

Royal Fireworks Language Arts by Michael Clay Thompson

# 4PRACTICE FOR LITERATURE

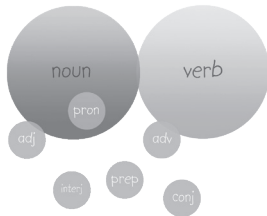
One Hundred Four-Level Analysis Practice Sentences

*First Edition*

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

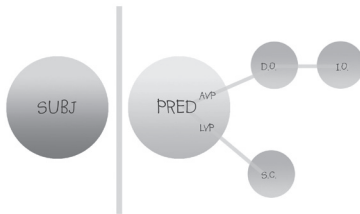
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## 8 Parts of Speech

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



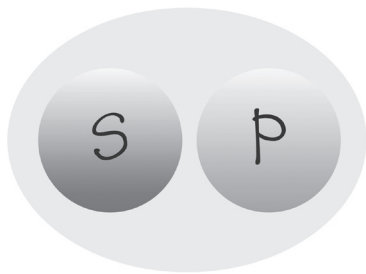
## 5 Parts of Sentence

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



## Phrases

prepositional phrase, appositive phrase, verbal phrases



## Clauses

independent clause, dependent clause

## Notes to Students

*4Practice for Literature* is not a test book. It is a book for practice, unification, and exploration, intended to extend the work begun in *The Grammar of Literature*, *The Vocabulary of Literature*, and *The Poetry of Literature*. 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 words from *The Vocabulary of Literature*, and you will see elements of poetics that you have encountered in *The Poetry of Literature*. It all comes together on each page, just as it does in the actual process of writing.

**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, 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*.

**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 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

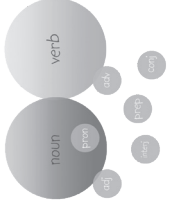
subj.	subject
AVP	action verb predicate
LVP	linking verb predicate
BVP	being verb predicate
D.O.	direct object
I.O.	indirect object
S.C.	subject complement

### 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



## Sentence 10

From Mark Twain's *The Prince and the Pauper*, 1882

“These sounds and this spectacle were a wonder unspeakably sublime and astonishing.”

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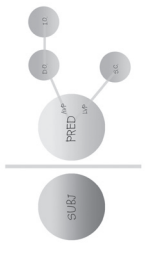
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**Grammar:**

**Vocabulary:**

**Poetics:**

**Writing:**



## Sentence 30

From Robert Louis Stevenson's *Kidnapped*, 1886

“The very sight of Torrance brings in my head a little droll matter of some years ago.”

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**Grammar:**

**Vocabulary:**

**Poetics:**

**Writing:**



## Sentence 60

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

“He pushed onward nervously, feigning a still greater haste.”

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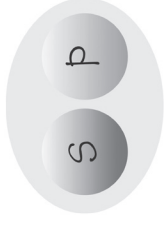
**Grammar:**

**Vocabulary:**

**Poetics:**

**Writing:**





## Sentence 80

From Marjorie Rawlings's *The Yearling*, 1938

“They wagged deprecatory short tails when they recognized him.”

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**Grammar:**

**Vocabulary:**

**Poetics:**

**Writing:**