

Royal Fireworks Language Arts by Michael Clay Thompson

4PRACTICE II

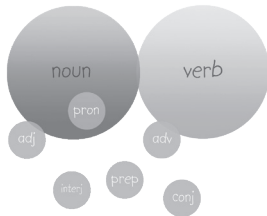
One Hundred Four-Level Analysis Practice Sentences

Second Edition

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

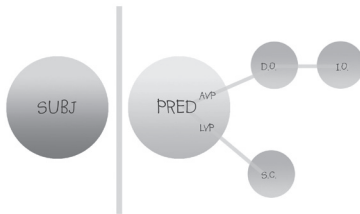
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Royal Fireworks Press
UNIONVILLE, NEW YORK



8 Parts of Speech

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



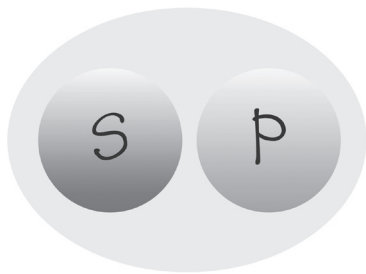
5 Parts of Sentence

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



Phrases

prepositional phrase, appositive phrase, verbal phrases



Clauses

independent clause, dependent clause

Notes to Students

4Practice II is not a test book. It is a book for practice, unification, and exploration, intended to extend the work begun in *The Magic Lens II*, *The Word Within the Word II*, and *Poetry, Plato, and the Problem of Beauty*. On each page you will find a sentence from a famous literary work, challenging you to analyze the grammar, to comment on special features of the grammar, to grasp the use of an important vocabulary word and its Latin or Greek origin, to spot the often camouflaged music of vowels and consonants that the author used, and to determine what the sentence demonstrates about how to write. Both the author and the book title at the top of each page are researchable.

Many of these sentences present serious challenges. In my own analysis of the sentences, I made frequent use of a dictionary to see what the options were for parts of speech, and I sometimes had to research and reflect on particularly challenging details of grammar. Accordingly, I expect that much of the work you will do with this text, whether as written lesson assignments, homework, or group work, will involve looking things up and thinking deeply about them.

Furthermore, in a world of so-called right answers, these sentences demonstrate that the English language is immense, human, and to some extent *terra incognita*. Not every island of the language has been mapped, and there are parts yet unnamed. Sometimes your conclusions might be original and creative. The instructor manual shows the solutions that I developed.

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 you begin with the basics and work up through increasing complexity.

Unification in the Writing Process: One of the purposes of this practice book is to overcome the damaging misconception that the different aspects of language arts are separate and disconnected. You may think of grammar as a useless tedium, or that vocabulary and grammar have nothing to do with each other, or that poetic technique is of interest only to poets, or that none of these are relevant to writing. These pages will give you a permanent vision of how the writing process combines grammar, vocabulary, and poetics into a single, coherent system of communication. To write, you need everything.

In each sentence you will see all four levels of grammar, you will see the words or stems from *The Word Within the Word II*, and you will see an element of poetics that you have encountered in *Poetry, Plato, and the Problem of Beauty*. It all comes together on each page, just as it does in the actual process of writing.

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, 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 Word Within the Word II: If you are using *The Word Within the Word II* in your studies, you will find that the vocabulary in this book exactly follows the *Word* lists, with each list in that book being the source of three sentences/vocabulary words in this book. In other words, you could do three of these pages for each lesson of *The Word Within the Word II*. The benefit here is that you have a clear example of usage that will help you learn to use your vocabulary correctly.

Written Assignments: On each page of this book, you will see a sentence with four blank lines below it. These lines represent the four levels of traditional grammar: the parts of speech, the parts of sentence, phrases, and clauses. Each level is important in your ability to write correctly.

Study the sentence, and then 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, 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 II* 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



Sentence 10

From John Milton's *Paradise Lost*, 1667

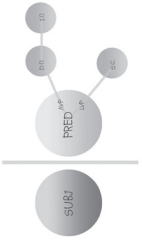
“Light issues forth, and at the other door **obsequious** darkness enters.”

Grammar:

Vocabulary:

Poetics:

Writing:



Sentence 30

From Jonathan Swift's *Gulliver's Travels*, 1726

“The accuser is immediately put to an ignominious death.”

Grammar:

Vocabulary:

Poetics:

Writing:



Sentence 60

From Herman Melville's *Moby Dick*, 1851

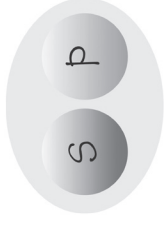
“His speaking voice, a gruff husky tenor, added to the impression of **fractiousness**.”

Grammar:

Vocabulary:

Poetics:

Writing:



Sentence 80

From Bram Stoker's *Dracula*, 1897

“I felt no **compunction** in doing so, for ... I felt that I should protect myself.”

Grammar:

Vocabulary:

Poetics:

Writing: