence. The sentence is one clause.

FOUR-LEVEL ANALYSIS

It gave him a weirdly voracious aspect.

Parts of Speech:	pron.	v.	pron.	adj.	adv.	adj.	n.
Parts of Sentence:	subj.	pred.	indirect object			direct object	
Phrases:	-----no phrase-----						
Clauses:	one independent clause - a simple declarative sentence						