4PRACTICE III

One Hundred Four-Level Analysis Practice Sentences

A Supplement to *The Magic Lens III*, *The Word Within the Word III*, and *Poetry, Plato, and the Problem of Truth*

Teacher Manual

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8 Parts of Speech

noun, pronoun, adjective, verb, adverb, conjunction, preposition, interjection



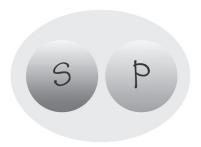
5 Parts of Sentence

subject, predicate, direct object, indirect object, subject complement



Phrases

prepositional phrase, appositive phrase, verbal phrases



Clauses

independent clause, dependent clause

Notes to Teachers

4Practice III 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 III*, and they will see an element of poetics that they have encountered in *Poetry*, *Plato*, and the *Problem of Truth* or another of my poetry texts. It all comes together on each page, just as it does in the actual process of writing.

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

The *4Practice III* 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 III* alone, then *4Practice III* 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 III* and *The Word Within the Word III*, then *4Practice III* 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 inclass 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 *4Practice III* are:

Parts	of Speech	Parts	of Sentence
n.	noun	subj.	subject
pron.	pronoun	AVP	action verb predicate
adj.	adjective	LVP	linking verb predicate
v.	verb	BVP	being verb predicate
adv.	adverb	D.O.	direct object
prep.	preposition	I.O.	indirect object
conj.	conjunction	S.C.	subject complement
interj.	interjection	O.C.	object complement

Phrases

prep.	prepositional (phrase)	indep.	i
app.	appositive (phrase)	dep.	d
ger.	gerund (phrase)	I	i
par.	participial (phrase)	D	d
inf.	infinitive (phrase)	,cc	c

Clauses

indep.	independent (clause)
dep.	dependent (clause)
I	independent clause
D	dependent clause
,cc	comma and coordinating
	conjunction

$\mathbf{W}_{\mathbf{r}}$	Po	Vocabulary:	Gran				adj.	The
Writing:	Poetics:	ılary:	Grammar:			subj.	p.	die
Remo	Ther in ea	The mear	In th (adje think	indepe		LVP	.<	was
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 .	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: $cast$, $cross$.	The word <i>irrevocably</i> means beyond recall; <i>ir</i> means no, <i>re</i> means again or perhaps back in this example, and <i>voc</i> means voice. In other words, <i>irrevocable</i> is made of pieces that literally mean <i>not call back</i> . W24	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.	independent clause			adv.	irrevocably
is rever	g alliter ith the	ıeans be words, <i>ii</i>	e we see we kno ght be p rmy acr			S.C.	adj.	cast
after an sed: D,I.	ation and	yond reca	an infini w that th assive voi oss the ri	an ID con			conj.	when
introducto	l consonanc st, cross.	all; <i>ir</i> mean	tive phrase is one is a r ice, we can iver to the c	nplex declar		subj.	p.	Caesar
ry independ	e on the k so	s no, <i>re</i> mea pieces that	used as the noun becaus reason it ou asting of di	an ID complex declarative sentence		AVP	٧.	ordered
lent cla	ound: <i>ir</i>	ıns agai literall	direct (le it is t t from (le in ga	nce			adj.	his
use in aı	revocabl _.	n or perl y mean <i>i</i>	bbject. Ir he direct Caesar's mbling.	dependent clause nce		I.O.	p.	army
ı ID cc	y, cast	haps b <i>ıot cali</i>	ıfinitiv b object words	use				to
omplex s	, $cross, I$	ack in tl ! back. V	res can b t. Altho , The die		infin	D.O,	n	cross
sentenc	Rubicon	his exaı N24	e noun ugh at		itive ph	D.O	adj.	the
e; we use the	ι . A key word	mple, and <i>voc</i>	s or modifiers first you may t, in which he		infinitive phrase		p.	Rubicon.

In the first line, **parts of speech**, there are only eight possible answers because there are only eight parts of speech (kinds of words). We would therefore, for example, identify the articles (a, an, and the) as adjectives.

In the second line, **parts of sentence**, we look for the subject, the simple predicate (action or linking), the direct object, indirect object, and subject complement. We can teach students what the complete predicate is, but in the analysis we are looking for the verb/simple predicate and trying to determine whether it is an action verb (AVP), a linking verb (LVP), or a being verb (BVP). If it is a linking verb, we are looking to see if there is a subject complement. There are two kinds of subject complements: the predicate nominative (if it is a noun or pronoun) and the predicate adjective (if it is an adjective). It is important to use the term *subject complement* because this is a key to understanding pronoun usage.

In the third and fourth lines, students should draw lines on either side of their terms to show where **phrases** and **clauses** begin and end.

Below the sentence, there are separate teaching tips about the grammar, the vocabulary, the poetics, and the writing style of the sentence. In the example at left, in the vocabulary comment, the code W24 means that the bold vocabulary word in the sentence comes from *The Word Within the Word* List 24.

Particularly early in the year, grading on these assignments should be lenient, giving students time to build comprehension without feeling demoralized. Give them credit for doing the assignment, rather than deducting points for each item. Build patiently. The point of the book is a positive and enlightening opportunity for lots of practice.



Sentence 20

From Mark Twain's The Prince and the Pauper, 1882

"There		were	blind	mendicants	with	patched	Oľ	bandaged	eyes."
adv.	7.	ν.	adj.	n.	prep.	adj.	conj.	adj.	n.
	B	BVP		subj.					
							orep. phr	prep. phrase	
				a simple declarative sentence	dent claus arative sei	atence		a simple declarative sentence	
Grammar:	This se structu preposi	entence ire. Th	inverts the e verb is a phrase has a	This sentence inverts the normal order of subject and predicate; we often use the adverb there to begin such a structure. The verb is a BVP, a being verb predicate, indicating the existence of the subject. Notice that the prepositional phrase has a good compound adjective modifying the object of preposition.	bject and j predicate, jective mod	predicate; we indicating the	often use existen ect of pre	the adverb the ce of the subjection.	re to begin such a

but over here and over there are two blue lights, different from the rest, and we notice them. That is what the Sometimes two words light each other up; it is like a hillside in the dark, covered with the lights of the neighborhood, A mendicant is a beggar; mend means flaw. W67 Vocabulary: Poetics:

assonance of blind and eyes does in this sentence. Notice the enclosed assonance of pAtched and bAndaged. Notice

bliND meNDicants.

What if we rewrite this: "Blind mendicants with patched or bandaged eyes were there"? How does that alter the impact of the sentence? What is the difference caused by the last word being there instead of eyes? Is the there in the rewrite the same there as in Twain's sentence? It is not; Twain's there says they exist, our there is the opposite of here. There is the point. Writing:

GRAMMAR IS A WAY OF THINKING ABOUT LANGUAGE.



Sentence 40

From James Fenimore Cooper's The Last of the Mohicans, 1826

еҢ"	was	interrupted	by	by the	clamor	of a	drum	from	$^{\mathrm{the}}$	approaching	Frenchmen."
pron.	>	÷	prep.	adj.	ü	prep. adj.	ü	prep.	adj.	adj.	ij
subj.		AVP		-							
			Q	rep. pl	prep. phrase	prep.	prep. phrase			prep. phrase	
					a simp	independent clausea simple declarative sentence	nt clause- ative sent	cence			
Grammar:	nar:	This sentence share other than the subject of the the second modi	nows hor preposite verb, fies the	ow mar itional and w first o	y terms can phrases. Tl e have a pas bject of preg	n populate nere is no ssive voice	e a senter indirect of a action v	nce witho object, no erb. The	ut addi direct first pr	ng anything beycobject. We have a epositional phrasifies the second of	This sentence shows how many terms can populate a sentence without adding anything beyond a subject and its verb other than prepositional phrases. There is no indirect object, no direct object. We have a subject pronoun as the subject of the verb, and we have a passive voice action verb. The first prepositional phrase modifies the verb, the second modifies the first object of preposition, and the third phrase modifies the second object of preposition.
Vocabulary:	ary:	A clamor is a loud outcry; clam means cry out. W74	ıd outcı	ry; clan	n means $\operatorname{cr}_{\!\scriptscriptstyle 3}$	out. W7	4				
Poer	Poetics:	The brilliant de Notice $interRUp$	tail is the t	the dru Um . N	ımtaps in C Iotice how t	LAM or che stopped	of a DRU	M : $BA \ d$	a da de inTerru	The brilliant detail is the drumtaps in $CLAM$ or of a $DRUM$: BA da da da BA . Notice $claMOR$ d. Notice interRUpted $dRUm$. Notice how the stopped consonants tap: $inTerruPTeD$ By $Clamor$ $Drum$.	The brilliant detail is the drumtaps in $CLAM$ or of a $DRUM$: BA da da da BA . Notice $claMOR$ $dRUM$ fROM. Notice $interRUpted$ $dRUm$. Notice how the stopped consonants tap: $inTerruPTeD$ By $Clamor$ $Drum$.
Writing:	ing:	When the very content of the sentence is the description of a sound of vowels and consonants that are redolent of the sound described.	ontent	of the s its that	sentence is t are redoler	the descrij tof the s	ption of a ound desc	sound, th cribed.	ne sente	ence begs for the	When the very content of the sentence is the description of a sound, the sentence begs for the onomatopoetic effect of vowels and consonants that are redolent of the sound described.



Sentence 70

From Mary Wollstonecraft's Vindication of the Rights of Woman, 1792

subj	prep. p		a simple declarative sentence	depend	a simp	prep. p			l l l l l l l l l l l l l l l l l l l
und phrase	rep. prep. p		ent clause	depend	hrase a simp	prep. p			
			AVP					subj.	
n.	'n.	prep.	Λ.	, v	ü.	adj.	prep. adj.	n.	adj.
cogitations."	pondering	by	strengthened by pondering	are	nature	of our	of	sympathies	"The

verb to ponder. The object of the gerund is the noun cogitations. The first prepositional phrase, of our nature, acts as an adjective to modify the noun sympathies, and the second prepositional phrase, by pondering cogitations, acts as an adverb to modify the verb are strengthened. The verb are strengthened is in passive voice. nere is a geruna purase asea as the object of a preposition.

To cogitate is to think deeply; cogitations are deep thoughts; co means together, and the Latin agitare means to turn over or consider. W84 Vocabulary:

The sentence sounds good, but why? Notice OUR natURE ARE pondER. Notice strengthEN cogitatION. Poetics:

Wollstonecraft was not writing a novel; she was writing an extended case for the humanity of women. The philosophical and intellectual tone of the sentence reflects that serious purpose. Writing:



Sentence 90

From Kate Douglas Wiggin's Rebecca of Sunnybrook Farm, 1903

mind."	n.	D.0.			
slow-moving	adj.				
Mr. Jeremiah Cobb's	n		no phrases	a simple declarative sentence	
permeated	۷.	AVP	d ou	a simple decl	
gradually	adv.				
"The thought	n.	subj.			
"The	adj.				

Knowing when you have more than one clause and knowing when you have only one clause are the same thing; it is one knowing. In this sentence the end about the fellow's slow-moving mind almost seems like a clause because of the verby tone of slow-moving. A sharper look reveals that slow-moving is only a hyphenated adjective and that mind is the direct object of an action verb permeated way over to the left. Grammar:

To permeate is to spread through, to pervade; per means through, and the Latin meare means pass. W90 Vocabulary: Say a t sound, then say an m sound, and notice how much faster a t is than an m. Notice the slow consonants in $sLoW\ MoViNg\ MiNd$. It is SO SLOWWW. Notice the hidden alliteration in slow- $Moving\ Mind$. The gradual permeation is emphasized with the long words gradually permeated. Poetics:

This funny sentence gives us an insight into how much fun it can be to fit all of these writing pieces together. Writing well is an art, and the careful details of the process are a reward to be enjoyed. Writing: