

Royal Fireworks Language Arts by Michael Clay Thompson

4PRACTICE I

One Hundred Four-Level Analysis Practice Sentences

Third Edition

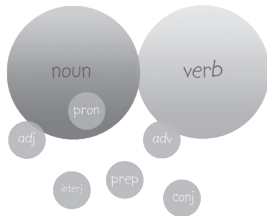
Compatible with 4Practice I Student Book Second Edition

A Supplement to *The Magic Lens I*, *The Word Within the Word I*, and *Poetry and Humanity*

Instructor Manual

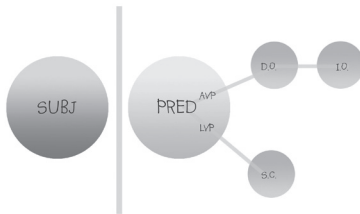
Michael Clay Thompson

Royal Fireworks Press
UNIONVILLE, NEW YORK



8 Parts of Speech

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



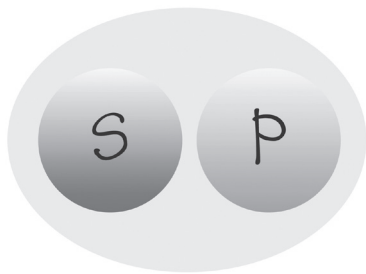
5 Parts of Sentence

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



Phrases

prepositional phrase, appositive phrase, verbal phrases



Clauses

independent clause, dependent clause

Notes to Instructors

4Practice I 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 the words or stems from *The Word Within the Word I*, and they will see an element of poetics that they have encountered in *Poetry and Humanity*. It all comes together on each page, just as it does in the actual process of writing.

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

If you use *The Magic Lens I* alone, then *4Practice I* 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 Magic Lens I* and *The Word Within the Word I*, then *4Practice I* 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 I* 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

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 very (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(s) in the sentence come from *The Word Within the Word* List 24. Often there are two or even more of the 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

Catapults fired a furious fusillade of projectiles at the evil necromancer’s acropolis.

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

subj. AVP D.O.

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

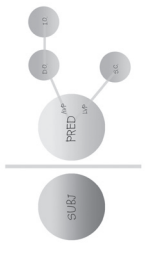
-----independent clause-----
a simple declarative sentence

Grammar: The short sentence has five nouns: a subject, a direct object, two objects of preposition, and a possessive noun. Part of learning correct grammar is to know which nouns are which because many grammar rules depend upon how a word is used.

Vocabulary: A fusillade is a series of shots or missiles; the stem *fus* means pour. A necromancer is an evil sorcerer who communicates with the dead; the stem *necro* means death. An acropolis is a fortified hilltop in an ancient city; the stem *acro* means high, and *polis* means city . W7

Poetics: The hissing of the missiles is captured by the *f* sound alliterated in *fired*, *furious*, and *fusillade*, together with the *v* sound in *of* and *evil*. The consonants *f* and *v* are essentially two forms of the same sound.

Writing: The excitement of the sentence depends utterly upon the active voice action verb *fired*; change the sentence to passive voice, and the action is lost: “The acropolis was hit by a fusillade of projectiles.”



Sentence 40

In Euripides' tragedies women often dominate, and old myths are **atrophied**.

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

subj. AVP subj. LVP S.C.

-----prepositional phrase-----

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

Grammar: This is a classic compound sentence with two independent clauses joined by a coordinating conjunction. The comma before the conjunction is required when the conjunction joins clauses. The question is whether *are atrophied* is a passive voice verb or a linking verb and an adjective: we see from the meaning that it is the latter.

Vocabulary: In the verb *dominate*, *dom* means rule. The adjective *atrophied* means wasted away, no longer vigorous; *troph* means nourishment, and the prefix *a-* means not. W14

Poetics: The sentence has a metaphor; myths cannot be literally atrophied; the decline of the myths is being compared to the withering of a limb that is no longer usable. Euripides satirized and ridiculed the myths.

Writing: Would this sentence be better split into two simple sentences, or is there an inherent connection of meaning that makes it better to write it as a compound?



Sentence 70

Cassius, gripping his dagger, grabbed Caesar; in a heartbeat all was pandemonium.

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

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

-----participial phrase-----

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

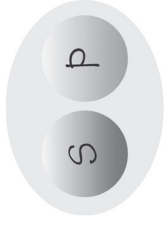
-----independent clause-----
an I,I compound declarative sentence -----independent clause-----

Grammar: Now for a twist: this sentence has a participial phrase, but it comes after the subject, rather than before it. The challenge for students is to realize that *gripping* is not the verb; *grabbed* is.

Vocabulary: *Pandemonium* is a word that John Milton coined to describe the horrible sound of the Inferno; *pan* means all: the sound of all the demons. W24

Poetics: The clutching of the knife is captured in the sounds of *gripping*, *dagger*, and *grabbed*; notice that each word has the *gr*, and the other *p*'s and *b*'s and *d*'s contribute to the action. Of course, *gripping* and *grabbed* are alliterated.

Writing: I first wrote *lunged at Caesar*, but notice how much better *grabbed* is; it works with *gripping*, it eliminates a syllable (*grabbed* versus *lunged at*), and it elevates *Caesar* to a direct object from a mere object of preposition. Thinking this way is part of formal writing. We work to get the words and the sounds to support the meanings.



Sentence 90

The **disingenuous** **sophist** **discussed** **Chaos**, the **primeval** **void** where the **gods** **emerged**.

adj. adj. n. v. n. adj. n. v.

subj. AVP D.O. subj. AVP

-----appositive phrase-----

-----independent clause-----

-----dependent clause-----

a complex declarative sentence

Grammar: This is not one of our introductory structures. We have an independent clause in which the direct object is modified by an appositive phrase, but the central noun of the appositive phrase, *void*, is modified by a dependent clause acting as an adjective. The dependent clause is within the appositive phrase and begins with the relative adverb *where*; the relative adverbs *when*, *where*, and *why* often begin relative clauses.

Vocabulary: The adjective *disingenuous* means insincere; *dis* means not, *in* means in, and *gen* means origin. The adjective *primeval* means of the first ages of the Earth; *prim* means first. W30

Poetics: Notice the *-st* endings of *sophist* and *discussed*. Notice also the subtle harmonics of *disCUSSEd* and *CHAOS*. We see strong consonance on the *s* in *disIngenuousS SophiSt diScuSSEd chaoS*; the hissing communicates contempt for the sophist's specious and insincere argument. There is emphatic alliteration in *disingenuous* and *discussed*.

Writing: This sentence has strong, intentional poetics. The motivation for the technique is emotional; we despise the sophist, and we hurl *s*'s and *d*'s at him.