

Royal Fireworks

Language Arts

by Michael Clay Thompson

# The Magic Lens II

*Sixth Edition*

*Compatible with The Magic Lens II Student Book Sixth Edition*

## Instructor Manual

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# Instructor Section

### A Compact, Front-Loaded Strategy

This book is designed to launch grammar rapidly and early so that it can be used all year. It does no good to stretch out grammar instruction, saving phrases and clauses until the spring; we need to teach writing and punctuation in the fall. Accordingly, this program launches grammar in a fast, compact, front-loaded manner. The plan is to launch grammar in three to five weeks, making it possible to use it from that point forward. As we apply it, student comprehension increases.

### A Different Kind of Exercise

For generations instructors have been assigning traditional grammar exercises such as “For the following twenty-five sentences, circle the direct object.” This program avoids that approach of isolating elements, using instead an exercise that shows everything in context. We look at each element in the context of the complete grammar system. Exercises based on systems and patterns make grammar easier and more obvious. In this method there are no worksheets, boxes to fill in, or other traditional seatwork forms to fill out. Instead, students get deep explorations of grammar with a minimum of shallow busywork. Busywork kills grammar. The analyses at the ends of the chapters are the exercises.

This approach requires some rethinking on our part—and some patience. The main form of exercise in this program is four-level analysis, which students learn in stages. The analysis keeps growing, giving students stronger and stronger comprehension until they can do complete four-level analysis. There are four chapters of content; Level One, Parts of Speech, takes the most time. If we envision a typical schedule of one hour per day for instruction, the timeframe for the book might approximate the schedule below. Notice that as you teach each level, you begin each lesson doing an analysis of the previous level; if you are teaching phrases, you will do a two-level analysis as a warm-up.

Chapter	One	Two	Three	Four	Application
Level	Level One	Level Two	Level Three	Level Four	All levels
Content	Parts of Speech	Parts of Sentence	Phrases	Clauses	Sentences
Practice		1-Level analysis	2-Level analysis	3-Level analysis	4-Level analysis
Time	Two weeks	One week	One week	One week	Eight months

These times are flexible and approximate; it does not matter if parts of speech take three weeks or phrases take two weeks. The goal is to launch grammar in the first quarter of instruction.

From Robert Louis Stevenson's <i>Treasure Island</i> :									
When I first sighted her, all her sails were drawing.									
Parts of Speech	conj.	pron.	adv.	v.	pron.	adj.	adj.	n.	v. v.
Parts of Sentence	subj.		AVP		D.O.		subj. -----AVP-----		
Phrases	no phrases								
Clauses	-----dependent clause-----				-----independent clause-----				
	a D,I complex declarative sentence								
Here is a good D,I complex sentence that illustrates subject pronouns, object pronouns, and possessive pronouns.									

# To the Student

One reason I love grammar so much is that I remember vividly what life was like without it. I remember when I did not understand grammar. I knew that I did not understand it, and I knew that some of my friends did. Everything seemed so easy for them, but I did not realize why. Sometimes someone would use a grammar term such as *adjective* or *direct object*, and I would nod as though I understood. I did not want my friends to know that I had no idea what they were talking about. I pretended to understand grammar, too.

I remember when we studied vocabulary, and the teacher would tell us that a word was an adjective. That seemed to help some of my friends in the class, but it did not help me. I did not know enough grammar to be good at vocabulary usage.

I remember feeling embarrassed about pronouns. I would pause in mid-sentence, not knowing whether to say *you and I* or *you and me*. In the hallways at school it did not matter, but I could not avoid times when I needed to know whether to say *you and I* or *you and me*, and I had no idea what to say. I felt self-conscious about that. I knew that people could tell I did not know which pronoun to use. My conversation was giving me away.



I remember when teachers would explain the national rules of how to punctuate a serious academic paper for English or history or science, and I would be lost. The teacher would tell us that we had to put a comma after an introductory participial phrase or after an introductory dependent clause, and it meant nothing to me. I could not have told a participial phrase from a housecat. In previous years when we had studied grammar, I had told myself that it was no big deal, and I had sailed off into a classroom daydream.

Some of my best friends seemed to love grammar. I had no idea why. I told myself that I did not like grammar, that grammar was stupid or boring. It never occurred to me that it was *not knowing* grammar that I disliked—not knowing what to do. It never occurred to me that grammar was cool. I did not notice that no one who knew grammar well ever said they hated it.

For years, I bluffed and guessed my way through school, hoping that my written sentences sounded educated, hoping that my punctuation would survive the teacher's scrutiny. I had always been a voracious reader, so I got by—barely—but school was not the fun it would have been. It was all an act, a language act, and I secretly wished I knew what I was doing.

Then one year everything changed. I found myself in a situation that forced me to stop pretending, to stop denying the truth, to stop making excuses. I had to sit down and figure out grammar. I had to. I didn't really want to, but I had no choice.

A miracle occurred.

Once I stopped making so much internal fuss and actually looked at grammar, I discovered that I had been fighting a phantom. Real grammar was not what I had imagined at all. It was far easier, far simpler, far more powerful, far more human, far more fun, and far more important to all of my academic work than I had ever imagined. And I discovered several other things: first, it is a lot more fun to know what you are doing than to fake it. Second, grammar taught me about me. As I studied grammar, I began to see how I think. And third, grammar showed me beautiful things: parallel structures, clear agreements, meaningful logic, and precise ideas. That is what is ahead of you.

## Four-Level Analysis

Grammar shows us the logic of language. It lets us think about language in four different ways, which we will call four *levels*. Each level is simple in nature, even though it may have many details to explore. The four levels are:

**Parts of Speech:** There are only eight kinds of words: two main kinds and six others.

**Parts of Sentence:** Each idea has only two sides: the subject and the predicate.

**Phrases:** Words can make little groups and act as a unit.

**Clauses:** We can make one idea per sentence, or we can combine ideas.

We will study each of these four levels in detail, but to begin, even though it will be somewhat mysterious, let us look at a **four-level analysis** to preview what we will learn in the following chapters. The principle of four-level analysis is to separate the four levels of grammar and put each level on its own line. Line one will be for the eight kinds of words, the **parts of speech**. Line two will be for the **parts of sentence**: the subject, simple predicate, direct object, and other parts. Line three will be for **phrases**: little groups of words that act like single words. Line four will be for **clauses**: groups of words that have their own subject and predicate. Four-level analysis looks like this:

	Itsy	bitsy	spider	went	up	the	water	spout.
Parts of Speech	adj.	adj.	n.	v.	prep.	adj.	adj.	n.
Parts of Sentence			subj.	AVP				
Phrases	-----prep. phrase-----							
Clauses	-----one independent clause----- a simple declarative sentence							

Even without yet knowing what these abbreviations mean, we see that these four levels give us a clear but deep view of a sentence—of how we think.

**You need grammar.** Sometimes someone will say that you do not really need to know grammar in order to be a good academic writer. That sounds comforting, but it is false. You cannot fake academic writing. There are national standards for grammar and punctuation, and both teachers and professors expect them because the principles are true; by following the standards, you write more clearly. If you do not know your grammar, then when you write



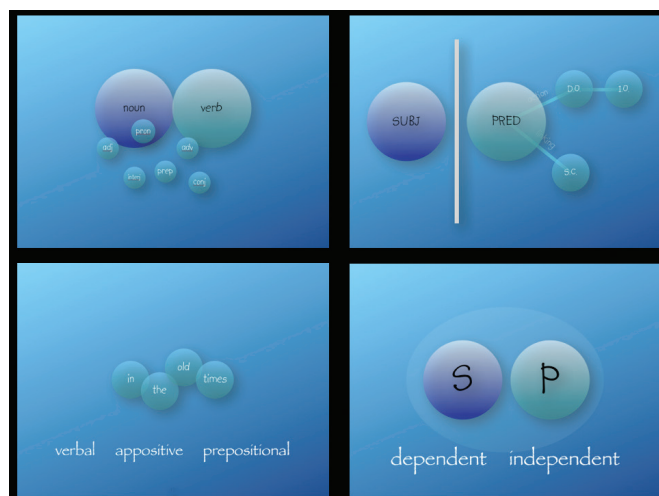
academic papers, you are only guessing, and your errors will appear on every page you write. You will be guessing at your sentence structures, guessing at your punctuation, guessing at whether your verb agrees with your subject. It will be a frustrating nightmare. Grammar is the easy solution. There are only four levels of grammar, so it is much easier to learn the four levels than it is to spend years trying to compensate for not knowing grammar.

Once you understand these four levels of our language, you can do things that were impossible before. You can write clear sentences. You can say things in fewer words, which makes ideas stronger. You can avoid junk modifiers that make sentences wordy and boring. You can understand how to make a sentence more beautiful. You can avoid mistakes that cause you to say things you did not mean to say.

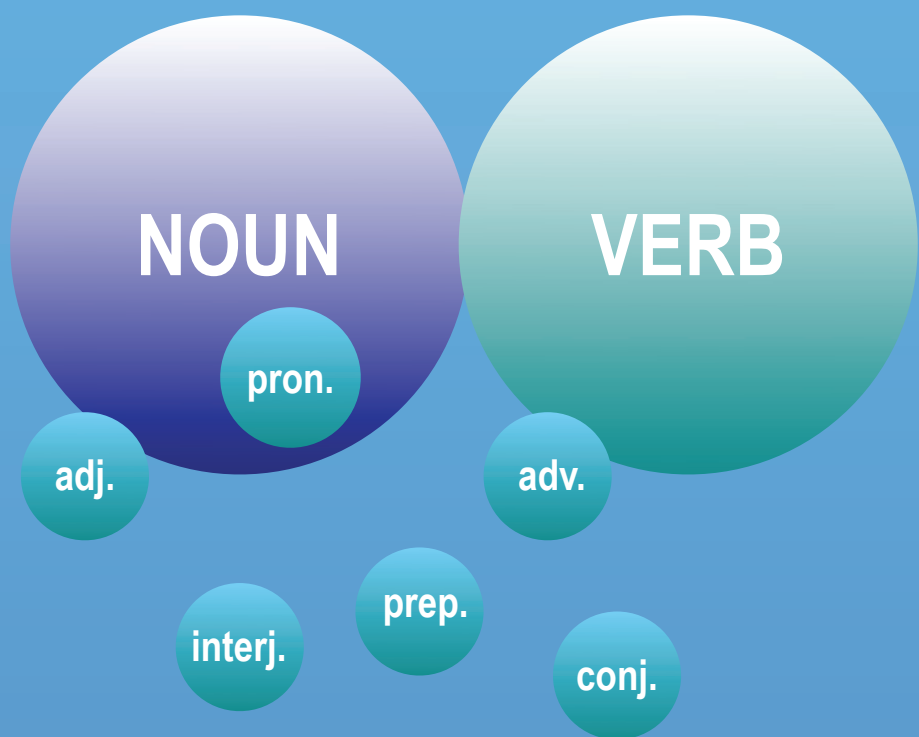
If you want to be good at academics and make good grades in challenging high school and college classes, you can use four-level grammar to write excellent papers. You can avoid grammar mistakes, vocabulary problems, and punctuation errors. You can escape the dependence on others for writing and proofreading; you can check your own work and enjoy academic independence.

Another benefit is self-knowledge; grammar teaches us about our minds. Remember, sentences do not appear in nature; sentences emerge from within us, and the shapes of sentences come from the needs of logic that lie deep inside our minds. **Sentences *are* the mind—in language.** Grammar is a magic lens for self-exploration; it really does teach you how you think.

All of these benefits come directly from understanding the four levels of language.



# LEVEL ONE



	John Silver, long you've been a mate of mine.
Parts of Speech	-----n.----- adv. pron./v. v. adj. n. prep. pron.
Parts of Sentence	subj. /LVP----- S.C.
Phrases	prep. phrase
Clauses	-----one independent clause----- a simple declarative sentence



## Pronouns take the place of nouns.

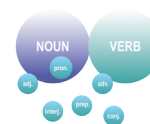
**Pronoun (pron.):** Once we have used a noun, we do not want to keep repeating it. A pronoun is a word that we use instead of or for (*pro*) the noun; this helps us avoid repeating the **antecedent** noun monotonously. For example, we do not say, “Hamlet went to England where Hamlet dispatched the traitors.” How tedious. Instead, we replace the antecedent *Hamlet* with a pronoun: “Hamlet went to England where *he* dispatched the traitors.” By avoiding monotonous repetition of lengthy or compound antecedent nouns, pronouns make language fast. We might say that the pronoun is like the noun’s beep; you hear a little *he* or *she*, and you know that the pronoun is referring to the noun it replaces.

Pronouns may be **masculine gender** (*he, him, his*), **feminine gender** (*she, her, hers*), or **neutral gender** (*they, it, them*). Pronouns may also have **person** and **number**. Notice that we have a singular *you, they, and them* and a plural *you, they, and them*. In modern usage, *they* and *them* have been adopted as singular pronouns.

### Subject Pronouns

	Singular	Plural
First Person	I	we
Second Person	you	you
Third Person	he, she, they, it	they

**Antecedent:** The pronoun’s **antecedent** is the noun that the pronoun replaces. The antecedent is named for the fact that it goes (*cede*) before (*ante*) its pronoun, and the pronoun refers back to—or replaces—the antecedent. *Hamlet was he*. There is not always an antecedent. The **indefinite pronouns** such as *someone* or *anybody* do not need antecedents: *Anyone who is registered may vote*.



The **paterfamilias** went home; **he** felt dizzy.

antecedent

pronoun

Unlike nouns, which tend to be specific names for specific things, pronouns are general. The pronoun *he* refers equally to all male beings in the universe. This ambiguity causes problems when we try to force pronouns—against their general nature—to point to a single reference. If you write *he* in a sentence, *he* could apply to all males mentioned in your paragraph, or even to all males mentioned on your page.

There are different kinds of pronouns, and each kind has a special purpose. To make things easier, each kind of pronoun is named for its purpose. We use **subject** pronouns as subjects, **object** pronouns as objects, and **indefinite** pronouns when we are not definite. This will be clearer when we study parts of sentence, where we learn about different kinds of subjects and objects. For now it is important to understand the principle that pronoun names are the names of their *functions*; the names are *one-word definitions*.

It is **I**, Hamlet the Dane!

**Subject pronouns:** The subject pronouns are *I, you, he, she, they, it, we, you, and they*, and these pronouns are just what their name suggests. We use them as subjects. They may be used as subjects of verbs or as subject complements (which we will study soon). They are not to be used as objects. Subject pronouns are said to be in the **subject case**. The subject case is sometimes called the *nominative case*, but it is better for us to refer to these pronouns as the **subject pronouns**. Examples: *It is I. She and I went to the amphitheater.* From Shakespeare: “It is *I*, Hamlet, the Dane!” From Walt Whitman: “*I* am *he* who aches of amorous love.”

### Subject Pronouns

	Singular	Plural
First Person	<b>I</b>	<b>we</b>
Second Person	<b>you</b>	<b>you</b>
Third Person	<b>he, she, they, it</b>	<b>they</b>



**Object pronouns:** The object pronouns are *me, you, him, her, them, it, us, you, and them*, and these pronouns are used as objects. They are pronouns that must be used as direct objects, indirect objects, objects of prepositions, and other objects that we will discover later. *It hit **me**.* *The present was for **him** and **me**.*

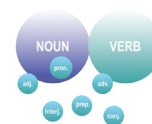
### Object Pronouns

	Singular	Plural
First Person	<b>me</b>	<b>us</b>
Second Person	<b>you</b>	<b>you</b>
Third Person	<b>him, her, them, it</b>	<b>them</b>

**You must memorize the subject and object pronouns.** Because we use only subject pronouns for all subjects, and we use only object pronouns for all objects, and because it is a blunder to misuse them, you must have the two lists of subject and object pronouns memorized (and know the parts of the sentence) if you are to master pronoun usage. If you do not memorize the two cases of pronouns, you will say odious things such as “This epistle is for you and I.” It is for you and *me*, please.

He saw he?  
Him saw him?  
Him saw he?  
He saw him.

**Thompson’s Unified Pronoun Rule:** We can express most pronoun usage in one simple principle: **A subject is a subject, and an object is an object.** In other words, use subject pronouns as subjects of clauses and as subject complements, but use object pronouns as direct objects, indirect objects, and objects of prepositions. *It was **he**, but they saw **him**.* *The accolade was for **him** and **me**.* This explanation will make more sense after we have studied the parts of sentence; at that time, come back and review this section, and combine the two discussions together in your mind. Again, here is the rule:



# Can we agree?

**Pronoun/antecedent agreement in number:** A pronoun must agree with its antecedent in number. If the noun is singular, the pronoun must be singular also.

**Caesar** brought the column to a halt; **he** summoned his mapmaker.

The **legions** found Vercingetorix; **they** did not fear the Gallic commander.

**Crick and Watson** discovered the double helix; **they** won the Nobel Prize.

If **Brutus or Cassius** is here, let **him** in.

If **Brutus and Cassius** are here, let **them** in.

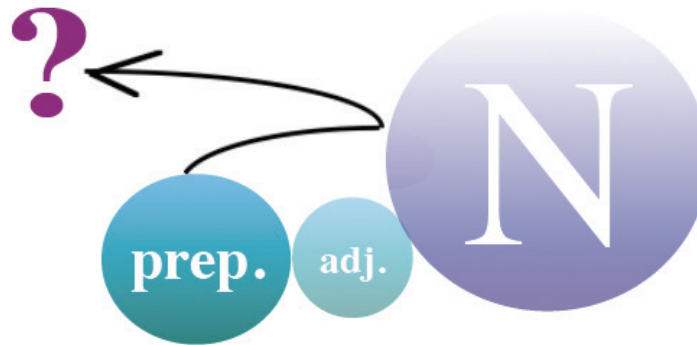
**Pronoun reference problems:** One of the most common problems new writers have with grammar is the **pronoun reference error** (ref). The crux of the problem lies in pronouns not doing what we intend them to do. We intend them to refer to their antecedents. In other words, a pronoun is supposed to indicate the noun it replaces. We say *he* instead of saying *Trajan*, or we say *it* instead of saying *the admissions committee*. As long as it is clear what noun the pronoun means, everything is fine. But what if the reference is not clear? Here are a few common pronoun reference errors:

The **missing antecedent**, in which there is no antecedent noun to which the pronoun can refer. (An example is beginning the first paragraph of a term paper with “*He* was born in 1895.” He who?) The pronoun cannot precede its antecedent.

The **ambiguous reference**, in which there are multiple nouns to which the pronoun might refer. (*Dickens hastened to meet his editor, but he was late.* Who was late, Dickens or the editor?)

The **ghost demonstration** error, in which we use the demonstrative pronoun *this* as a subject of a clause, assuming incorrectly that readers understand what *this* refers to. The ghost demonstration error could cause vagueness or ambiguity, or it could be based on a missing antecedent. (*This soon resulted in....* This what?)

**This is vague...**



**A preposition shows the relationship between its object and another word in the sentence.**

**Preposition (prep.):** A preposition shows a relationship between its object (the **object of the preposition**) and another word in the sentence. Prepositions show relationships such as **time** (*before, during, after*), **space** (*in, on, beside, around*), **direction** (*to, from, toward*), and many others. The preposition *like*, for example, shows **similarity**: *The cloud looks like a frog.*

Prepositions are called **prepositions** because they come at the beginning of the prepositional phrase; they have the **PRE position** in the phrase: ***in** the boat, **on** the dock, **around** the islands*. In the prepositional phrase *over the rainbow*, *over* is the preposition, and *rainbow* is the **object of the preposition**. The preposition shows the relationship between its object *rainbow* and some other word in the sentence. We call the group of words beginning with the preposition a **prepositional phrase**.

Prepositions are like signs in mathematics; they are small and common, but they are mighty. To use the wrong preposition is to change the operation of the idea: Would you rather there be a thousand-dollar check *for* you or a thousand-dollar check *from* you?

Sometimes a preposition consists of more than one word and is called a **compound preposition**. Examples include *ahead of, according to, except for, out of, and outside of*. Be mindful of this possibility when you are identifying parts of speech.

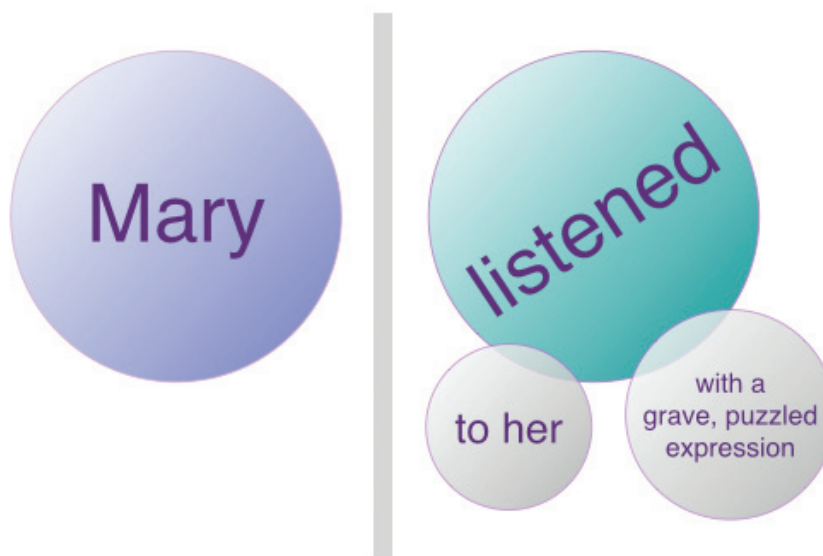


**From Frances Hodgson Burnett's *The Secret Garden*:**

**Mary listened to her with a grave, puzzled expression.**

Parts of Speech	n.	v.	prep. pron.	prep. adj.	adj.	adj.	n.
Parts of Sentence	subj.	AVP					
Phrases	prep. phrase -----prep. phrase-----						
Clauses	-----one independent clause----- a simple declarative sentence						

It is impossible for either the pronoun *her* or the noun *expression* to be a direct object. They are objects of prepositions, so they cannot also be direct objects. This means that the action verb *listened* is intransitive because it does not transfer its energy to a direct object.





**Punctuating introductory prepositional phrases:** When a prepositional phrase is at the beginning of a sentence, such as *From the beginning Octavian distrusted Cassius*, we put a comma after the phrase if it is a long phrase, usually five words or more, and we put a comma after multiple phrases, but we do not put a comma after a short two- or three-word prepositional phrase unless we need to for clarity.

Right: *From the back of the senate,* Caesar could not hear him.

Right: *Like a blinding lightning bolt,* Caesar saw the solution.

Right: *For my part* I do not want to be emperor.

Wrong: *In 1916,* the excavation of Rome was interrupted.

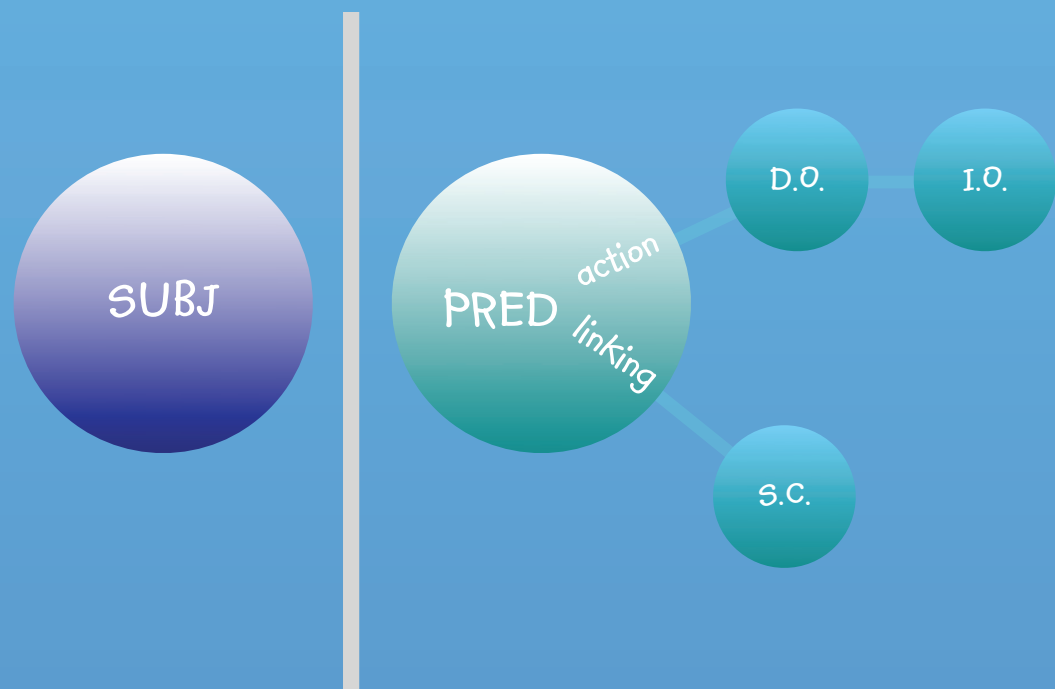
**Never end a sentence with a preposition?** We avoid such sentences as “Where are you *at*?” because the meaning of the preposition is incomplete. We want the speaker to finish the idea: *Where are you, at home? Where are you, at work?* Or we want the speaker to omit the superfluous preposition: *Where are you?* In other cases, however, a concluding preposition does not jar the ear as once it did. “Who is this present for?” is a sentence that would probably not injure the reputation of an educated speaker.

**There were some things Winston Churchill would not put up with:** There is a story about Winston Churchill that famously illustrates the absurdity of going to great lengths to avoid ending a sentence with a preposition. The story is so good that although it may not be true, many writers wish that it were. During World War II Churchill is reported to have received a memo from a civil servant who objected to a sentence Churchill had written that ended with a preposition. Churchill returned it with this comment, red-penciled in the margin:



**This is the sort  
of pedantry  
up with which  
I will not put.**

# LEVEL TWO



	Cassius	from	bondage	will	deliver	Cassius.
Parts of Speech	n.	prep.	n.	v.	v.	n.
Parts of Sentence	subj.	-----AVP-----			D.O.	
Phrases	-----prep. phrase-----					
Clauses	-----independent clause-----					
	a simple declarative sentence					



## The **direct object** is the noun or pronoun that receives the action of the transitive action verb.

**Direct object:** A direct object is a noun, object pronoun (*me, you, him, her, them, it, us, you, them*), or indefinite pronoun that receives the action of the **action verb**: *Melville likes **the sea***. *I love **someone***. *He greeted **you and me***. When there is a direct object, we call the action verb **transitive** because the verb carries a transit of energy from the subject to the object; when the action verb does not act on a direct object, we call the action verb **intransitive**. Only action verbs can be transitive or intransitive; linking verbs are neither. Notice that subject pronouns may not be used as direct objects because **a subject is a subject, and an object is an object**. You cannot say *Octavian greeted you and I*; it must be *Octavian greeted you and me*. The direct object is the object of direct action. **Passive voice action verbs** do not have direct objects because their subjects are receiving action, not doing it: *The planting **was affected** by the drought*.

**Action is good:** Sentences that have direct objects are interesting. They have strength because they have action; the subject is doing something. The subject of the **active voice transitive action verb** is doing something to something else, and this holds readers' attention.

**transitive action verb:** The exhausted barbarian **dropped** his **weapon**.

**intransitive action verb:** The exhausted barbarian **slept** deeply.

**passive voice action verb:** The weapon **was dropped** reluctantly.

**linking verb:** The barbarian **was** exhausted.



If we let AVP stand for action verb predicate and D.O. stand for direct object, we can analyze a sentence this way, showing both Level One and Level Two:

1.	The	vivacious	empress	charmed	Justinian's	court.
	adj.	adj.	n.	v.	n.	n.
<hr/>						
	subj.		AVP		D.O.	
<hr/>						

Here we have a classic action verb predicate acting on a direct object. Sentences such as this describe the effects that one thing can have on another. Notice that the possessive noun *Justinian's* is still considered to be a noun, even though it also seems to be acting as an adjective.

2.	The	circumambient	breezes	provided	some	welcome	relief.
	adj.	adj.	n.	v.	adj.	adj.	n.
<hr/>							
	subj.		AVP			D.O.	
<hr/>							

Here is another good direct object. To determine if a noun (or pronoun) is a direct object, you can ask yourself, "Does it get verbed?" In this case, the relief gets provided, so the noun *relief* is a direct object.

3.	In	the	oldest	ancient	myths,	gods	transmogrified	into	animals.
	prep.	adj.	adj.	adj.	n.	n.	v.	prep.	n.
<hr/>									
	subj.				AVP				
<hr/>									

Here we have a subject with an action verb, but there is no direct object. The action of the verb is not passed on to an object, and so we call this action verb **intransitive**. The noun *animals* cannot be a direct object because it is an object of preposition. When a noun is an object of preposition, then that is all it is. It cannot also be a direct object or any other part of sentence.





From William Shakespeare's *Julius Caesar*, act I, scene ii:

	Then, Brutus, I have much mistook your passion.							
Parts of Speech	adv.	n.	pron.	v.	adv.	v.	adj.	n.
Parts of Sentence	subj. AVP -----AVP						D.O.	
Phrases	no phrases							
Clauses	-----one independent clause----- a simple declarative sentence							

This sentence from Shakespeare's tragedy *Julius Caesar* shows how an action verb in present perfect tense can take a direct object. Notice that the proper noun *Brutus* is not the subject of the sentence; it is what we call a **noun of direct address**—the name of the person to whom one is speaking. Notice that the adverb *much* appears in the middle of the present perfect action verb *have mistook*. Today we would say *have mistaken*.

#### Verbisection of *have mistook*:

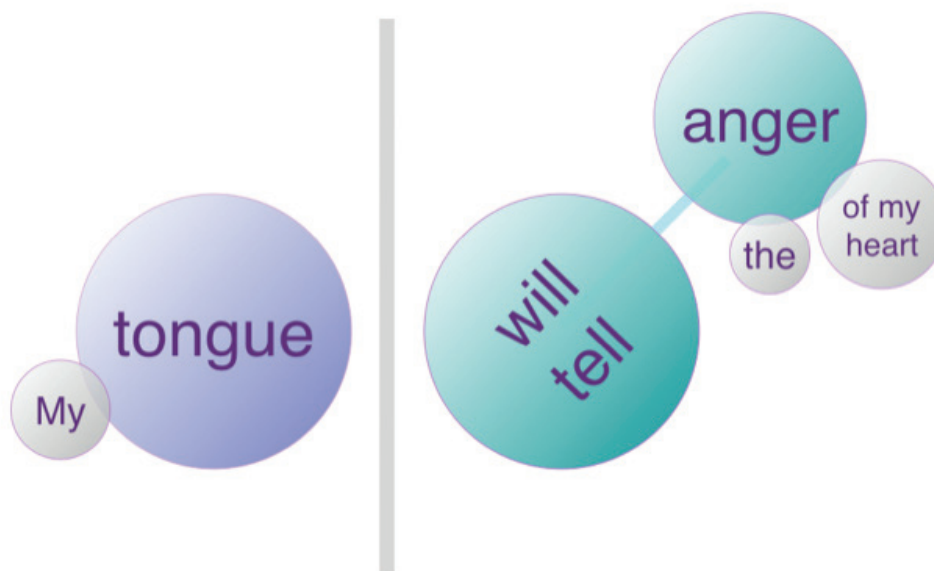
Regular or irregular: . . . . . irregular  
 Action, linking, or being: . . . . . action  
 Tense: . . . . . present perfect  
 Person: . . . . . first  
 Number: . . . . . singular  
 Mood: . . . . . indicative  
 Transitive or intransitive: . . . . . transitive  
 Voice: . . . . . active

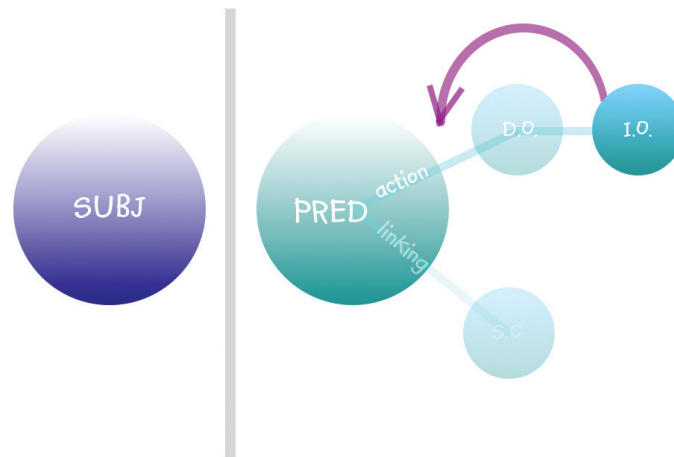


From William Shakespeare's *The Taming of the Shrew*, act IV, scene iii:

	<b>My</b>	<b>tongue</b>	<b>will</b>	<b>tell</b>	<b>the</b>	<b>anger</b>	<b>of</b>	<b>my</b>	<b>heart.</b>
Parts of Speech	adj.	n.	v.	v.	adj.	n.	prep.	adj.	n.
Parts of Sentence	<b>subj.</b>		<b>-----AVP-----</b>			<b>D.O.</b>			
Phrases							-----prep. phrase-----		
Clauses	-----one independent clause-----								
	a simple declarative sentence								

In this line by Kate in Shakespeare's *The Taming of the Shrew*, we feel her determination and honesty. She uses the strong future tense: she **WILL TELL**, and others will have to deal with that. Notice that the noun *heart* cannot be a direct object; it is the object of a preposition.





The **indirect object** is the noun or pronoun that is located between the action verb and the direct object and that is indirectly affected by the action.

**Indirect object:** An indirect object is a noun, object pronoun, or indefinite pronoun located between the action verb and the direct object. The indirect object is indirectly affected by the action verb's action on the direct object. The actual sequence of parts is **S—AVP—I.O.—D.O.** Notice that if there is an indirect object, there must be a direct object, and so the action verb is still transitive. *We gave **him** the business.*

**To find the indirect object:** When the subject has an action verb, first look to see if there is a direct object that receives the action. If there is, then look before it, between the direct object and the action verb, to see if there is an indirect object. It cannot be the object of a preposition.

**Theodora gave Justinian a sardonic interrogation.**  
 subj.                  AVP                  I.O.                                  D.O.

Almost always, the indirect object will be found in this middle place. A sentence such as *Roosevelt offered the job to him* has no indirect object; *job* is the direct object, and *him* is only the object of a preposition. There must first be a direct object for the indirect object to be present, but the indirect object cannot come after the direct object. See the diagram at the top of this page. Then see the following page for an exception to this typical structure.



**From William Shakespeare's *Henry V*, act IV, scene iii:**

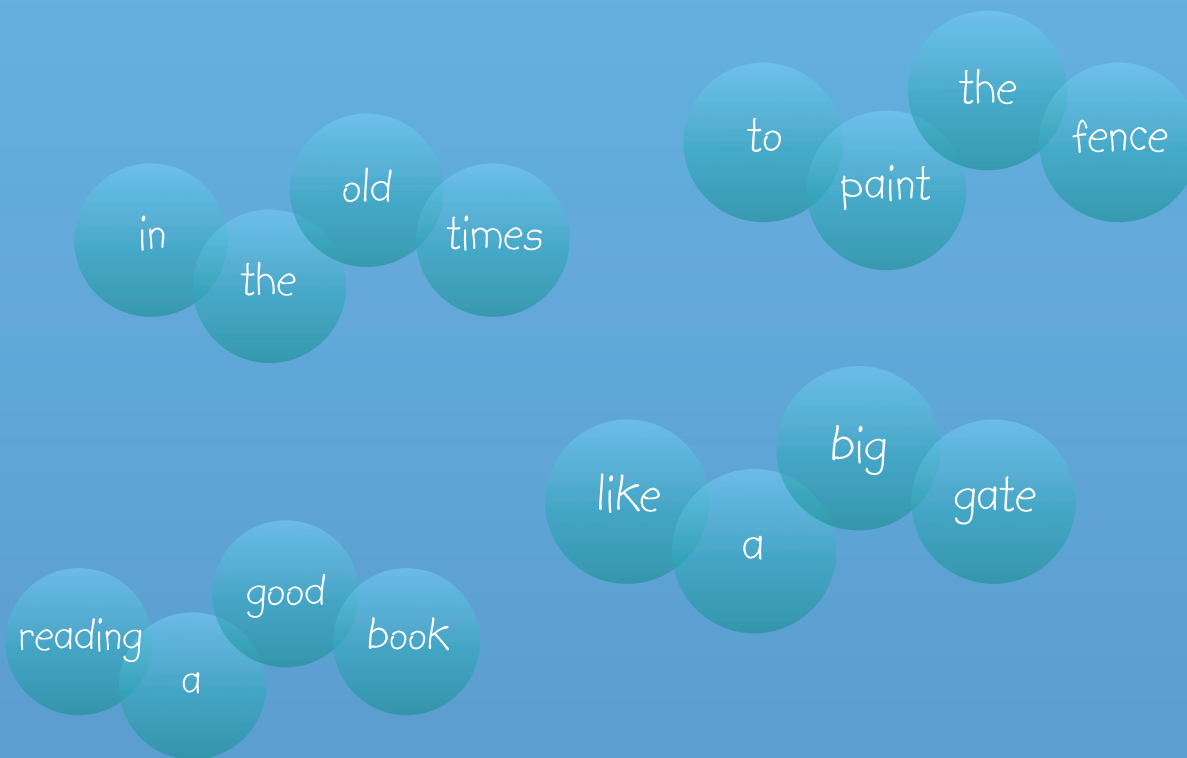
	<b>This</b>	<b>story</b>	<b>shall</b>	<b>the</b>	<b>good</b>	<b>man</b>	<b>teach</b>	<b>his</b>	<b>son.</b>
Parts of Speech	adj.	n.	v.	adj.	adj.	n.	v.	adj.	n.
Parts of Sentence	<b>D.O.</b>		<b>AVP--</b>		<b>subj. --AVP</b>		<b>I.O.</b>		
Phrases	no phrases								
Clauses	-----one independent clause----- a simple declarative sentence								

This line by King Henry in Shakespeare's *Henry V* is found in the immortal speech that Henry delivers to inspire his troops at the Battle of Agincourt in northern France on St. Crispin's Day, October 25, 1415. It is from this speech that we hear the words "We band of brothers." The sentence is especially beautiful because it rearranges the normal word sequence of the sentence, which would read, "The good man shall teach his son this story." Without grammar, this interesting, disrupted arrangement would be invisible to us.

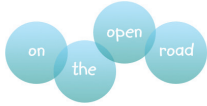
**Verbisection of *shall teach*:**

Regular or irregular: . . . . . irregular  
 Action, linking, or being: . . . . . action  
 Tense: . . . . . future  
 Person: . . . . . first  
 Number: . . . . . singular  
 Mood: . . . . . indicative  
 Transitive or intransitive: . . . . . transitive  
 Voice: . . . . . active

# LEVEL THREE



	<b>I</b>	<b>do</b>	<b>entreat</b>	<b>your</b>	<b>grace</b>	<b>to</b>	<b>pardon</b>	<b>me.</b>
Parts of Speech	pron.	v.	v.	adj.	n.	-----n,-----		pron.
Parts of Sentence	subj.	-----AVP-----			I.O.	-----D.O.-----		
<b>Phrases</b>	<b>-----infinitive phrase-----</b>							
Clauses	-----one independent clause----- a simple declarative sentence							



## An appositive phrase is an interrupting definition.

**Appositive phrase:** An appositive is an interrupting definition. For good writers the appositive phrase is often Plan A; it offers an elegant, intelligent way to insert valuable information. Some view appositives as nouns because they seem to repeat the noun, but others view them as adjectives because they seem to modify or complement the noun. The appositive is called an *appositive* because it is put (*pos*) beside (*ap*) what it defines. It is apposed. The idea of an appositive is: “WE INTERRUPT THIS SENTENCE TO BRING YOU A DEFINITION.” An appositive may consist of only one word, or it may consist of an entire phrase. We usually enclose appositives and appositive phrases in commas, unless they are exceptionally short and clear by themselves:

**Ovid, the Roman poet, wrote about Roman myths.**

**My friend Hamlet is a woodworking artist.**

We always enclose **appositive states** and **appositive years** in commas:

**Athens, Greece, is the site of the Parthenon.**

**June 20, 1997, was the date of departure.**

**Two commas:** Notice that we put commas before and after appositives. We say that appositives are **enclosed** by commas. Appositives take two commas or none, unless the appositive is at the end of the sentence: *I went to see the dancer, Gelsey Kirkland*. The comma can make all the difference in the meaning of the sentence:

Wrong: **Botticelli, the Renaissance painter painted angels.**

Right: **Botticelli, the Renaissance painter, painted angels.**

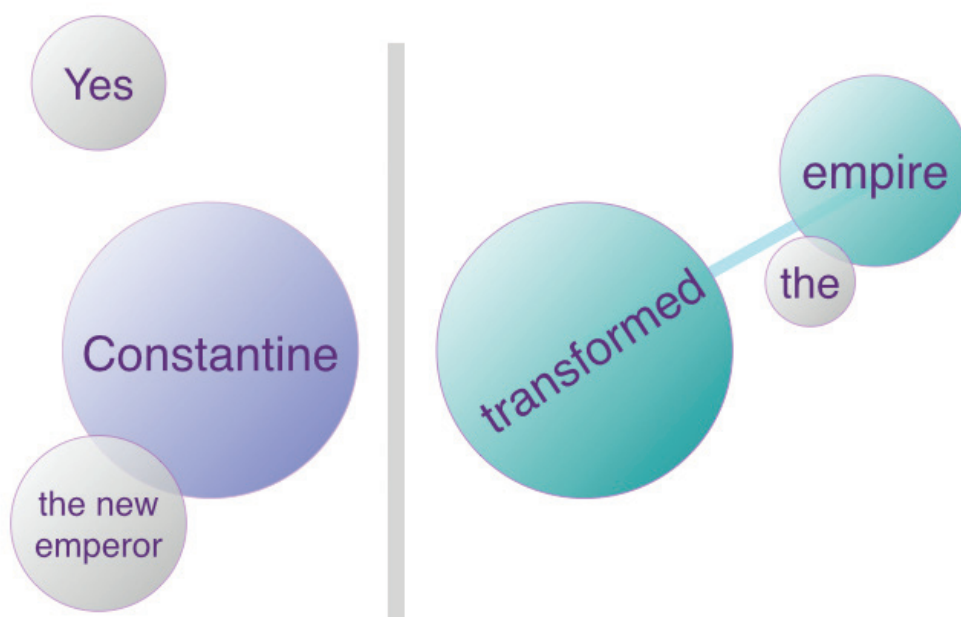
, *appositive*,



<b>Yes,</b>	<b>Constantine,</b>	<b>the</b>	<b>new</b>	<b>emperor,</b>	<b>transformed</b>	<b>the</b>	<b>empire.</b>
interj.	n.	adj.	adj.	n.	v.	adj.	n.
subj.					AVP		D.O.

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

It is not unusual for an appositive phrase to intervene between the subject and the verb. Without the second appositive comma, the sentence's meaning changes, and the result is often a disaster.



Notice that interjections such as *yes* are separated from the rest of the sentence. This makes sense because interjections do not have any grammatical function; they do not modify, or join, or replace. Appositives often seem to act more like adjectives, modifying how the mind sees the noun:

**Augustus, Caesar's young heir, planned an attack.**

# LEVEL FOUR



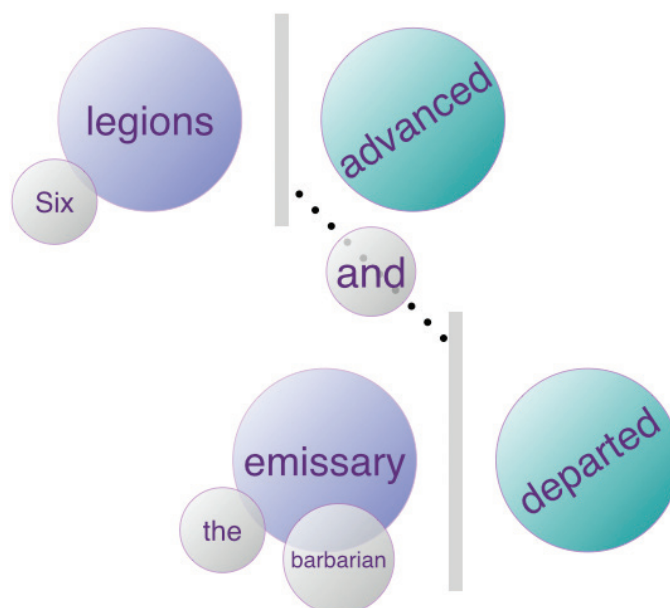
	When he began his valediction, the bellicose king was silent.									
Parts of Speech	conj.	pron.	v.	adj.	n.	adj.	adj.	n.	v.	adj.
Parts of Sentence	subj.		AVP		D.O.			subj.	LVP	S.C.
Phrases	no phrases									
Clauses	-----dependent clause-----					-----independent clause-----				
	a D,I complex declarative sentence									



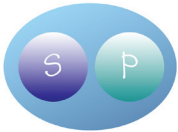
**I,ccI compound sentence:** Often we connect two (or more) independent clauses together into a **compound sentence**. The clauses can be connected either with a comma and coordinating conjunction (I,ccI) or with a semicolon (I;I). Here is an example of an I,ccI compound sentence. This code means **independent—comma—coordinating conjunction—independent**. Unlike a complex sentence, a compound sentence has two equally important clauses.

Six	legions	advanced,	and	the	barbarian	emissary	departed.
adj.	n.	v.	conj.	adj.	adj.	n.	v.
subj.		AVP				subj.	
						AVP	
no phrases							
-----independent clause-----				-----independent clause-----			
an I,ccI compound declarative sentence							

Note that the coordinating conjunction *and* is not part of either clause; it is only glue.



The other version would be: *Six legions advanced; the barbarian emissary departed.* We would identify that as an I;I structure. An I,ccI compound sentence must have a comma before the coordinating conjunction to avoid being a **run-on sentence**.

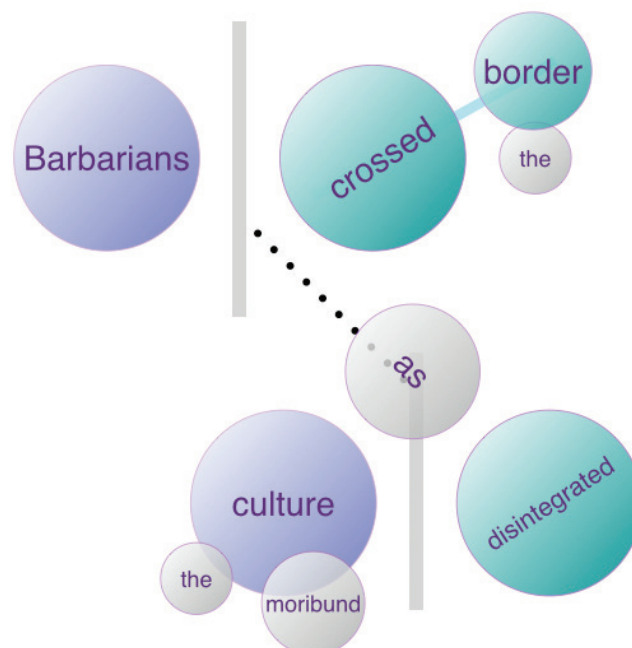


**ID complex sentence:** Again, **independent clauses** can stand alone and be complete sentences because they make sense all by themselves, but **dependent clauses** are not complete thoughts and must be connected to independent clauses or else they will be **sentence fragments**. Adverbial dependent clauses often begin with **subordinating conjunctions**.

**Barbarians crossed the border as the moribund culture disintegrated.**

n.	v.	adj.	n.	conj.	adj.	adj.	n.	v.
<hr/>								
subj.	AVP		D.O.				subj.	AVP
<hr/>								
no phrases								
<hr/>								
-----independent clause-----				-----dependent clause-----				
an ID complex declarative sentence								

Notice that this is one sentence that has two clauses, each with its own subject/predicate set. In an MCT model of the sentence, the two clauses are connected with a dotted line, and the subordinating conjunction that joins the two clauses is placed on that line. The punctuation rule is ID. We put no comma between the clauses when the independent clause comes first.





**D,I complex sentence:** If the order is reversed, and the dependent clause comes before the independent clause, we put a comma after the introductory adverbial dependent clause.

**When he began his valediction, the bellicose king was silent.**

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

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

no phrases

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

a D,I complex declarative sentence

This is a complex sentence because it has an independent clause and a dependent clause. The punctuation rule is D,I, meaning that there must be a comma when the dependent clause comes first.

