4Practice for Literature
One Hundred Four-Level Analysis Practice Sentences
A Supplement to *The Vocabulary of Literature*, *The Grammar of Literature*, and *The Poetry of Literature*
Teacher Manual
Michael Clay Thompson
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8 Parts of Speech
noun, pronoun, adjective, verb, adverb, conjunction, preposition, interjection

5 Parts of Sentence
subject, predicate, direct object, indirect object, subject complement

Phrases
prepositional phrase, appositive phrase, verbal phrases

Clauses
independent clause, dependent clause
Notes to Teachers

*4Practice for Literature* has two practical purposes: practice and unification.

**Practice:** This book presents a collection of four-level analysis sentences for year-long practice and improvement in a sequence of graduated difficulty that will let students begin with the basics and work up through increasing complexity.

**Unification in the Writing Process:** The second purpose of this practice book is to overcome the damaging misconception that the different aspects of language arts are separate and disconnected. Students are all too likely to think of grammar as a useless tedium, to think that vocabulary and grammar have nothing to do with one another, to think that poetics is of interest only to poets, and to think that none of these is relevant to writing. The format of these pages presents students with an indelible image of how the writing process subsumes grammar, vocabulary, and poetics into a single coherent system of communication.

In each sentence students will see all four levels of grammar simultaneously, they will see the words or stems from *The Vocabulary of Literature*, and they will see an element of poetics that they have encountered in *The Poetry of Literature* or another of my poetry texts. It all comes together on each page, just as it does in the actual process of writing.

*4Practice for Literature* provides one hundred practice sentences that instructors can use to supplement the work begun in *The Grammar of Literature* and *The Vocabulary of Literature*. Those two books provide the instruction for the four-level method of grammar analysis, which overcomes the perils of studying grammar elements in isolation by presenting all four levels of grammar in a simple, visual, easy-to-learn format. In four-level analysis, students quickly realize that all sentences are similar, arranging eight kinds of words into the subject and predicate sides of each clause. Students soon realize that they are seeing the exact same (simple) patterns over and over again.
Flexibility: *4Practice for Literature* has been prepared with the goals of maximum simplicity and flexibility in mind. It is organized in the most straightforward and uncomplicated form possible: one hundred sentences of four-level analysis, generally beginning with the least difficult sentences, and roughly grouped into four chapters of twenty-five sentences each for the four levels of grammar. The first twenty-five sentences (Chapter One) feature parts of speech, the second chapter features the parts of sentence, the third the phrases, and the fourth the clauses. All four chapters, however, do analyze all four levels. There is no expectation that every sentence in the book be done or that they be done in the precise order that they appear. Rather, this is a collection you can draw from freely and creatively to enhance and continue the learning initiated in *The Grammar of Literature* and *The Vocabulary of Literature*.

The *4Practice for Literature* teacher manual and student book are designed to be ultra-low cost so that the student books can be consumable. Each student can have a student book and can work in the blank spaces. If you use *The Grammar of Literature* alone, then *4Practice for Literature* allows you to follow that instruction with several example sentences per week for the entire year. The sentences can be assigned as homework, as Socratic discussions, or as in-class written assignments. If you use both *The Grammar of Literature* and *The Vocabulary of Literature*, then *4Practice for Literature* will show students over and over how their vocabulary can only be correctly applied if the words follow the grammar rules, i.e., *insidious* is an adjective; there is no such thing as *an insidious*.

Written Assignments: For written assignments done as in-class activities or as written homework, there are a few ideas that make the process clear and straightforward. There is a sentence at the top of each page with four lines beneath it. The first line is for the abbreviations of the parts of speech, the second for the parts of sentence, the third for phrases, and the fourth for clauses. Abbreviations need not be used if space permits.
For example, if the sentence were “I continued with unabated fervour to traverse immense deserts,” one could write the abbreviations of the parts of speech directly below each word in the first line, the parts of sentence in the second, phrases in the third, and clauses in the fourth. For phrases and clauses, you would make little lines to show where the phrase or clause begins and ends. Notice that every word is a part of speech, but only some words are a part of sentence. Each answer should be written straight down from its target.

The abbreviations used in *4Practice for Literature* are:

<table>
<thead>
<tr>
<th>Parts of Speech</th>
<th>Parts of the Sentence</th>
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</thead>
<tbody>
<tr>
<td>n. noun</td>
<td>subj. subject</td>
</tr>
<tr>
<td>pron. pronoun</td>
<td>AVP action verb predicate</td>
</tr>
<tr>
<td>adj. adjective</td>
<td>LVP linking verb predicate</td>
</tr>
<tr>
<td>v. verb</td>
<td>BVP being verb predicate</td>
</tr>
<tr>
<td>adv. adverb</td>
<td>D.O. direct object</td>
</tr>
<tr>
<td>prep. preposition</td>
<td>I.O. indirect object</td>
</tr>
<tr>
<td>conj. conjunction</td>
<td>S.C. subject complement</td>
</tr>
<tr>
<td>interj. interjection</td>
<td>O.C. object complement</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phrases</th>
<th>Clauses</th>
</tr>
</thead>
<tbody>
<tr>
<td>prep. prepositional (phrase)</td>
<td>indep. independent (clause)</td>
</tr>
<tr>
<td>app. appositive (phrase)</td>
<td>dep. dependent (clause)</td>
</tr>
<tr>
<td>ger. gerund (phrase)</td>
<td>I independent clause</td>
</tr>
<tr>
<td>par. participial (phrase)</td>
<td>D dependent clause</td>
</tr>
<tr>
<td>inf. infinitive (phrase)</td>
<td>,cc comma and coordinating conjunction</td>
</tr>
</tbody>
</table>
Sentence 54

From Mary Shelley’s *Frankenstein*, 1816

“I continued with unabated fervour to traverse immense deserts.”

<table>
<thead>
<tr>
<th>pron.</th>
<th>v.</th>
<th>prep.</th>
<th>adj.</th>
<th>n.</th>
<th>——-n.—-</th>
<th>adj.</th>
<th>n.</th>
</tr>
</thead>
</table>

**Grammar:** This sentence contains a beautiful infinitive phrase, *to traverse immense deserts*, acting as the direct object. The infinitive *to traverse* is considered to be one word, and *deserts* is the object of the infinitive. The prepositional phrase acts as an adverb to modify the verb.

**Vocabulary:** Mary Shelley used the British spelling of *fervor*. A fervor is a passion (VL2). The adjective *unabated* means not reduced, not lessened (VL5).

**Poetics:** Beyond its solid rhythm, the sentence does not contain obvious poetics such as alliteration or assonance.

**Writing:** The sentence demonstrates Mary Shelley’s usual vocabulary power; she was an intellect, married to an intellect (Percy Bysshe Shelley), and the daughter of intellectuals Mary Wollstonecraft and William Godwin. A powerful vocabulary allows us to say more with fewer syllables, thus increasing the strength of the sentence.
From Walt Whitman’s *Leaves of Grass*, 1882

“The palpable is in its place, and the impalpable is in its place.”

**Grammar:** I decided not to use this beautiful sentence because it is so simple, and then I redecided to use it because it is so simple. It reminds me of Shakespeare’s “Fair is foul, and foul is fair.” We can say that these are being verbs because they indicate existence rather than equation.

**Vocabulary:** The adjective *palpable* means touchable. VL8

**Poetics:** Notice *PaLPabLe PLace imPaLPabLe PLace*.

**Writing:** Many people think that Whitman’s *Leaves of Grass* is America’s greatest poem. Whitman revolutionized poetic style and influenced poets all over the world. Look at the harmony and balance and continuity of sound in this line.
Sentence 40

From Joseph Conrad's *Heart of Darkness*, 1902

“I remembered his abject pleading, his abject threats, the colossal scale of his vile desires.”

<table>
<thead>
<tr>
<th>pron.</th>
<th>v.</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</th>
<th>prep.</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</th>
</tr>
</thead>
<tbody>
<tr>
<td>subj.</td>
<td>AVP</td>
<td>D.O.</td>
<td>D.O.</td>
<td>D.O.</td>
<td></td>
<td></td>
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</table>

--- prep. phrase ---

--- independent clause ---

a simple declarative sentence

**Grammar:** This sentence has a most unusual structure: an action verb that transfers its action to a triple-compound direct object. The idea is: *I remembered pleading, threats, and scale*. Notice that *pleading* is a gerund, but it is not a gerund phrase because it does not have its own modifiers or object.

**Vocabulary:** The adjective *abject* means wretched, with neither pride nor dignity. VL9

**Poetics:** Notice how the resonance of sound in *colossal scale* makes the words louder. Notice the assonance in *vile desires* that also calls our attention to those words.

**Writing:** The long list of direct objects is held together by a string of *his's* that keeps everything parallel.
As we talked, a sense of doom began to pervade the room.

Grammar: Here is an outstanding D,I complex sentence. The dependent clause begins with a subordinating conjunction, and the independent clause has an infinitive phrase as a direct object.

Vocabulary: To pervade is to spread throughout. VL8

Poetics: Notice the echo of doom and room.

Writing: Dr. King often incorporated poetic effects into his speeches and books.
Sentence 90

From Edith Wharton’s *Ethan Frome*, 1911

“She had pale opaque eyes which revealed nothing and reflected nothing.”

<table>
<thead>
<tr>
<th>pron</th>
<th>v</th>
<th>adj</th>
<th>adj</th>
<th>n</th>
<th>pron</th>
<th>v</th>
<th>pron</th>
<th>conj</th>
<th>v</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>subj</td>
<td>AVP                                         D.O.</td>
<td>subj</td>
<td>AVP</td>
<td>D.O.</td>
<td>AVP</td>
<td>D.O.</td>
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</tbody>
</table>

no phrases

an ID complex declarative sentence

Grammar: This is a complex sentence in which the direct object of the main clause is modified by an adjective clause that begins with a relative pronoun. In the second clause we see a compound action verb in which each verb takes its own direct object, but the two direct objects are the same word. This is beautiful.

Vocabulary: The adjective *opaque* means not transparent or even translucent. VL9

Poetics: The character of her eyes is emphasized in the resonance of *PAle oPAque*.

Writing: Notice how much stronger this sentence is than if it said, “She had pale opaque eyes which revealed and reflected nothing.” Or: “She had pale opaque eyes which neither revealed nor reflected anything.” Wharton’s structure is effective. Another detail: We would put a comma after *pale*, but this is fiction, not research, and Wharton wanted the sentence to flow.