4PRACTICE II

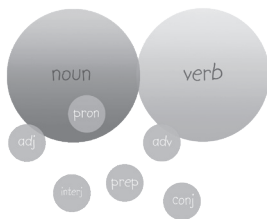## One Hundred Four-Level Analysis Practice Sentences

Third Edition

Compatible with 4Practice II Student Book Second Edition

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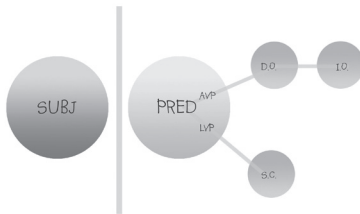
Instructor Manual

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8 Parts of Speech

noun, pronoun, adjective, verb, adverb, conjunction, preposition, interjection
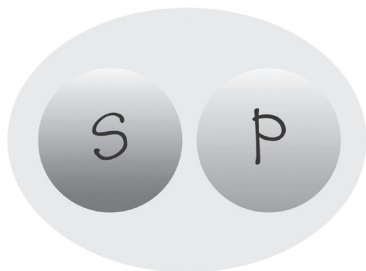
5 Parts of Sentence

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

Phrases

prepositional phrase, appositive phrase, verbal phrases

Clauses

independent clause, dependent clause

Notes to Instructors

4Practice II 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 II*, and they will see an element of poetics that they 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.

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

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

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.----------- | | | |

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

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

an ID complex declarative sentence

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.
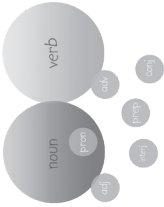
Sentence 20

From H.G. Wells's *The War of the Worlds*, 1898

"They	were	all	too	**assiduously**	engaged	to	talk	to	us	as	we	passed."
pron.	v.	adv.	adv.	adv.	adj.	-----adv.-----		prep.	pron.	conj.	pron.	v.
subj.	LVP				S.C.						subj.	AVP

--prep. phr.--

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

an ID complex declarative sentence

Grammar: The sentence shows a clear contrast between the presence of *to* in an infinitive and *to* in a prepositional phrase; we see *to talk* and *to us*, with *to talk* being one word and *to us* being two. We regard an infinitive as one word, which is one of the reasons we do not split an infinitive with an adverb; *to really talk* would be an error.

Vocabulary: To be assiduous is to persevere, to sit there until you finish; the *sid* is a variation of *sed*, sit. W37

Poetics: The swift motion of passing is supported by rising meter (when the last syllable of a foot is stressed), formed from three iambs and an anapest: *en GAGED / to TALK / to US / as we PASSED*.

Writing: If we overload a sentence with big words, they can, to some extent, compete with one another and minimize the attention each word receives. When a sentence has a single big word, as this one has, we notice it more.
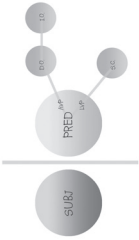
Sentence 40

From James Joyce's *A Portrait of the Artist as a Young Man*, 1916

"A   faint   stain   of   personal   shame   and   **commiseration**   rose   to   my   own   face."

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

subj.

AVP

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

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

Grammar: If this sentence were in present tense, we would have the classic subject/verb agreement trap. Because the prepositional phrase intervenes between the subject and its verb, there would be great danger of writing, "A faint stain of personal shame and commiseration rise to my own face," but stain rises, in Grammarland.

Vocabulary: To commiserate is to sympathize; *com* means together, and the Latin *miserari* means lament. W44

Poetics: Look at the raging assonance in this sentence: *A fAint stAin shAme commiserAtion fAce;* all of the key words in the thought are woven together with assonance. The sentence almost sounds reverberant, like an echo.

Writing: Notice how much of the burden of thought is carried by the core prepositional phrase; take it out, and the sentence still has some explaining to do.

Sentence 70

From Joseph Conrad's *Lord Jim*, 1900

"There   was   the   making   of   a   **sanguinary**   shindy   in   the   thing."

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

BVP   ------subj.----------

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

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

Grammar: The subject of the sentence is a small gerund phrase, *the making*; a gerund is a verb form used as a noun. The adverb *there* is often used, as here, to introduce a subject in which the verb precedes the subject.

Vocabulary: The adjective *sanguinary* means bloody; *sangui* means blood. A shindy is a noisy disturbance or quarrel. W54

Poetics: Notice how close the endings of key words resemble one another: *making thing sanguinary shindy.*

Writing: The use of the introductory *there* has been condemned for promoting wordiness, but it has the sometimes necessary effect of emphasizing that something exists.

GRAMMAR IS A WAY OF THINKING ABOUT LANGUAGE.
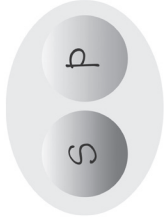
Sentence 90

From William Shakespeare's *Macbeth*, 1606

"No,	this,	my	hand,	will	rather	the	multitudinous	seas	**incarnadine.**"
interj.	pron.	adj.	n.	v.	adv.	adj.	adj.	n.	v.
	subj.			AVP----				D.O.	----AVP

-appositive phr.-

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

Grammar: Now, this is a sentence. The magnitude of Shakespeare becomes visible as we realize that we have never seen a structure like this before, with the direct object in the middle of the verb. Shakespeare is using *incarnadine* (to turn red) as an action verb in the future tense, *will incarnadine*, and the direct object is between the helping verb and the main verb, *will the seas incarnadine*. By doing that, he can put the horror of a blood-red sea at the end.

Vocabulary: *Incarnadine* is usually a noun or an adjective meaning crimson; *carn* means flesh. W60

Poetics: The power of the sentence is in the grim hopelessness of the falling rhythm, composed of metrical feet that begin with stresses and end in weakness. We see groups of trochees and dactyls: *THIS my / Hand will / RA ther the / MULT i / TUD in ous / SEAS in / CARN a dine*. The weight of the idea is carried in the rhythm.

Writing: If we want to see writing at the highest levels of genius and originality, Shakespeare is the place to look. Students who want to write cannot read enough of Shakespeare's plays and poetry.