

Royal Fireworks Language Arts by Michael Clay Thompson

4PRACTICE III

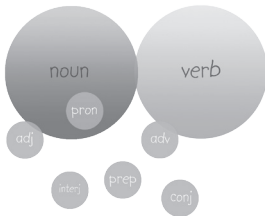
One Hundred Four-Level Analysis Practice Sentences

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

Teacher Manual

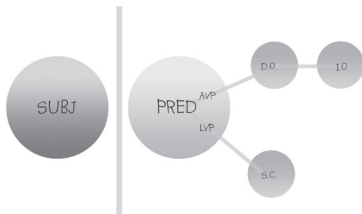
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8 Parts of Speech

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



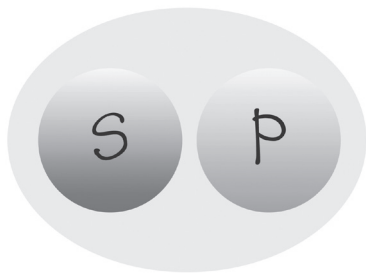
5 Parts of Sentence

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 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 *4Practice III* are:

Parts of Speech

| | |
|---------|--------------|
| n. | noun |
| pron. | pronoun |
| adj. | adjective |
| v. | verb |
| adv. | adverb |
| prep. | preposition |
| conj. | conjunction |
| interj. | interjection |

Parts of Sentence

| | |
|-------|------------------------|
| subj. | subject |
| AVP | action verb predicate |
| LVP | linking verb predicate |
| BVP | being verb predicate |
| D.O. | direct object |
| I.O. | indirect object |
| S.C. | subject complement |
| O.C. | object complement |

Phrases

| | |
|-------|------------------------|
| prep. | prepositional (phrase) |
| app. | appositive (phrase) |
| ger. | gerund (phrase) |
| par. | participial (phrase) |
| inf. | infinitive (phrase) |

Clauses

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

The die was **irrevocably** cast when Caesar ordered his army to cross the Rubicon.

adj. n. v. adv. adj. conj. n. v. adj. n. -----n.----- adj. n.

subj. LVP S.C. subj. AVP I.O. -----D.O.-----

-----infinitive phrase-----

-----independent clause----- an ID complex declarative sentence -----dependent clause-----

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.

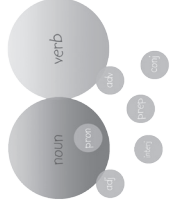
In the first line, **parts of speech**, there are only eight possible answers because there are only eight parts of speech (kinds of words). We would therefore, for example, identify the articles (*a*, *an*, and *the*) as adjectives.

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 or bandaged eyes.”

adv. v. adj. n. prep. conj. n. adj.

BVP subj.

-----prep. phrase-----

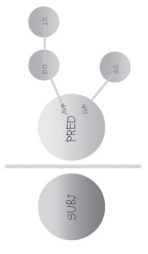
-----independent clause-----
a simple declarative sentence

Grammar: 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.

Vocabulary: A mendicant is a beggar; *mend* means flaw. W67

Poetics: Sometimes two words light each other up; it is like a hillside in the dark, covered with the lights of the neighborhood, but over here and over there are two blue lights, different from the rest, and we notice them. That is what the assonance of *blind* and *eyes* does in this sentence. Notice the enclosed assonance of *pAtched* and *bAndaged*. Notice *blIND meNDicants*.

Writing: 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.



Sentence 40

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

“He was interrupted by the **clamor** of a drum from the approaching Frenchmen.”

pron. v. v. prep. adj. n. prep. adj. n. prep. adj. n. prep. adj. n.

subj. -----AVP-----

-----prep. phrase----- ---prep. phrase--- -----prep. phrase-----

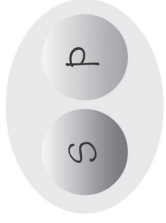
-----independent clause-----
a simple declarative sentence

Grammar: 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: A clamor is a loud outcry; *clam* means cry out. W74

Poetics: 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: When the very content of the sentence is the description of a sound, the sentence begs for the onomatopoeic effect of vowels and consonants that are redolent of the sound described.



Sentence 90

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

“The thought gradually permeated Mr. Jeremiah Cobb’s slow-moving mind.”

adj. n. adv. v. -----n.----- adj. n.

subj. AVP D.O.

no phrases

-----independent clause-----
 a simple declarative sentence

Grammar: 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.

Vocabulary: To permeate is to spread through, to pervade; *per* means through, and the Latin *meare* means pass. W90

Poetics: 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*.

Writing: 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.