4PRACTICE II
GRAMMAR  VOCABULARY  POETICS  WRITING

One Hundred Four-Level Analysis
Practice Sentences

A Supplement to The Magic Lens II, The Word Within the Word II,
and Poetry, Plato, and the Problem of Beauty

Teacher Manual

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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 II 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 Word Within the Word II, and they will see an element of poetics that they have encountered in Poetry, Plato, and the Problem of Beauty or another of my poetry texts. It all comes together on each page, just as it does in the actual process of writing.

4Practice II provides one hundred practice sentences that instructors can use to supplement the work begun in The Magic Lens II and The Word Within the Word II. 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 II* 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 Magic Lens II* and *The Word Within the Word II*.

The *4Practice II* 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 Magic Lens II* alone, then *4Practice II* 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 Magic Lens II* and *The Word Within the Word II*, then *4Practice II* 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 “The die was irrevocably cast when Caesar ordered his army to cross the Rubicon,” 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 *Practice II* 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>D.O. direct object</td>
</tr>
<tr>
<td>adv. adverb</td>
<td>I.O. indirect object</td>
</tr>
<tr>
<td>prep. preposition</td>
<td>S.C. subject complement</td>
</tr>
<tr>
<td>conj. conjunction</td>
<td>O.C. object complement</td>
</tr>
<tr>
<td>interj. interjection</td>
<td></td>
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</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>
The die was **irrevocably** cast when Caesar ordered his army to cross the Rubicon.

**Grammar:** In the dependent clause we see an infinitive phrase used as the direct object. Infinitives can be nouns or modifiers (adjectives or adverbs); we know that this one is a noun because it is the direct object. Although at first you may think that *was cast* might be passive voice, we can reason it out from Caesar’s words, *The die is cast*, in which he compared sending his army across the river to the casting of dice in gambling.

**Vocabulary:** The word *irrevocably* means beyond recall; *ir* means no, *re* means again or perhaps back in this example, and *voc* means voice. In other words, *irrevocable* is made of pieces that literally mean *not call back*. W24

**Poetics:** There is good play using alliteration and consonance on the *k* sound: *irrevocably, cast, cross, Rubicon*. A key word in each clause begins with the sound: *cast, cross*.

**Writing:** Remember not to put a comma after an introductory independent clause in an ID complex sentence; we use the comma when the order is reversed: D.I.
Sentence 20

From H.G. Wells's *The War of the Worlds*, 1898

“They were all too assiduously engaged to talk to us as we passed.”

<table>
<thead>
<tr>
<th>pron</th>
<th>v</th>
<th>adv</th>
<th>adv</th>
<th>adv</th>
<th>adj</th>
<th>---</th>
<th>adv</th>
<th>prep</th>
<th>pron</th>
<th>conj</th>
<th>pron</th>
<th>v</th>
</tr>
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<tbody>
<tr>
<td>subj</td>
<td>LVP</td>
<td>S.C.</td>
<td>subj</td>
<td>AVP</td>
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</table>

Grammar: The sentence shows a clear contrast between the presence of *to* in an infinitive and *to* in a prepositional phrase; we see *to talk* and *to us*, with *to talk* being one word and *to us* being two. We regard an infinitive as one word, which is one of the reasons we do not split an infinitive with an adverb; *to really talk* would be an error.

Vocabulary: To be assiduous is to persevere, to sit there until you finish; the *sid* is a variation of *sed*, sit. W37

Poetics: The swift motion of passing is supported by rising meter (when the last syllable of a foot is stressed), formed from three iambics and an anapest: *en GAGED / to TALK / to US / as we PASSED*.

Writing: If we overload a sentence with big words, they can, to some extent, compete with one another and minimize the attention each word receives. When a sentence has a single big word, as this one has, we notice it more.
Sentence 40

From James Joyce’s *A Portrait of the Artist as a Young Man*, 1916

“A faint stain of personal shame and commiseration rose to my own face.”

Grammar: If this sentence were in present tense, we would have the classic subject/verb agreement trap. Because the prepositional phrase intervenes between the subject and its verb, there would be great danger of writing, “A faint stain of personal shame and commiseration rise to my own face,” but stain rises, in Grammarland.

Vocabulary: To commiserate is to sympathize; *com* means together, and the Latin *miserari* means lament. W44

Poetics: Look at the raging assonance in this sentence: *A faint stAin shAme commiserAtion fAce*; all of the key words in the thought are woven together with assonance. The sentence almost sounds reverberant, like an echo.

Writing: Notice how much of the burden of thought is carried by the core prepositional phrase; take it out, and the sentence still has some explaining to do.
Sentence 70

From Joseph Conrad’s *Lord Jim*, 1900

“There was the making of a sanguinary shindy in the thing.”

**Grammar:** The subject of the sentence is a small gerund phrase, *the making*; a gerund is a verb form used as a noun. The adverb *there* is often used, as here, to introduce a subject in which the verb precedes the subject.

**Vocabulary:** The adjective *sanguinary* means bloody; *sangu* means blood. A shindy is a noisy disturbance or quarrel. W54

**Poetics:** Notice how close the endings of key words resemble one another: *making thing sanguinary shindy.*

**Writing:** The use of the introductory *there* has been condemned for promoting wordiness, but it has the sometimes necessary effect of emphasizing that something exists.
GRAMMAR IS A WAY OF THINKING ABOUT LANGUAGE.

Sentence 90

From William Shakespeare’s *Macbeth*, 1606

“No, this, my hand, will rather the multitudinous seas **incarnadine.**”

Grammar: Now, this is a sentence. The magnitude of Shakespeare becomes visible as we realize that we have never seen a structure like this before, with the direct object in the middle of the verb. Shakespeare is using *incarnadine* (to turn red) as an action verb in the future tense, *will incarnadine*, and the direct object is between the helping verb and the main verb, *will the seas incarnadine*. By doing that, he can put the horror of a blood-red sea at the end.

Vocabulary: *Incarnadine* is usually a noun or an adjective meaning crimson; *carn* means flesh. W60

Poetics: The power of the sentence is in the grim hopelessness of the falling rhythm, composed of metrical feet that begin with stresses and end in weakness. We see groups of trochees and dactyls: *THIS my / Hand will / RA ther the / MULT i / TUD in ous / SEAS in / CARN a dine*. The weight of the idea is carried in the rhythm.

Writing: If we want to see writing at the highest levels of genius and originality, Shakespeare is the place to look. Students who want to write cannot read enough of Shakespeare’s plays and poetry.