

Royal Fireworks Language Arts by Michael Clay Thompson

4PRACTICE FOR LITERATURE

One Hundred Four-Level Analysis Practice Sentences

Second Edition

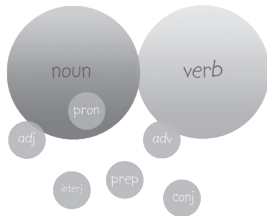
Compatible with 4Practice for Literature Student Book First Edition

A Supplement to The Grammar of Literature, The Vocabulary of Literature, and The Poetry of Literature

Instructor Manual

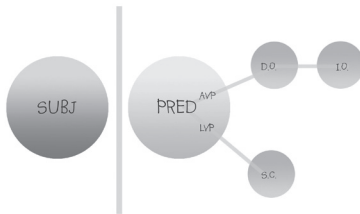
Michael Clay Thompson

Royal Fireworks Press
UNIONVILLE, NEW YORK



8 Parts of Speech

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



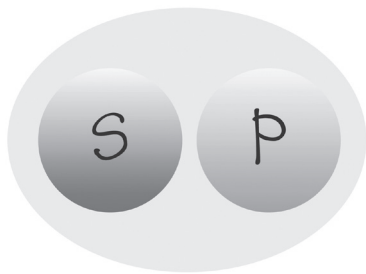
5 Parts of Sentence

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



Phrases

prepositional phrase, appositive phrase, verbal phrases



Clauses

independent clause, dependent clause

Notes to Instructors

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 each other, 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 words from *The Vocabulary of Literature*, and they will see elements of poetics that they have encountered in *The Poetry of Literature*. 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 discover that all sentences are similar, arranging eight kinds of words into the subject and predicate sides of each clause. They 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*.

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 written lesson 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: In the student book, there is a sentence at the top of each page with four lines beneath it. Students should write the abbreviations for the parts of speech 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, they should make little lines to show where the phrase or clause begins and ends. Abbreviations need not be used if space permits.

The abbreviations used in *4Practice for Literature* 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

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

GRAMMAR IS A WAY OF THINKING ABOUT LANGUAGE.

Sentence 54



From Mary Shelley's *Frankenstein*, 1816

"I continued with unabated fervour to traverse immense deserts."

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

subj. AVPD.O.

.....prep. phrase.....infinitive phrase.....

.....independent clause.....
a simple declarative sentence.....

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 intellects Mary Wollstonecraft and William Godwin. A powerful vocabulary allows us to say more with fewer syllables, thus increasing the strength of the sentence.

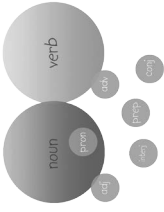
In the first line, **parts of speech**, there are only eight possible answers because there are only eight parts of speech (kinds of words). We would therefore, for example, identify the articles (*a*, *an*, and *the*) as adjectives.

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 codes VL2 and VL5 mean that the vocabulary words in the sentence come from *The Vocabulary of Literature* Lessons II and V. Sometimes there are two vocabulary words used.

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 Walt Whitman's *Leaves of Grass*, 1882

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

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

subj. LVP

subj. LVP

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

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

-----independent clause-----
 an I,ccI compound declarative sentence

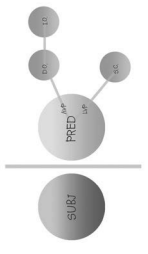
-----independent clause-----
 an I,ccI compound declarative sentence

Grammar: I decided not to use this beautiful sentence because it is so simple, and then I reddecided to use it because it is so simple. It reminds me of Shakespeare's “Fair is foul, and foul is fair.”

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.”

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

subj. AVP D.O. D.O. D.O.

-----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.



Sentence 70

From Martin Luther King, Jr.'s *Why We Can't Wait*, 1963

“As we talked, a sense of doom began to pervade the room.”

conj. pron. v. adj. n. prep. n. v. -----n.----- adj. n.

subj. AVP subj. AVP -----D.O.-----

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

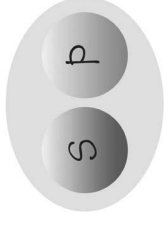
-----dependent clause-----
a D,I complex declarative sentence

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.”

pron. v. adj. adj. n. pron. v. pron. conj. v. n.

subj. AVP D.O. subj. AVP D.O. AVP D.O.

no phrases

-----independent clause-----
 -----dependent clause-----
 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.