Coming to Terms with English Lexico-grammar
SARAH BIGI

COMING TO TERMS
WITH ENGLISH
LEXICO-GRAMMAR

Milano 2010
# TABLE OF CONTENTS

Foreword ............................................................................................................................. 5  
1. *Word formation strategies* ....................................................................................... 7  
2. *Word classes* ............................................................................................................... 15  
3. *Syntactic structures* ................................................................................................. 31  
4. *Putting it together* ...................................................................................................... 43  
5. *Answers to exercises* ............................................................................................... 49  
References ......................................................................................................................... 85
FOREWORD

Language is a form of human reason, which has its internal logic of which man knows nothing.

*Claude Lévi-Strauss*¹

Language is not only the vehicle of thought, it is a great and efficient instrument in thinking.

*Humphrey Davy*²

Language, with its mysterious yet apparently obvious structures and dynamics, has fascinated human beings of all times. Children learn to speak at an astonishing speed, which gives us the illusion that language is a relatively simple instrument. Yet most of us know what it takes to master one’s own native language, let alone learn a foreign one.

Fewer have the unique opportunity to learn about the mechanisms of language, its inner workings, and its deep and bewildering intelligence. These lucky few are the students and scholars of Linguistics, who understand there is nothing obvious about language and decide they need to know more. Welcome to the club! If you are holding this Exercise Book in your hands, you are probably one of those brave and curious students.

It is common experience when talking to non experts that they will ask you what Linguistics is all about; and that they will sometimes do so in a rather skeptical tone, because we all know how language works, right? Not all of us and not exactly. Ask your sarcastic friend to explain what is a word, if he knows how new words are formed, or why in English the elements that modify a noun always precede it. More often than not he will not know and will try to justify himself by saying: “Well, what do you need to know that for anyway!”

Actually, we do need to know not only how language works, but also why it works like that. Knowing this will allow us for example to

---

¹ Claude Lévi-Strauss (1908), French anthropologist.
² Sir Humphrey Davy (1778-1829), British chemist and inventor.
compile more precise dictionaries, write clear grammars, help children with speaking disabilities, learn foreign languages more effectively.

As is often the case with academic research, studying the various linguistic structures and functions will also widen our perspective on reality. The study of language in particular is bound to astonish and surprise, as one cannot remain unaffected by discovering the incredible logic and intelligence regulating the dynamics of any natural language.

As the title suggests – *Coming to terms with English lexico-grammar* – this Exercise Book is meant to help you tackle two particularly relevant levels of language: its vocabulary and its grammar. Unlike what some might think, these are not separate levels of the linguistic structure. Instead they work as ‘laboratories’, in which the ‘raw’ linguistic material is processed to make it usable for the production of texts.

The Exercise Book is organized as follows: you will first work on word formation strategies, i.e. the ways in which the English language constantly renews its vocabulary by creating new words or ‘adapting’ already existing ones; this chapter is followed by the one on word classes, which are the categories words are divided into according to their semantic and grammatical properties; in the third chapter you will practice analyzing syntactic structures, i.e. the organization of words in meaningful sequences. A final chapter includes a few longer texts on which you can practice by putting together all the abilities acquired so far.

Following each exercise, you will find a *My notes and observations* section: this is meant to provide space for your personal notes, comments or questions, which you can use in class or while doing the exercises by yourself.

Answers are provided for all the exercises, except the analysis of the longer passages. In some cases, a *Comment* follows the answer to the exercise: there you will find additional considerations regarding certain structures, functions or linguistic uses.

Please, send comments, questions or suggestions to: sarah.bigi@unicatt.it.
1. WORD FORMATION STRATEGIES

The vocabulary of a language is the repository of all its words. It is a virtual entity, in the sense that no native speaker ever knows or uses the vocabulary in its entirety. It is a very important level in any language, because it is where new words are formed. The minimal lexical units are the lexemes, which are abstract in nature and appear in texts as word-forms (for example the lexeme *work* can appear in any of the following word-forms: *works, worked, working, work, to work*). Word forms are realized through morphemes, which can be free or bound. Free morphemes can stand alone, e.g. *house, but, always*, while bound morphemes need to be attached to a free morpheme in order to make sense, e.g. *-able, -ly, -ed, -s*. This division in free and bound morphemes only takes into consideration their form, but if we take a closer look, we may notice that elements belonging to the same group show some differences.

In particular, the group of bound morphemes must be divided in two parts: affixes and inflections. Affixes are the bound elements that come into play for the formation of new words, e.g. *-able and -ly* are used to form, respectively, adjectives (*likable from to like*) and adverbs (*graciously from gracious*). Therefore they are involved in the processes of lexical morphology. Inflections, on the other hand, are bound elements that specify the meaning of lexemes according to certain grammatical categories as, for example, number (*-s, as in cats*), tense (*-ed, as in entered*), gender, etc. They belong to the domain of inflectional morphology.

The following exercises will help you recognize instances of affixes and inflections, and become familiar with the strategies through which the English language increases its vocabulary.

**Exercise 1**

In the following passage, distinguish inflected forms from those in which affixation is involved:

---

1. WORD FORMATION STRATEGIES

The vocabulary of a language is the repository of all its words. It is a virtual entity, in the sense that no native speaker ever knows or uses the vocabulary in its entirety. It is a very important level in any language, because it is where new words are formed. The minimal lexical units are the lexemes, which are abstract in nature and appear in texts as word-forms (for example the lexeme *work* can appear in any of the following word-forms: *works, worked, working, work, to work*). Word forms are realized through morphemes, which can be free or bound. Free morphemes can stand alone, e.g. *house, but, always*, while bound morphemes need to be attached to a free morpheme in order to make sense, e.g. *-able, -ly, -ed, -s*. This division in free and bound morphemes only takes into consideration their form, but if we take a closer look, we may notice that elements belonging to the same group show some differences.

In particular, the group of bound morphemes must be divided in two parts: affixes and inflections. Affixes are the bound elements that come into play for the formation of new words, e.g. *-able and -ly* are used to form, respectively, adjectives (*likable from to like*) and adverbs (*graciously from gracious*). Therefore they are involved in the processes of lexical morphology. Inflections, on the other hand, are bound elements that specify the meaning of lexemes according to certain grammatical categories as, for example, number (*-s, as in cats*), tense (*-ed, as in entered*), gender, etc. They belong to the domain of inflectional morphology.

The following exercises will help you recognize instances of affixes and inflections, and become familiar with the strategies through which the English language increases its vocabulary.

**Exercise 1**

In the following passage, distinguish inflected forms from those in which affixation is involved:
I was lucky — I found what I loved to do early in life. Woz and I started Apple in my parents’ garage when I was 20. We worked hard, and in 10 years Apple had grown from just the two of us in a garage into a $2 billion company with over 4000 employees. We had just released our finest creation — the Macintosh — a year earlier, and I had just turned 30. And then I got fired. How can you get fired from a company you started? Well, as Apple grew we hired someone who I thought was very talented to run the company with me, and for the first year or so things went well. But then our visions of the future began to diverge and eventually we had a falling out. When we did, our Board of Directors sided with him. So at 30 I was out. And very publicly out. What had been the focus of my entire adult life was gone, and it was devastating.

(From: *Commencement address* by Steve Jobs, CEO of Apple Computer and of Pixar Animation Studios, delivered on June 12, 2005 at Stanford University)

My notes and observations:

______________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________

Exercise 2

Describe the word formation strategy at the origin of the following words:

- congressman ____________________________
- backing ________________________________
- antiabortion ____________________________
- consensus ______________________________
- common ground _________________________
1. Word formation strategies

- endorsement ____________________________
- sizable _________________________________
- out of touch ____________________________
- litmus-test ______________________________
- irreconcilable ___________________________
- blogger _________________________________

My notes and observations:

Exercise 3

Describe the underlined words in the following passage in terms of the word formation strategies that formed them:

Anna Nicole (Menendez, $14.99), by Grace Cavalieri. Yes, this verse collection's muse is just who you think (the saucy picture on the cover will dispel any doubt). Cavalieri, a veteran of the Washington area's poetry tribe, and founder of the “Poet and the Poem” program on public radio, offers this rumination on the late heiress and her oft-publicized life. As her foreword states, though, the poems herein are “unauthorized and fantasy.”

The Kimnama (Vrzhu, $12), by Kim Roberts. Though this collection debuted in 2007, it's worth a mention here, by dint of the author, the editor of the online journal Beltway Poetry Quarterly, a valuable resource for local poetry fans, and the fact that it was one of the inaugural books of Vrzhu Press, a local enterprise aiming to give a voice to local talent. Those who have heard Roberts’s readings at
numerous poetry venues and series across the area will relish a chance to have her words right at hand.

Moon on the Meadow: Collected Poems (Gallaudet, $24.95), by Pia Taavila. The author, a professor at Gallaudet University, draws on her experience as a child of deaf parents to craft these strikingly visual poems. Her acknowledgments and introduction offer an illuminating glimpse into her childhood and artistic evolution.

(From: Poetry is life distilled, by GWENDOLYN BROOKS, www.washingtonpost.com, April 20, 2008)

My notes and observations:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Exercise 4

Which are the base and root morphemes in the following words?

• dispel ____________________________________________
• poetry ___________________________________________
• founder __________________________________________
• inaugural _________________________________________
• acknowledgment ___________________________________
• artistic __________________________________________
• reissue ___________________________________________
• essential __________________________________________
• thankfully ________________________________________
• modernist _________________________________________
• chronological ______________________________________
Exercise 5

Rephrase the meaning of the following words and explain the meaning of *pro-* in each of them:

- pro-abortion ____________________________
- pro-choice _____________________________
- proceed ________________________________
- propose ________________________________
- pro-life _________________________________
- promote _________________________________
- provoke _________________________________
- pros and cons ___________________________
- he is a pro _____________________________

My notes and observations:
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
Exercise 6

The following lexemes all end in -ish. In each case, is it always the same kind of element, are we looking at a case of polysemy, or is it homonymy? Justify your answer.

relinquish
greenish
relish
fish
English
perish
finish
darkish
Danish
furnish
Polish
polish
selfish
dish

My notes and observations:
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________

Exercise 7

Each of the following lexemes is characterized by a certain degree of polysemy. Identify some of the possible different meanings for each of them.

go __________________________________________
1. Word formation strategies

home ________________________________________________
party _________________________________________________
work out ______________________________________________
foot _________________________________________________

My notes and observations:
___________________________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________

Exercise 8

Which of the following lexemes are polysemic and which can have homonyms?

bat
car
get

My notes and observations:
___________________________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________

13
2. WORD CLASSES

Word classes (also called, *parts of speech* or *lexical categories*) are abstract categories by which we classify lexical items performing different functions. The items belonging to the same word class share one or more common properties.

In English, we distinguish between 8 word classes: *nouns, adjectives, adverbs, verbs, prepositions, conjunctions, pronouns and determiners*. The first four are called *open word classes*, while the others *closed word classes*. Indeed the enumeration of nouns, adjectives, adverbs and verbs is virtually infinite, whereas it is possible to write a list of the prepositions, conjunctions, pronouns and determiners of the English language. There is also another difference between the two kinds of classes: open word classes include the words that are semantically richer, while closed word classes include words that have mainly grammatical roles.

Which are the criteria that can help us decide to which word class the different lexical items belong?

Each word class includes items that share specific semantic properties and specific syntactic functions. The semantic properties of a certain word class generally explain the syntactic functions it can perform. Let us take nouns as an example. From a semantic point of view, nouns indicate parts of reality which: are assumed to exist, can be distinguished from other entities, are relevant to the speakers, and can become a topic of discourse. From a syntactic point of view, nouns can be heads of noun phrases (see part 3 on Syntactic structures), which in turn can express the function of subject, object or complement within the clause. These syntactic functions cannot be realized by other word classes, e.g. by verbs, which have different semantic properties.

In order to describe word classes and know to which one of them a lexeme belongs, three criteria can be followed:
Coming to terms with English lexico-grammar

- a morphologic criterion: ask yourself in how many and which word-forms a given lexeme can occur (e.g. singular/plural, book/books; present/past, study/studied), or if it displays any typical morpheme (e.g. -ly, or -wise as typical endings of adverbs. This doesn’t mean adverbs will only occur with these endings or that any word occurring with these morphemes is an adverb, but there are good chances that it might be so).

- a syntactic criterion: ask yourself in which position the lexeme can occur. For example, a verb cannot occur after a determiner (*the eat). Also, ask yourself which kind of phrases the lexemes can be heads of, and which are the syntactic functions these phrases can perform (e.g. book can be head of a noun phrase, which can function as subject element in a clause, but generally not as adverbial).

- a semantic criterion: ask yourself which semantic properties the lexeme expresses, i.e. which is the specific perspective from which it represents reality (e.g. steal, verb vs. stealth, noun).

Exercise 9

In the following passage, identify proper and common nouns:

But Jean Nouvel should be forgiven for resurrecting old ghosts. His Copenhagen Concert Hall, which opened here on Saturday evening, is a loving tribute to Hans Scharoun’s 1963 Berlin Philharmonie, whose cascading balconies made it one of the most beloved concert halls of the postwar era. And Mr. Nouvel has encased his homage in one of the most gorgeous buildings I have recently seen: a towering bright blue cube enveloped in seductive images.

Exercise 10

In the following passage distinguish nouns from adjectives:

This complex layering of social spaces brings to mind the labyrinthine quarters of an Arab souk as much as it does a high-tech information network. That's largely because Mr. Nouvel's materials put you at ease: elevator shafts and staircases are clad in plywood, giving many of the spaces the raw, unpretentious aura of a construction site. The building's concrete surfaces are wrinkled in appearance, like an elephant's skin, but when you touch them, they feel as smooth as polished marble.

(From: For Intimate Music, the Boldest of Designs, by NICOLAI OUROUSSOFF. The New York Times, January 20, 2009)
Exercise 11

In the following passages, distinguish adjectives in attributive and predicative position:

1. Despite rumors to the contrary, poetry is alive and well in America and around the world. This spring brings extraordinary new collections from some of the most respected practitioners of the art, as well as from many new or lesser-known poets. Here, too, are a few of the recently published anthologies and compendiums, all just in time for this annual national celebration of poetry.

(From: *Poetry is life distilled*, by GWENDOLYN BROOKS, www.washingtonpost.com, April 20, 2008)

2. Fidelity (FSG, $20), by Grace Paley. The undaunted writer and activist completed this volume of poetry just before her death in August 2007. Its melancholy and wistful air is both moving and heartbreaking, heralding the tremendous loss to come.

Fire to Fire: New and Selected Poems (Harper, $22.95), by Mark Doty. Admired as much for his artful memoirs as his verse, this volume unites work from Doty’s seven previous poetry collections with 23 new poems that showcase his abiding fondness for examining the human condition.

The Ghost Soldiers (Ecco, $22.95), by James Tate. At 65, Tate has earned almost as many honors (from a Pulitzer Prize to a National Book Award) as he has published books. This 15th collection serves to bolster his reputation as a master of surrealist poetry.

God Particles (Houghton Mifflin, $22), by Thomas Lux. Unafraid to ridicule, Lux is equally adept at expressing compassion, and both are evident in this original body of work.

Hardheaded Weather: New and Selected Poems (Marian Wood/Putnam, $25.95), by Cornelius Eady. The widely respected poet and teacher, founder (with Toi Derricotte) of the Cave Canem poetry workshop, follows up his last collection, a finalist for the National Book Award, with new work reflecting on advancing middle age and his sometimes jarring transition from urban to rural dweller. The selected work spans the past seven years and joyously sheds new light on some long out-of-print material.

(From: *Poetry is life distilled*, by GWENDOLYN BROOKS, www.washingtonpost.com, April 20, 2008)
Exercise 12

In the following passages, identify all adverbs. Which part of the text do they modify, in other words which is their scope, and what kind of modification do they bring about?

1. So you move the bar even higher if what you're interested in doing is actually suppressing public outrage. This sounds very Machiavellian, but ultimately, because we have made a cultural commitment to remembering the Holocaust -- we do that well, we actually remember the Holocaust very impressively, and I will agree with all of Philip's critiques about the museum, I'm sure -- but, ultimately, in terms of remembering those victims, alerting people to the evil of the Nazis, specifically, we've done a remarkable job, especially considering the small minority of our country that was actually directly affected by the Holocaust, considering it took place a continent away, etc.

(From: Conversations with History @ UC Berkeley, Interview with Samantha Power, by Harry Kreisler)

2. For most of her admirers, however, descriptions of where Kahlo the artist stands in relation to her contemporaries, let alone criticism of the formal properties or shortcomings of her pictures, are probably beside the point. In the handsomely designed catalog of the present show — as well as in the Tate's catalog and in that for the Kahlo retrospective held last year at the Palacio de Bellas Artes in Mexico City — the relationship between, say, Surrealism and the purely Mexican sensibility of her work is often commented upon. But precise ways in which she resembles this or that Surrealist are left unsaid. Nor is it noted that, in her concern with
specifically Mexican themes, she might be called a regional or provincial artist — whereas Marsden Hartley, for example, a much more powerful painter, who was working in the same years with specifically American imagery (such as Maine coastal life and Abraham Lincoln’s face), is routinely classed as regional.


3. None of this had even a hope of any practical application in my life. But ten years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, it is likely that no personal computer would have them. If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backwards ten years later.

Again, you can’t connect the dots looking forward; you can only connect them looking backwards. So you have to trust that the dots will somehow connect in your future. You have to trust in something — your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life.

(From: *Commencement address* by Steve Jobs, CEO of Apple Computer and of Pixar Animation Studios, delivered on June 12, 2005 at Stanford University)

My notes and observations:

___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
Exercise 13

In the following passage, distinguish lexical verbs from auxiliaries:

In previous columns and in a recent book I have argued that higher education, properly understood, is distinguished by the absence of a direct and designed relationship between its activities and measurable effects in the world.

This is a very old idea that has received periodic re-formulations. Here is a statement by the philosopher Michael Oakeshott that may stand as a representative example: “There is an important difference between learning which is concerned with the degree of understanding necessary to practice a skill, and learning which is expressly focused upon an enterprise of understanding and explaining.”

Understanding and explaining what? The answer is understanding and explaining anything as long as the exercise is not performed with the purpose of intervening in the social and political crises of the moment, as long, that is, as the activity is not regarded as instrumental – valued for its contribution to something more important than itself.

(From: The Last Professor, by Stanley Fish, The New York Times, January 18, 2009)

My notes and observations:

Exercise 14

In the following passage, identify verbs that display a perfect or progressive aspect:

Hamas held its first news conference since the war began on Dec. 27, with two government spokesmen standing in front of a destroyed
compound that had housed a number of ministries and asserting that their movement had been victorious.

“Israel has succeeded in killing everything except the will of the people,” said Taher al-Nunu, the main government spokesman. “They said they were going to dismantle the resistance and demolish the rockets, but after this historic victory, the government is steadfast, we are working and they were not able to stop the rockets.”

He said 5,000 homes had been destroyed and 20,000 damaged. Mosques and government buildings were also hit in the military campaign that Israel carried out, with the aim of ending years of rocket fire on Israeli civilians. Israel suffered 13 deaths during the conflict, 3 of them civilian, according to military officials.

In Israel, a sense of justice and triumph prevailed with radio stations playing classic Zionist songs and President Shimon Peres asserting on a visit to wounded soldiers that the army had achieved both a military and a moral victory. Foreign Minister Tzipi Livni told Israel Radio: “We had achievements that for a long time Israel did not have. And therefore, you also have to know when to make the decision to stop and look. If Hamas got the message that we sent so harshly, then we can stop. If Hamas tries to continue to shoot, then we will continue.”


My notes and observations:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Exercise 15

In the following passage there are various instances of the -ing ending. Identify them and for each say which is the specific function of the -ing ending.
The Copenhagen Concert Hall has the ugliest setting of the three. In a new residential and commercial district on the outskirts of the old inner city, it is flanked by boring glass residential and office blocks. Elevated train tracks running to the old city swing right by the building; swaths of undeveloped land with tufts of grass and mounds of dirt extend to the south. Approached along the main road from the historic city, the hall’s cobalt blue exterior has a temporal, ghostly quality. Its translucent fabric skin is stretched over a structural frame of steel beams and tension cables that resembles scaffolding. During the day you can see figures moving about inside, as well as the vague outline of the performance space, its curved form embedded in a matrix of foyers and offices.


My notes and observations:

Exercise 16

In the following passage, distinguish between finite and non finite verb forms:

The opposition between this view and the view held by the heirs of Matthew Arnold’s conviction that poetry will save us could not be more stark. But Donoghue counsels us not to think that the two visions are locked in a struggle whose outcome is uncertain.

One vision, rooted in an “ethic of productivity” and efficiency, has, he tells us, already won the day; and the proof is that in the very colleges and universities where the life of the mind is routinely
celebrated, the material conditions of the workplace are configured by the business model that scorns it.

The best evidence for this is the shrinking number of tenured and tenure-track faculty and the corresponding rise of adjuncts, part-timers more akin to itinerant workers than to embedded professionals.

Humanities professors like to think that this is a temporary imbalance and talk about ways of redressing it, but Donoghue insists that this development, planned by no one but now well under way, cannot be reversed. Universities under increasing financial pressure, he explains, do not “hire the most experienced teachers, but rather the cheapest teachers.” Tenured and tenure-track teachers now make up only 35 percent of the pedagogical workforce and “this number is steadily falling.”

Once adjuncts are hired to deal with an expanding student body (and the student body is always expanding), budgetary planners find it difficult to dispense with the savings they have come to rely on; and “as a result, an adjunct workforce, however imperceptible its origins... has now mushroomed into a significant fact of academic life.”

What is happening in traditional universities where the ethos of the liberal arts is still given lip service is the forthright policy of for-profit universities, which make no pretense of valuing what used to be called the “higher learning.” John Sperling, founder of the group that gave us Phoenix University, is refreshingly blunt: “Coming here is not a rite of passage. We are not trying to develop value systems or go in for that ‘expand their minds’ nonsense.”

(From: The Last Professor, by Stanley Fish, The New York Times, January 18, 2009)
Exercise 17

In the following passage, identify the prepositions and describe the kind of logical and syntactic relations they establish between elements of the text:

Livio, an astrophysicist at the Hubble Space Telescope Science Institute in Baltimore, explains the invention-vs.-discovery debate largely through the work and personalities of great figures in math history, from Pythagoras and Plato to Isaac Newton, Bertrand Russell and Albert Einstein. At times, Livio’s theorems, proofs and conundrums may be challenging for readers who struggled through algebra, but he makes most of this material not only comprehensible but downright intriguing. Often, he gives a relatively complex explanation of a mathematical problem or insight, then follows it with a “simply put” distillation.

(From: The Structure of Everything, by MARC KAUFMAN, www.washingtonpost.com, February 8, 2009)

My notes and observations:

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

Exercise 18

In the following passage, fill in the correct prepositions. Then, describe the different relations expressed by the preposition “of”:

The Earth in the Attic (Yale Univ., $16), __ Fady Joudah. Joudah is a Palestinian-American poet ____ meritorious credentials ____ a field member ____ Doctors Without Borders. Now he can add ____ his
resume “winner __ the 2007 Yale Series of Younger Poets prize,” one __ the poetry community’s most illustrious awards.

Empire Burlesque (Ohio State, $13.95), __ Mark Svenvold. An often humorous, scattershot collection inspired __ the letters __ Jules Laforgue. Winner __ the Ohio State University Press/The Journal Award __ Poetry.

Human Dark with Sugar (Copper Canyon, $15), __ Brenda Shaughnessy. This emotional collection won the James Laughlin Award __ the American Academy __ Poets. Forthcoming __ June.

Mission Work (Mariner, $12.95), by Aaron Baker. This debut collection, influenced __ Baker’s experiences __ a child __ missionary parents __ Papua New Guinea, won the 2007 Katherine Bakeless Nelson Prize __ poetry, awarded __ Middlebury College and the Bread Loaf Writers’ Conference. The head judge was Stanley Plumly.

(From: Poetry is life distilled, by GWENDOLYN BROOKS, www.washingtonpost.com, April 20, 2008)

My notes and observations:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Exercise 19

In the following passage, identify all conjunctions. Then describe the kind of relation they establish between the units of text they connect:

In villages of the agrarian age, you wouldn’t even have developed those various personalities. In Friends Next you can’t escape them. “If you really welcome all of your friends from all of the different aspects of your life and they interact with each other and communicate in 3 ways
that everyone can read,” Adams says, “you get held accountable for the person you are in all of these groups, instead of just one of them.”

This became dramatically clear in September 2003, on an early site called Friendster. Two 16-year-old students approached a young San Francisco teacher with two questions: Why do you do drugs, and why are you friends with pedophiles? So reports danah boyd, a PhD candidate at the University of California at Berkeley’s School of Information who has become renowned for her research into online social networks, and who insists on rendering her name without capital letters.

The teacher’s profile was nothing extraordinary or controversial. Her picture showed her hiking. But she had a lot of friends who were devotees of Burning Man – the annual week-long festival in the Nevada desert that attracts tens of thousands of people experimenting with community, artwork, self-expression, self-reliance, absurdity and clothing-optional revelry.

“The drug reference came not from her profile but from those of her Friends, some of whom had signaled drug use (and attendance at Burning Man, which for the students amounted to the same thing),” boyd writes. “Friends also brought her the pedophilia connection – in this case via the profile of a male Friend who, for his part, had included an in-joke involving a self-portrait in a Catholic schoolgirl outfit and testimonials about his love of young girls. The students were not in on this joke.”


My notes and observations:

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
Exercise 20

In the following passage, identify all determiners and say to which group they belong (predeterminers, central determiners, postdeterminers):

Obama did not mention abortion in his controversial remarks, made last week at a fundraiser in California, though he noted other divisive social issues. But last week in Indiana, he said that both sides of the abortion debate are guilty of hyperbole.

“The mistake pro-choice forces have sometimes made in the past, and this is a generalization... has been to not acknowledge the wrenching moral issues involved,” he said. “And so the debate got so polarized that both sides tended to exaggerate the other side’s positions. Most Americans, I think, recognize that what we want to do is avoid, or help people avoid, making this difficult choice. That nobody is pro-abortion -- abortions are never a good thing.”

Asked last night at a nationally televised forum on religious and moral values if there can be “common ground” on abortion, Obama said that “people of good will can exist on both sides.” With Casey watching from the audience at Messiah College outside Harrisburg, Pa., he added that while there will always be irreconcilable differences between opponents and supporters of abortion rights, “we can take some of the edge off the debate.”

(From: For Obama, Unexpected Support, by Shailag Murray, www.washingtonpost.com, April 14, 2008)

My notes and observations:

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
Exercise 21

In the following passage, identify the central determiners:

This complex layering of social spaces brings to mind the labyrinthine quarters of an Arab souk as much as it does a high-tech information network. That's largely because Mr. Nouvel's materials put you at ease: elevator shafts and staircases are clad in plywood, giving many of the spaces the raw, unpretentious aura of a construction site. The building's concrete surfaces are wrinkled in appearance, like an elephant's skin, but when you touch them, they feel as smooth as polished marble.

By contrast, the main performance hall wraps you in a world of luxury. Like Scharoun's cherished hall, Mr. Nouvel's is organized in a vineyard pattern, with seats stepping down toward the stage on all sides in a series of cantilevered balconies. The pattern allows you to gaze over the stage at other concertgoers, creating a communal ambience. Because the balconies are stepped asymmetrically, you never feel that you are planted amid monotonous rows of identical spectators.

Yet Mr. Nouvel's version is smaller and more tightly focused than Mr. Scharoun's. The balcony walls are canted, so that they seem to be pitching toward the stage. A small rectangular balcony designed for the queen of Denmark and her immediate family hovers over one side of the hall, breaking down the scale. The entire room was fashioned from layers of hardwood, which gives it an unusual warmth and solidity, as if it had been carved out of a single block.


My notes and observations:

___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
Exercise 22

In the following passage, identify all pronouns. Say which part of text they are substituting and what kind of pronouns they are:

“Inkheart,” Iain Softley’s vivid, super-serious, sometimes lurid adaptation of the young people’s novel by Cornelia Funke, manages a neat trick of indirection. Filmgoers may attend this fantasy adventure, which stars Brendan Fraser and Eliza Hope Bennett, thinking that they will be captivated by the characters they play, a bookbinder and his 12-year-old daughter. Instead, “Inkheart” is completely dominated by its ensemble of supporting players, including the marvelous Paul Bettany as the quasi-villanious fire juggler Dustfinger, and Helen Mirren delivering a droll portrayal of a dotty bibliophile with fabulous design sense.

Indeed, the aesthetics of “Inkheart” are part of what makes it such a surprisingly enjoyable experience to watch. Traveling from a picturesque town in Switzerland to a magnificent villa in northern Italy, this is a movie that often moves with dizzying speed, but always with a rich sense of visual detail. And that’s not a luxury but a necessity in bringing “Inkheart’s” outlandishly convoluted story to convincing life. Fraser plays Mortimer “Mo” Folchart, who as the movie opens is reading “Little Red Riding Hood” to his baby daughter when he suddenly conjures an actual red cape. Mo, it turns out, is a “silvertongue,” who can make stories come to literal life just by reading them aloud.


My notes and observations:

___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
3.

SYNTACTIC STRUCTURES

After lexemes have been formed within the vocabulary, and after they have taken any inflections they need to create the word forms, they have to be arranged on the syntagmatic line in order for a text to be constructed. Syntax is the level of the linguistic organization that has to do with the displaying of word forms in a meaningful sequence.

The smallest meaningful syntactic unit is the phrase; phrases are the building blocks for clauses, which, combined, compose sentences.

In the following exercises you will practice first with phrases, learning to analyze their structure and recognize their functions. This will allow you to more easily describe the structure of clauses and identify their constituents.

Phrases

The phrase is the smallest meaningful syntactic unit: this means that a phrase is an ‘item’ that can be singled out because it is able to make sense, up to a certain degree. To say that it is the smallest such element implies that any further subdivision of a phrase will lead to units which do not make any sense.

Let us look at an example:

*Nathalie and Ken will go to a great winery in the beautiful Santa Cruz mountains.*

Which are the smallest meaningful units in this sentence?

Your first answer would probably look like this:

*Nathalie / and / Ken / will go / to a great winery / in the beautiful Santa Cruz mountains.*

Each one of these units is organized around a core element, which determines the basic meaning of the unit itself. *Nathalie* and *Ken* are proper names and are not further specified by any additional element accompanying them. *And* is a conjunction, linking the two names. *Will go* displays two elements, the first an auxiliary, the second a lexical verb. *To a great winery* shows a more complex structure, with a
preposition ‘presiding’ over a noun – *winery* – and the words specifying its meaning – *a great*. *In the beautiful Santa Cruz mountains* shows a similar structure, the only difference being that *mountains* is specified by an additional element, *Santa Cruz*.

The word around which the phrase is structured is called the *head* of the phrase. Only certain word classes can be heads of phrases, i.e. nouns, verbs, adjectives, adverbs and prepositions. Phrases take their names from the word class their head belongs to. Therefore we have: noun phrases (NP), verb phrases (VP), adjective phrases (AdjP), adverb phrases (AdvP) and prepositional phrases (PP). You have surely noticed that all heads belong to open word classes, except for prepositional phrases. This is an exception: PPs are formed by a preposition combined with a noun phrase.

Each type of phrase has a specific structure. The most complicated are generally NPs, which could be infinitely extended thanks to the insertion of the so-called *pre- and post-modifiers*. If you go back to the example, *a great winery* is a case in point. *Winery* is the head noun, while *a great* are the pre-modifiers.

Going back to our initial sentence, you might want to argue that *to a great winery* and *in the beautiful Santa Cruz mountains* are not minimal units. Indeed they could be further analyzed and we could obtain something like this: *Nathalie / and / Ken / will go /to a [great] winery / in the [beautiful] [Santa Cruz] mountains.* *Great* is an AdjP ‘inserted’ in a NP, while *beautiful* and *Santa Cruz* are an AdjP and a NP respectively ‘inserted’ in a NP. Both NPs are combined with a preposition, which makes them PPs. When phrases are inserted into larger phrases this way, we say that they are *embedded* in another phrase. Embedding is related to the method of *recursion*, i.e. the repetition of similar structures one within the other, which is common also in mathematics and computer science.

**Exercise 23**

In the following passage, find the conjunctions coordinating phrases:

*Frida Kahlo was an ironic and devilish person, and so she might be intrigued by the thought that, for this writer, at least, her finest single*
3. Syntactic structures

work is in an outward respect her least typical. Kahlo is known, of course, for her many unsparing self-portraits, images where she can confront us with tears on her cheeks or exhibit herself as a bedridden patient or victim. They present a woman who, facing us as well with her distinctive and unforgettable dark, unbroken, single eyebrow and clear suggestion of a mustache, and often wearing clothes or accompanied by details that are redolent of her native Mexico, exudes a smoldering fury — an expressionist tension that, until recent decades, was rarely encountered in the work of women artists.


My notes and observations:

_________________________________________________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

Exercise 24

In the following extracts, identify the verb phrases and distinguish between finite and non-finite verb forms:

- They impressed him with their knowledge of President Bush’s Cabinet and ability to give numerous examples illustrating the U.S. system of checks and balances.
- Aguilar told the students that although America embraces different cultures, it is important for them to learn English, be involved in their communities and understand American political values.
- He encouraged Zury and her fellow students to write letters to their representatives urging them to pass laws that would reform the immigration system.
• And they chuckled when he told them how he grew up eating beans and rice every night in Puerto Rico.

(From: Citizenship Lesson from the Top, by Lori Aratani, The Washington Post, April 30, 2008)

My notes and observations:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Exercise 25

Identify all noun phrases in the following passage and describe their structure: are there any pre/post-modifications? Can you identify cases of embedding?

Opening the evening was the world premiere of a kind of symphonic tone poem, Daniel Kellogg’s three-movement “Western Skies,” a musical illustration of the Colorado landscape. This is a happy choice for a piece to bring on an orchestra tour: all-American, interesting to the ear, and both substantial and pretty. It’s a happy piece, period. Kellogg, an adept composer, takes his time, layering on colors and sounds to create big massed effects rather than single musical sentences, as if assembling big landscapes before the ear. But although he avoided obvious gesture, there was no sense of stasis; of shifting clouds, rather, over the desert in “Expanse,” the first movement, or of light dancing on ice with cold transparent clarity -- two solo violins, antiphonal -- in the second movement, “Moonbeams in the Snow.” The last movement, “White Mountains on the Horizon,” built to a sunburst ending, gleaming with brass and tubular bells and a touch of Bruckner. It seems like a piece the orchestra should be happy to play again; there was a lot here that is worth getting better acquainted with.

(From: For the NSO, Tchaikovsky’s Fifth Time Is a Charmer, by Anne Midgette, www.washingtonpost.com, April 17, 2008)
Exercise 26

Identify all prepositional phrases in the following passage and say if they are embedded in another phrase.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

(From: *I have a dream*, speech delivered by Martin Luther King Jr. on August 28, 1963 at the Lincoln Memorial, Washington D.C.)
Exercise 27

Identify the kinds of phrases that occur in the following paragraph. Specify which are the heads and any particular relation between the phrases. Comment also on interesting word formation strategies.

The word “friend” has long covered a broad range of relationships -- roommates, army buddies, pals from the last law firm, old neighbors, teammates, people you used to smoke dope with in the back of your high school, people you see once a year at the Gold Cup, scuba instructors and carpool members, along with fellow gun collectors, Britney fans and cancer victims. The Oxford English Dictionary traces “freondum” back to “Beowulf” in 1018, and to “be frened” to 1387.

Clauses and sentences

Clauses are organized around a verb form, either finite or non-finite. When more than one clause is combined to form a sentence, they might be linked by coordinating or subordinating conjunctions.

Coordination may occur between clauses (He arrived late and left early) or phrases (He is the father of John and Sue). There is no grammatical limit to the number of coordinates, meaning that the grammar allows a virtually unlimited number of phrases or clauses to be combined by means of a coordinator. In general, one important requirement to decide if two items can be coordinated is that they have functional likeness, i.e. each coordinate must be admissible in the same place and with the same function within the sentence. For example, in This place is sunny and relaxing, it is possible to have: This place is sunny; This place is relaxing, where sunny and relaxing share the same function. It is not possible instead to have a sentence like, The wind is blowing and this afternoon. The two coordinates are not alike from a functional point of view. (Huddleston & Pullum 2006: 199-206)

Subordination, in its restrictive sense, can only occur between clauses. In some cases a subordinate clause can be considered as an embedded clause, i.e. one that functions as a dependent within the structure of some larger clause. (Huddleston & Pullum 2006: 206-208) This can be the case with defining relative clauses, for example: All students who pass the exam will be admitted to the next level. The defining relative clause who pass the exam can be considered as a post-modifier of students, therefore a dependent embedded in the NP playing the role of Subject within the clause. Since this is not the case for every kind of subordinate clause, in general we will say that subordination happens when a clause is not syntactically autonomous and needs to be attached to a main clause to make sense. For example: I didn’t go to the park because it was raining. The clause because it was raining needs to be attached to another clause in order to be syntactically acceptable and to make sense.

Sentences in English generally appear in four canonical forms: the declarative, interrogative, imperative and exclamative forms. These types tend to correspond to specific communicative functions, which
are, respectively: statement; question; directive; exclamatory statement, exclamatory question or exclamatory directive. These communicative functions are referred to as the *illocutionary force* of a sentence. However, given the complexity of human relations, it is often the case that sentence types do not express their canonical illocutionary force, but a different one. For example, the utterance: *Could you please open the window?* displays the structure of an interrogative sentence but its illocutionary force is clearly not that of a question. In the Western world, it is easily understood as a polite directive.

**Exercise 28**

Describe the following sentence (declarative, interrogative, imperative, exclamative) and comment on their illocutionary force (statement; question; directive; exclamatory statement, question, or directive). In brackets you are provided with some contextual information which should help you decide on the illocutionary force:

- (Mom upon entering little Leroy's room after she told him to tidy it up) Is this what you call a tidy room?
- (Anna to Charles upon getting out of the swimming pool) Could you please hand me my towel?
- (Maurice commenting on a winery he visited in the Monferrato region) That was the best winery I had ever seen.
- (Francesca to Maurice, who is always late) However did you manage to get there on time?
- (Mom to little Leroy as he gets on the school bus) Goodbye now, and be good.

My notes and observations:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Exercise 29

Describe the type and the illocutionary force of the underlined parts of the following sentences:

- (Francesca to Maurice, discussing a job offer) I don't know whether I should accept this job or not.
- (Maria to Carlo, commenting on their second newborn baby) I'm sure that she will make our life more complicated but much more fun.
- (Michael commenting on his friend's interview in the newspaper) I just read how wonderfully you replied to those nasty questions.
- (Anna to Charles, commenting on the invitations to a party they sent to some friends) I'm not sure if Maurice is going to come, but Francesca said she will.
- (Mom to little Leroy seeing that he is still in front of the TV) I thought I said to get ready for bed.

My notes and observations:

___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________
___________________________________________________

Exercise 30

In the following extracts, identify the function of the underlined part (Subject, Verb, Object, Complement, Adverbial):

- Aguilar's appearance in Gaithersburg is part of the government's push to reach out to the immigrant community.
- Zury Majano, a freshman, asked Aguilar to explain.
• Aguilar, [...], praised the students for their fearlessness in asking tough questions.
• They take field trips, meet elected leaders and participate in community service projects.
• They impressed him with their knowledge of President Bush's Cabinet.

(From: Citizenship Lesson from the Top, by LORI ARATANI, The Washington Post, April 30, 2008)

My notes and observations:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Exercise 31

Describe the sentence structure for each of the following, e.g. SVO, SVOA, etc.:

• A prominent Russian lawyer who spent the better part of a decade pursuing contentious human rights and social justice cases was killed on Monday in a brazen daylight assassination in central Moscow.
• Anastasia Baburova, a 25-year-old journalist who was with Mr. Markelov, was also killed.
• Officials said they believed that Mr. Markelov, 34, was the primary target.
• The murder bore the characteristics of a contract killing, a not-uncommon phenomenon in Russia.
• The murder of Markelov, is considered by Chechnya's human rights ombudsman a bold open warning by the ‘party of war’ to democratic Russia.
• Mr. Markelov phoned the father of Ms. Kungayeva, the slain teenager, a few days ago to complain that he had received death threats.


My notes and observations:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Exercise 32

Underline the subordinate clauses in the following extracts and say what kind of clauses they are:

• And they chuckled when he told them how he grew up eating beans and rice every night in Puerto Rico.
• He encouraged Zury and her fellow students to write letters to their representatives urging them to pass laws that would reform the immigration system.
• He acknowledged that laws affect everyone, not just citizens, but said that if people want a voice in the process, they must make a commitment.
• The effort comes as record numbers are applying for citizenship.
• Zury Majano, a freshman, asked Aguilar to explain why states such as Virginia were passing laws targeting illegal immigrants.

(From: Citizenship Lesson from the Top, by LORI ARATANI, The Washington Post, April 30, 2008)
Exercise 33

Describe the sentences that make up the following passage: are they simple, compound, or complex sentences?

The field of cognitive neuroscience has all but given up trying to distinguish between emotion and reason, but political debate evidently lags far behind the science. Some observers of health care politics, particularly on the left, tend to accuse their opponents of trying to trigger emotional panic points rather than argue dispassionately about the facts. The implication is that the Right doesn’t have any facts, so it looks to exploit voters’ fears. There is something to be said for this argument, but it’s not what proponents would have you believe. In policy debates where the target voter claims an independent identity, the side that’s proposing something usually has a set of normative facts, and the side that’s against something always appeals to that which most powerfully undercuts a fact. Democrats and Republicans both use emotion, but they use it differently, and use it to achieve different goals.

(From: How Democrats And Republicans Exploit Emotions, by Marc Ambinder, www.theatlantic.com, August 11, 2009)
4. PUTTING IT TOGETHER

You are now able to analyze more complex texts. In this section you are provided with extracts from different kinds of texts. In each case you will be asked to focus your attention on specific aspects or structures and to consider them in the light of the text's overall communicative aim.

1. In the following article, concentrate on the vocabulary: identify the various word formation strategies employed. The article is clearly advertising cooking classes, even if of an unusual kind. How do you think the lexical choices in this article are linked to the achievement of this goal?

A Little Help From the Pros
By Anita Kirpalani | NEWSWEEK
September 11, 2009
From the magazine issue dated Sep 21, 2009

Neophyte cooks who are not quite ready to open up their homes to strangers can enlist plenty of help from the professionals. Across Europe, enthusiastic amateur cooks are booking all manner of classes at high-end restaurants and culinary institutes. At L’atelier des Chefs, which offers workshops in major French cities as well as in London and Dubai, busy executives can take 30-minute courses during their lunch breaks to learn how to make fresh mushroom and parmigiano risotto or roasted salmon back with orange and coriander-scented semolina. The goal: enjoy a good lunch while learning new skills in minimal time and at an accessible price (€15). At England’s renowned Le Manoir aux Quat’Saisons in Oxford, those in search of a gastronomic weekend mini-break can learn how to make French baguettes, choose herbs from the luxurious kitchen garden, and pick the right wine for a meal.
But cooking is only half the fun. Increasingly, cooking programs are emphasizing the social aspect of cuisine by inviting their students to sit together and eat what they've prepared. At Restaurante Roca Tranquila in Fuengirola, Spain, students savor appetizers like roasted sea bass and fried mussels in a special dining room set up just for them. And at Auberge La Fontaine aux Bretons in Pornic, France, professional waiters serve the students the dishes they created, such as bitter chocolate duck breast with raspberry vinegar or broad bean and orange sea bream tartar. Laure Patillot Heinnemann, who is in charge of the courses there, insists on the communal aspect of her classes, which aim to revive a culinary heritage that she fears is no longer being transmitted from generation to generation — a recurrent idea behind this growing trend of cooking classes.

For amateur chefs who start feeling more confident, a little Parisian restaurant called La Table de Claire offers the opportunity to become “chef for a night,” on two conditions: that they are not already professionals, and that they’re friendly. Claire Seban, the “real” chef, spends three days with clients, helping prepare the menu and, eventually, the meals, for 30 diners. The first 22 chefs even ended up producing a cookbook featuring their own portraits and favorite recipes, such as poached foie gras with marmelade and potato shot. It’s the perfect chance to feel like a celebrity chef, without the tantrums or tell-all memoir.

2. In the following passage, focus on the syntactic structure. Identify sentences and break them down into clauses. Analyze each clause by describing its constituents. Observe in particular the structure of noun phrases. Overall, how would you characterize this text from the point of view of its syntax?

Taming of the Runway

By Guy Trebay | THE NEW YORK TIMES
October 8, 2009

PARIS

If success is measured by distance traveled, then this has been the Paris season that ran the gamut — as Dorothy Parker once famously sniped about Katharine Hepburn’s acting range — from A to B.
Chic happens, and it happened and happened again and happened some more, a relentless exercise in disciplined good taste that dominated the runways here all week, to the clear delight of the multinational owners of so many French labels and of the press and also of retailers anxious to come out the other side of the recession alive.

“This has been a terrific season from a commercial point of view, but not so much so that it’s safe and boring,” Stephanie Solomon, the fashion director of Bloomingdale’s said before Tuesday’s Chanel show, whose theme seemed to be “Hee-Haw” meets “Emmanuelle.”

The trick to stimulating the consumer, Ms. Solomon said, is to “make her believe she needs to update her wardrobe, to make her feel there is something she needs to have to get that emotional boost.”

It is hoped that for the spring of 2010, this increasingly chimerical-seeming person will gaze into her closet and suddenly wonder with terror why she does not see, as Ms. Solomon suggested, “a sexy, short, ruched, cut-out, pleated short dress, or a pair of slouchy pants.”

And she will buy those things for the emotional boost it gives her. Or else, if you believe the analysts who characterize the current economic upswing as the midpoint in a W-shaped double-dip recession, she will probably elect to pay her electricity bill instead. […] 

3. The following is the abstract of a scientific paper. Observe both its vocabulary and syntax: which are the main differences from the articles at points 1 and 2? How are the linguistic features of this text connected to its communicative goal?

**Novel RNA-binding properties of the MTG chromatin regulatory proteins.**

Rossetti S, van Unen L, Sacchi N, Hoogeveen AT.

Cancer Genetics Program, Roswell Park Cancer Institute, Buffalo, NY 14263, USA.

**BACKGROUND:** The myeloid translocation gene (MTG) proteins are non-DNA-binding transcriptional regulators capable of interacting with chromatin modifying proteins. As a consequence of leukemia-
associated chromosomal translocations, two of the MTG proteins, MTG8 and MTG16, are fused to the DNA-binding domain of AML1, a transcriptional activator crucial for hematopoiesis. The AML1-MTG fusion proteins, as the wild type MTGs, display four conserved homology regions (NHR1-4) related to the Drosophila nervy protein. Structural protein analyses led us to test the hypothesis that specific MTG domains may mediate RNA binding. RESULTS: By using an RNA-binding assay based on synthetic RNA homopolymers and a panel of MTG deletion mutants, here we show that all the MTG proteins can bind RNA. The RNA-binding properties can be traced to two regions: the Zinc finger domains in the NHR4, which mediate Zinc-dependent RNA binding, and a novel short basic region (SBR) upstream of the NHR2, which mediates Zinc-independent RNA binding. The two AML1-MTG fusion proteins, retaining both the Zinc fingers domains and the SBR, also display RNA-binding properties. CONCLUSION: Evidence has been accumulating that RNA plays a role in transcriptional control. Both wild type MTGs and chimeric AML1-MTG proteins display in vitro RNA-binding properties, thus opening new perspectives on the possible involvement of an RNA component in MTG-mediated chromatin regulation.

4. Which linguistic feature is Ernie using that makes his words funny?
5. What is wrong with Earl's reply to Opal's question? What is he failing to recognize? What is the difference between Opal's questions?
5.
ANSWERS TO EXERCISES

Vocabulary and word formation strategies

Exercise 1

Inflected forms are underlined, affixations are in bold.

I was (simple past tense, verb ‘be’) lucky (denominal adjective from the noun ‘luck’) — I found (simple past tense, verb ‘find’) what I loved (simple past tense, verb ‘love’) to do (to + infinitive) early in life. Woz and I started (simple past tense, verb ‘start’) Apple in my parents’ (Saxon genitive) garage when I was (simple past tense, verb ‘be’) 20. We worked (simple past tense, verb ‘work’) hard, and in 10 years (plural of the noun ‘year’) Apple had grown (past perfect, verb ‘grow’, from the combination of the auxiliary ‘have’ in the past tense and the past participle of the verb ‘grow’) from just the two of us in a garage into a $2 billion company with over 4000 employees (plural form of the noun ‘employee’, which is a deverbal noun from the verb ‘employ’). We had just released (past perfect, verb ‘release’, from the combination of the auxiliary ‘have’ in the past tense and the past participle of the verb ‘release’; observe the inclusion of the adverb ‘just’ in the verb phrase) our finest (superlative form of adjective ‘fine’) creation (deverbal noun from the verb ‘create’) — the Macintosh — a year earlier (comparative form of the adjective ‘early’ used with an adverbial function), and I had just turned (past perfect, verb ‘turn’, from the combination of the auxiliary ‘have’ in the past tense and the past participle of the verb ‘turn’; observe the inclusion of the adverb ‘just’ in the verb phrase) 30. And then I got (simple past tense, verb ‘get’) fired (simple past tense, verb ‘fire’; the construction ‘got fired’ builds a passive form of the verb ‘fire’). How can (bare infinitive, modal verb ‘can’) you get fired (passive form of the verb ‘fire’ obtained through the combination of ‘get’, bare infinitive + ‘fire’, past participle) from a company you started (simple past tense, verb ‘start’)? Well, as Apple
grew (simple past tense, verb ‘grow’) we hired (simple past tense, verb ‘hire’) someone who I thought (simple past tense, verb ‘think’) was (simple past tense, verb ‘be’) very talented to run (bare infinitive, verb ‘run’; the ‘to’ here introduces a result clause dependent on the main verb ‘hired’) the company with me, and for the first year or so things (plural form of the noun ‘thing’) went (simple past tense, verb ‘go’) well. But then our visions (plural form of the noun ‘vision’) of the future began (simple past tense, verb ‘begin’) to diverge (to+infinitive form, verb ‘diverge’) and eventually (deadjectival adverb from the adjective ‘eventual’) we had (simple past tense, verb ‘have’) a falling out. When we did (simple past tense, verb ‘do’), our Board of Directors (plural form of the noun ‘director’, which is a deverbal noun from the verb ‘direct’) sided (simple past tense, verb ‘side’, which is an instance of conversion from the noun ‘side’) with him. So at 30 I was (simple past tense, verb ‘be’) out. And very publicly (deadjectival adverb from the adjective ‘public’) out. What had been (past perfect tense, verb ‘be’, obtained through the combination of the simple past tense of the verb ‘have’ with the past participle of the verb ‘be’) the focus of my entire adult life was (simple past tense, verb ‘be’) gone (past participle, verb ‘go’), and it was (simple past tense, verb ‘be’) devastating (deverbal adjective from the verb ‘devastate’).

Comment: The most frequent inflected forms you find in this passage are verbs in the past tense. Notice that not all verbs form the past tense by adding -ed. You have here also many instances of irregular verbs, which form their past tense by modifying their root vowel, as in found, grown, got. Others use an altogether different root, like was. You can also find instances of the to + infinitive inflection, and of the bare infinitive, or zero inflection. Observe also the adjective talented, which looks like a verb but is not, the adverb earlier, which looks like an adjective but is not, and the noun falling out, which may look like a verb, but is a case of compounding between a deverbal noun and an adverb. In the same way, devastating looks like a present participle of the verb devastate but is in fact an adjective.
Exercise 2

- congressman: compounding
- backing: affixation (suffix -ing, used to form abstract nouns from verbs; from the verb to back, derived from the noun back by conversion)
- antiabortion: affixation (suffix -ion and prefix anti, from the verb to abort)
- consensus: borrowing (from Latin)
- common ground: compounding
- endorsement: affixation (suffix -ment, from the verb to endorse)
- sizable: affixation (suffix -able, from the noun size)
- out of touch: compounding
- litmus-test: compounding
- irreconcilable: affixation (prefix ir- and suffix -able, from the verb to reconcile)
- blogger: clipping + affixation (from the noun weblog + suffix -er)

Exercise 3

heiress: affixation (suffix -ess, to form the feminine of the noun heir)
oft-publicized: compounding (oft, as the poetic form of often, is a free morpheme)
foreword: affixation (prefix fore-, from the noun word)
herein: compounding
debuted: borrowing (from Frech debut)
online: compounding
fans: clipping (from adjective fanatic)
strikingly: affixation (suffix -ly, from the adjective striking)

Exercise 4

- dispel: -pel, root (Latin origin; compare impel, repel)
- poetry: poet, root
- founder: found, root
- inaugural: inaugur-, base; augur, root (Latin origin)
• acknowledgment: acknowledge-, root
• artistic: artist, base; art, root
• reissue: issue, root
• essential: essenti-, root (adjective from the noun essence)
• thankfully: thankful, base; thank, root
• modernist: modern, root
• chronological: chronologic, base; chronology, root (from the combination of Greek roots chrono + logos)

Exercise 5

• pro-abortion: in favor of abortion. Pro means in favor of.
• pro-choice: in favor of choice. Pro means in favor of.
• proceed: to continue, to move onwards. Pro means forward (from Latin pro + cēdere).
• propose: to put forward a suggestion, an invitation or a formal request. Pro means forward (from Latin pro + pōnere).
• pro-life: in favor of life. Pro means, in favor of.
• promote: to favor; to move to a stronger position. Pro means forward (from Latin pro + movēre).
• provoke: to call forth, to incite, to bring about. Pro means out, forward (from Latin pro + vocāre)
• pros and cons: advantages of something. Pro means, favorable, advantageous.
• he is a pro: professional. Pro is a case of clipping.

Comment: Observe that the prefix pro may have different meanings. The verbs proceed, propose, promote and provoke in our list all have a Latin origin. They were originally borrowings that have adapted to the phonological system of English and are now no more perceived as deriving from a foreign language. In all of them, pro has the meaning of putting forward, advancing. The case of pro-abortion, pro-choice and pro-life is interesting. These labels are used in the public debate on the legitimacy of abortion, the first two normally indicate the groups who are in favor of abortion, while the third those who oppose it. In all three instances, pro means, to be in favor of. Whereas the first case is very clear with respect to what it refers to, pro-choice and pro-life use
the same lexical strategy to mean opposite things. There is a rhetorical reason for this: at the time of the discussions on the legalization of abortion, the advocates of the two positions were very well aware of the fact that in order to persuade it is always better to show a constructive rather than a destructive attitude. At the same time abortion had quickly become a value laden word, i.e. it was not neutral and could evoke negative feelings in those who heard it. Therefore, instead of proclaiming oneself as pro-abortion it became preferable to use the label pro-choice; and instead of saying that one is anti-abortion, people called themselves pro-life. In both cases, the rhetorical strategy involved consists in focusing on one single aspect implied by the larger, rather complicated, and still debated “abortion issue”. In the first case, it means highlighting the possibility for mothers to choose whether they will keep their babies or not; in the second case, it means stressing the fact that by performing abortions the life of someone is brought to an end. Once again, both of these apparently simple expressions imply a good deal of reasoning: a pro-choice position implies that the highest importance is bestowed on the possibility to choose, that it is possible to choose, and that this choice is not necessarily bad because we are not sure that it affects a living being. A pro-life position, on the other hand, implies that the highest value is granted to life, that there exists a life other than that of the mother, and that this life needs to be protected. Breathtaking to think how much you can do with such a little prefix!

And we come to the last cases. Pros and cons is a nice example of the difficulty of categorizing. Here we have a prefix behaving like a lexeme (whereas cons is a case of clipping – from Latin contra). The last case, instead, is an instance of clipping from the noun professional (a conversion from the corresponding adjective) that originally comes from the Latin professio – ‘declaration’, ‘public announcement’ – where the suffix pro once again displays its meaning of putting forward.

This exercise has shown you that polysemy can be found at various levels of the language; not only lexemes, but also prefixes can be affected by it.
Exercise 6

The -ish ending in the list of words is not always the same. The words can be divided in four groups depending on the meaning of -ish. If we consider 2 and 3 as one group and we compare it with group 1, we are faced with a case of homonymy, as the -ish in the first group is a different suffix from the one in group 2 and 3. If we compare groups 2 and 3, it is a case of polysemy, as the suffix is the same but has two different meanings. Group 4 instead contains words that only seem to display the suffix -ish, but actually are simple lexemes. It is possible to come to these conclusions intuitively, by observing the semantics of each word, but certainty can only be obtained by looking into the etymology of each word, as has been done in the analysis that follows.

1. relinquish
   relish
   perish
   finish
   furnish
   polish

-ish: a suffix of verbs, representing French -iss-, extended stem of verbs in -ir, e.g. pèrir to perish, periss-ant, ils periss-ent. The French -iss-originated in the Latin -isc- of inceptive verbs [...] At their first adoption, these verbs ended in Eng. in -is, -ise, -iss(e), which before 1400 changed to -isshe. [...] Among the chief examples of this ending are abolish, accomplish, banish, blandish, blemish, brandish, burnish, cherish, demolish, embellish, establish, finish, flourish, furbish, furnish, garnish, impoverish, languish, nourish, perish, polish, punish, ravish, relinquish, replenish, tarnish, vanish, varnish.

In some cases, other French endings have been leveled under this suffix in [...] English: such are admonish, astonish, diminish, distinguish, eternish, famish, lavish, minish, monish, publish, relish, etc.

(From the Oxford English Dictionary online)
5. Answers to exercises

2.

darkish
selfish
greenish

-ish (here meaning ‘of the nature of, approaching the quality of, somewhat’): a suffix forming adjectives, of Common Teutonic origin; Gothic -isks, Old Norse -iskr, Old High German, Old Saxon, Old Frisian, Old English -isc, German, Dutch -isch.

(From the Oxford English Dictionary online)

3.

English
Danish
Polish

-ish (here forming adjectives from national names): a suffix forming adjectives, of Common Teutonic origin; Gothic -isks, Old Norse -iskr, Old High German, Old Saxon, Old Frisian, Old English -isc, German, Dutch -isch.

(From the Oxford English Dictionary online)

4.

fish: not a suffix, -ish is part of the root lexeme.
dish: not a suffix, -ish is part of the root lexeme.

Exercise 7

go: to proceed or move (I am going home now); to function or perform (You should go faster in your work); to give access (Where does this door go?).

home: a house or apartment where individuals reside regularly; an institution for the sick or homeless, especially elderly people.

party: a social occasion meant for entertainment, usually organized by someone who invites other people; a group of persons with common purposes or united by a common goal.
work out: to be successful (My plan didn't work out as I had hoped); to practice (I work out at the gym every day).

foot: the part on which the whole body stands and moves; the terminal part of certain objects (The foot of the bed).

The meanings provided are not the only possible ones. You may have found other meanings which are also correct.

Exercise 8

bat: homonymy (Bats can see in the dark; The player hit the ball with the bat)
club: homonymy (I went to a fantastic club last night; The police beat the rioters with their clubs)
car: polysemy (My car wouldn't start this morning; This train has six cars)
get: polysemy (Get me my glasses, will you please?; Around noon I always get hungry)
hands: polysemy (Wash your hands before coming to lunch!; The hands of the clock will tell you when it's time to go home)

Exercise 9

Proper nouns are underlined, common nouns are in bold.

But Jean Nouvel should be forgiven for resurrecting old ghosts. His Copenhagen Concert Hall, which opened here on Saturday evening, is a loving tribute to Hans Scharoun’s 1963 Berlin Philharmonie, whose cascading balconies made it one of the most beloved concert halls of the postwar era. And Mr. Nouvel has encased his homage in one of the most gorgeous buildings I have recently seen: a towering bright blue cube enveloped in seductive images.
5. Answers to exercises

Exercise 10

Nouns are underlined, adjectives are in bold.

This complex layering of social spaces brings to mind the labyrinthine quarters of an Arab souk as much as it does a high-tech information network. That’s largely because Mr. Nouvel’s materials put you at ease: elevator shafts and staircases are clad in plywood, giving many of the spaces the raw, unpretentious aura of a construction site. The building’s concrete surfaces are wrinkled in appearance, like an elephant’s skin, but when you touch them, they feel as smooth as polished marble.

Comment: Notice that the -ing forms of verbs can function as nouns (e.g. layering, which is the case of the so called ‘gerundial noun’, Huddleston & Pullum 2002: 81). Past participles instead are often found in adjectival position, e.g. wrinkled, polished. Observe the difference between these two: whereas wrinkled occupies a predicative position, polished is placed in an attributive one. In the following exercise you will have the opportunity to observe this distinction more carefully.

Exercise 11

The attributive position is underlined, the predicative one is in bold.

1. Despite rumors to the contrary, poetry is alive and well in America and around the world. This spring brings extraordinary new collections from some of the most respected practitioners of the art, as well as from many new or lesser-known poets. Here, too, are a few of the recently published anthologies and compendiums, all just in time for this annual national celebration of poetry.

2. Fidelity (FSG, $20), by Grace Paley. The undaunted writer and activist completed this volume of poetry just before her death in
August 2007. Its melancholy and wistful air is both moving and heartbreaking, heralding the tremendous loss to come.

Fire to Fire: New and Selected Poems (Harper, $22.95), by Mark Doty. Admired as much for his artful memoirs as his verse, this volume unites work from Doty’s seven previous poetry collections with 23 new poems that showcase his abiding fondness for examining the human condition.

The Ghost Soldiers (Ecco, $22.95), by James Tate. At 65, Tate has earned almost as many honors (from a Pulitzer Prize to a National Book Award) as he has published books. This 15th collection serves to bolster his reputation as a master of surrealistic poetry.

God Particles (Houghton Mifflin, $22), by Thomas Lux. Unafraid to ridicule, Lux is equally adept at expressing compassion, and both are evident in this original body of work.

Hardheaded Weather: New and Selected Poems (Marian Wood/Putnam, $25.95), by Cornelius Eady. The widely respected poet and teacher, founder (with Toi Derricotte) of the Cave Canem poetry workshop, follows up his last collection, a finalist for the National Book Award, with new work reflecting on advancing middle age and his sometimes jarring transition from urban to rural dweller. The selected work spans the past seven years and joyously sheds new light on some long out-of-print material.

Comment: Notice how the function of adjectives changes depending on their collocation in the attributive or the predicative position. When the adjective occupies an attributive position, it performs the function of premodifying a noun phrase. When it occupies a predicative position instead it corresponds to a complement element in the clause structure (see section 3 on Syntactic Structures). As in the previous exercise, you may have noticed that many adjectives have the form of past participles, and a couple of them are -ing forms. As for participles, scholars agree on the fact that they may be seen to display characteristics that are typical of adjectives as well as features more proper to verbs. One way to tackle the problem of categorizing is to let the syntactic context disambiguate (Blevins 2006: 524-525), i.e. a participle will be considered as an adjective when it occurs in a context
that requires an adjective or when it shows an adjectival inflection; it will be considered a verb when it occurs in a context that requires a verbal element or when it shows a verbal inflection. Let’s look at an example from the passage. *Its melancholy and wistful air is both moving and heartbreaking, heralding the tremendous loss to come.* Here the first two *-ing* forms occur in a predicative position, typical of adjectives; the third one instead must be considered as a verb, since it is the head of a clause, its subject being, *Its melancholy and wistful air* and its object, *the tremendous loss to come.* *-ing* forms require an additional observation, since they can also be found in the position of nouns (as *layering* in the previous exercise). Scholars do not all agree on how these forms should be treated. Traditional grammars maintain the distinction between gerund and present participle. Some scholars argue that such distinction is unnecessary (Huddleston & Pullum 2002: 1220-1222), while others defend it (Baakes 1994: 9-13).

**Exercise 12**

1. So you move the bar **even** higher if what you're interested in doing is **actually** suppressing public outrage. This sounds **very** Machiavellian, but **ultimately**, because we have made a cultural commitment to remembering the Holocaust -- we do that **well**, we **actually** remember the Holocaust **very impressively**, and I will agree with all of Philip's critiques about the museum, I'm sure -- but, **ultimately**, in terms of remembering those victims, alerting people to the evil of the Nazis, **specifically**, we've done a remarkable job, **especially** considering the small minority of our country that was **actually directly** affected by the Holocaust, considering it took place a continent **away**, etc.

   - **So you move the bar** **even** higher [...]: the scope of the adverb is the adjective. Its meaning is intensified by **even**, which signals an intensity of the quality expressed by the adjective superior to expectations.

   - **[...] if what you’re interested in doing is **actually** suppressing public outrage [...]: the scope of the adverb is **suppressing**. The adverb indicates the quality of being real of the action
expressed by the verb *suppressing*. Compare: *We actually suppressed public outrage* vs *We almost suppressed public outrage*.

- [...] very Machiavellian [...] the adverb intensifies the meaning of the adjective *Machiavellian*.

- This sounds very Machiavellian, but *ultimately* [...] we’ve done a remarkable job: in this case the function of the adverb is to explicitly indicate that we are coming to the end of a chain of reasoning, which began in a previous part of the text, was commented on in the first clause (*This sounds very Machiavellian*), and now is being evaluated. Thus this adverb has the function to make explicit the nature of the relation between connected clauses. In combination with the coordinating conjunction *but*, the adverb also reverses the expectations triggered by *very Machiavellian*. This expression had already been mitigated by the use of the verb *sounds*, and is now completely reversed by the use of *but*, which signals that what has been said is really not Machiavellian at all. The adverb ultimately strengthens this process by signalling that it is about to be revealed what “it all boils down to”. Thus it creates a new expectation, which contrasts with the one triggered by *very Machiavellian*.

- [...] we do that *well* [...] the scope of the adverb is the verb *do* and it specifies the way in which the action expressed by the verb is performed.

- [...] we *actually* remember the Holocaust *very impressively* [...] the first adverb signals a contrast to the default expectations. Given the fact that the Holocaust happened on another continent, and that the majority of the American population was not affected by it, one could expect the United States to be mildly committed to remembering it. *Actually* here signals that this expectation is not correct and has to be reversed, because Americans in reality do remember the Holocaust. Therefore the scope of the adverb in this case is the verb *remember*. *Actually* modifies the quality of the existence itself of the action of remembering. *Impressively*
modifies the way the Holocaust is remembered and *very* functions as its intensifier.

- [...] alerting people to the evil of the Nazis, *specifically* [...] : the adverb here contributes to single out what has been done particularly well in the job of remembering the Holocaust. It signals the fact that alerting people to the evil of the Nazis should be considered as a subset of all the possible things that could have been done to remember the victims of the Holocaust. So in this case too, the adverb explicitly describes the nature of the relationship between subsequent clauses.

- [...] *especially* considering the small minority of our country that was *actually* *directly* affected by the Holocaust [...] : the adverb *especially* enhances the meaning of the preceding clause, its scope being in particular the adjective *remarkable*. In other words it signals that a relevant reason is about to be provided which allows considering the job of the US in remembering the victims of the Holocaust as something remarkable. The adverb *directly* modifies the meaning of the verb *affected*. The whole verb phrase *directly affected*, in turn, is modified by *actually*, the scope of which is not the way in which the action expressed by *affected* is performed, but the existence itself of such action (which could have been virtual, thus non existent).

- [...] considering it took place a continent away, etc.: adverb of place, which in combination with the noun *continent* signals how distant from the US the Holocaust took place.

2. For most of her admirers, *however*, descriptions of where Kahlo the artist stands in relation to her contemporaries, let alone criticism of the formal properties or shortcomings of her pictures, are *probably* beside the point. In the *handsomely* designed catalog of the present show — as well as in the Tate's catalog and in that for the Kahlo retrospective held last year at the Palacio de Bellas Artes in Mexico City — the relationship between, say, Surrealism and the *purely* Mexican sensibility of her work is often commented upon. But precise ways in which she resembles this or that Surrealist are left unsaid. Nor
is it noted that, in her concern with specifically Mexican themes, she might be called a regional or provincial artist — whereas Marsden Hartley, for example, a much more powerful painter, who was working in the same years with specifically American imagery (such as Maine coastal life and Abraham Lincoln’s face), is routinely classed as regional.

- For most of her admirers, however […]: the adverb modifies the expectations triggered by a preceding part of text by suggesting that there are facts which contradict the default consequences of what has been said.
- […] are probably beside the point […]: the adverb reveals the opinion of the writer, as the probability of something to be or not in a certain way is something that pertains to the domain of evaluation, not of being. Therefore probably signals that a reasoning is going on, through which something is being assessed.
- In the handsomely designed catalog of the present show […] : the adverb modifies the verb designed. Its scope is the quality of the action from an aesthetic point of view.
- […] the purely Mexican sensibility of her work […] : the scope of the adverb is the degree of the quality expressed by the adjective Mexican. Such quality is that of belonging to a certain culture, with no contaminations from sensibilities deriving from other cultures.
- […] her concern with specifically Mexican themes […] : this case is very similar to the previous one. In spite of the different semantic nuances implied by the two adverbs, specifically here appears to be used as a synonym of purely; see also the other instance of specifically analyzed below.
- […] a much more powerful painter […] : the adverb much is an intensifier of the adjective powerful which is in the comparative form through the use of the adverb more.
- […] with specifically American imagery […] : this case can be treated in the same way as the previous instances of purely and specifically.
5. Answers to exercises

- [...] is **routinely** classed as regional: the scope of the adverb is the way the action expressed by the verb *is classed* is performed. In particular, its action affects the temporal dimension of the performance of the action. Compare: *Is routinely classed as regional; Is seldom classed as regional; Has been sometimes classed as regional.*

Observe the difference in the use of the adverb **specifically** in the first and second passage. In the first passage its scope is the whole clause ([…] alerting people to the evil of the Nazis, **specifically** […]), in the second it’s the adjective that follows ([…] **specifically** Mexican themes […]; […] **specifically** American imagery […]).

3. None of this had even a hope of any practical application in my life. But ten years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have **never** had multiple typefaces or **proportionally** spaced fonts. And since Windows **just** copied the Mac, it is likely that no personal computer would have them. If I had **never** dropped out, I would have **never** dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking **forward** when I was in college. But it was **very, very** clear looking **backwards** ten years later.

**Again,** you can’t connect the dots looking **forward;** you can only connect them looking **backwards.** So you have to trust that the dots will **somehow** connect in your future. You have to trust in something — your gut, destiny, life, karma, whatever. This approach has **never** let me down, and it has made all the difference in my life.

- But ten years later […]: adverb of time, which in combination with **ten years** signals how long before the time of the narration Steve Jobs designed the first Macintosh.
– [...] the Mac would have never had multiple typefaces [...]: the adverb affects the temporal dimension of the way the action is performed.
– [...] or proportionally spaced fonts: the adverb modifies the adjective spaced.
– And since Windows just copied the Mac [...]: the adverb’s action “regulates” expectations concerning the action described by the verb. World knowledge also comes into play: it is expected that a company like Windows would do more than merely copy the Mac, but the adverb advises to the contrary, thus diminishing the image of Windows as compared to Apple (who produces the Mac). In this case, the adverb performs an important rhetorical function.
– If I had never dropped out, I would have never dropped in on this calligraphy class [...]: see above.
– Of course it was impossible to connect the dots looking forward [...]: the scope of the adverb is the temporal direction of the action expressed by the verb.
– But it was very, very clear looking backwards ten years later: the adverb very intensifies (also by means of its repetition) the meaning of the adjective clear. The scope of the adverb backwards is the temporal direction of the action expressed by the verb.
– So you have to trust that the dots will somehow connect [...]: the scope of the adverb is the manner of the action expressed by the verb connect.
– This approach has never let me down [...]: see above.

Comment: It is easy to recognize adverbs when they modify verbs or adjectives, or when they express the feelings of the speaker/writer. It might be less straightforward to distinguish them from subordinating conjunctions when they express the relationship existing between two clauses (for example specifically in the first passage, and however in the second one), even more since some words can be found performing the function both of adverb and conjunction, e.g. however. Nevertheless conjunctions always introduce a subordinate clause,
while adverbs do not have this syntactic function. Compare the following sentences: *We went to the pool today. The weather, however, was not very nice* / *You can arrange your room however you please.* Adverbs have been described as the words characteristically used to modify verbs, adjectives or other adverbs, but not nouns (Huddleston & Pullum 2002: 562). When their scope is an entire clause, they are called *connectives.*

**Exercise 13**

**Lexical verbs** are underlined, **auxiliaries** are in bold.

In previous columns and in a recent book I have argued that higher education, properly understood, is distinguished by the absence of a direct and designed relationship between its activities and measurable effects in the world.

This is a very old idea that has received periodic re-formulations. Here is a statement by the philosopher Michael Oakeshott that may stand as a representative example: “There is an important difference between learning which is concerned with the degree of understanding necessary to practice a skill, and learning which is expressly focused upon an enterprise of understanding and explaining.”

Understanding and explaining what? The answer is understanding and explaining anything as long as the exercise is not performed with the purpose of intervening in the social and political crises of the moment, as long, that is, as the activity is not regarded as instrumental – valued for its contribution to something more important than itself.

**Exercise 14**

The occurrences of **perfect aspect** are in bold, those of **progressive aspect** are underlined.

Hamas held its first news conference since the war began on Dec. 27, with two government spokesmen standing in front of a destroyed compound that had housed a number of ministries and asserting that their movement had been victorious.
“Israel has succeeded in killing everything except the will of the people,” said Taher al-Nunu, the main government spokesman. “They said they were going to dismantle the resistance and demolish the rockets, but after this historic victory, the government is steadfast, we are working and they were not able to stop the rockets.”

He said 5,000 homes had been destroyed and 20,000 damaged. Mosques and government buildings were also hit in the military campaign that Israel carried out, with the aim of ending years of rocket fire on Israeli civilians. Israel suffered 13 deaths during the conflict, 3 of them civilian, according to military officials.

In Israel, a sense of justice and triumph prevailed with radio stations playing classic Zionist songs and President Shimon Peres asserting on a visit to wounded soldiers that the army had achieved both a military and a moral victory. Foreign Minister Tzipi Livni told Israel Radio: “We had achievements that for a long time Israel did not have. And therefore, you also have to know when to make the decision to stop and look. If Hamas got the message that we sent so harshly, then we can stop. If Hamas tries to continue to shoot, then we will continue.”

Exercise 15

The Copenhagen Concert Hall has the ugliest setting of the three. In a new residential and commercial district on the outskirts of the old inner city, it is flanked by boring glass residential and office blocks. Elevated train tracks running to the old city swing right by the building; swaths of undeveloped land with tufts of grass and mounds of dirt extend to the south. Approached along the main road from the historic city, the hall’s cobalt blue exterior has a temporal, ghostly quality. Its translucent fabric skin is stretched over a structural frame of steel beams and tension cables that resembles scaffolding. During the day you can see figures moving about inside, as well as the vague outline of the performance space, its curved form embedded in a matrix of foyers and offices.

First of all, it is useful to group these instances according to the word class they belong to.

Setting, building, scaffolding are nouns.
Boring is an adjective.
Running, swing, moving are verbs.
During is a preposition.

By now you will have become experienced enough to know at once that these instances of the -ing ending are not all alike. Indeed in some cases we cannot even talk of -ing ending: swing and during are simple morphemes, which do not display a base and an affix, nor a stem and an inflection. The reason for their ending in -ing could be explained etymologically.

In running and moving the -ing form performs one of its most typical functions, i.e. to express the progressive aspect.

In boring the -ing form of the verb bore has the function of an adjective and it modifies the meaning of the two noun phrases glass residential [blocks] and office blocks.

In setting, building and scaffolding the -ing form performs its other common function, i.e. it expresses the gerund, forming what are also called deverbal nouns.

On the description and classification of -ing forms, see also the comment at Exercise 11.

Exercise 16

Finite verb forms are underlined, non finite verb forms are in bold.

The opposition between this view and the view held by the heirs of Matthew Arnold’s conviction that poetry will save us could not be more stark. But Donoghue counsels us not to think that the two visions are locked in a struggle whose outcome is uncertain.

One vision, rooted in an “ethic of productivity” and efficiency, has, he tells us, already won the day; and the proof is that in the very colleges and universities where the life of the mind is routinely celebrated, the material conditions of the workplace are configured by the business model that scorns it.

The best evidence for this is the shrinking number of tenured and tenure-track faculty and the corresponding rise of adjuncts, part-timers more akin to itinerant workers than to embedded professionals.
Humanities professors like to think that this is a temporary imbalance and talk about ways of redressing it, but Donoghue insists that this development, planned by no one but now well under way, cannot be reversed. Universities under increasing financial pressure, he explains, do not “hire the most experienced teachers, but rather the cheapest teachers.” Tenured and tenure-track teachers now make up only 35 percent of the pedagogical workforce and “this number is steadily falling.”

Once adjuncts are hired to deal with an expanding student body (and the student body is always expanding), budgetary planners find it difficult to dispense with the savings they have come to rely on; and “as a result, an adjunct workforce, however imperceptible its origins... has now mushroomed into a significant fact of academic life.”

What is happening in traditional universities where the ethos of the liberal arts is still given lip service is the forthright policy of for-profit universities, which make no pretense of valuing what used to be called the “higher learning.” John Sperling, founder of the group that gave us Phoenix University, is refreshingly blunt: “Coming here is not a rite of passage. We are not trying to develop value systems or go in for that ‘expand their minds’ nonsense.”

Comment: participles in adjectival position have not been considered.

Exercise 17

Prepositions are in bold.

Livio, an astrophysicist at the Hubble Space Telescope Science Institute in Baltimore, explains the invention-vs.-discovery debate largely through the work and personalities of great figures in math history, from Pythagoras and Plato to Isaac Newton, Bertrand Russell and Albert Einstein. At times, Livio’s theorems, proofs and conundrums may be challenging for readers who struggled through algebra, but he makes most of this material not only comprehensible but downright intriguing. Often, he gives a relatively complex
5. Answers to exercises

explanation of a mathematical problem or insight, then follows it with a “simply put” distillation.

Logical and syntactic relations:


in Baltimore: the preposition signals the relationship between the Hubble Space Telescope Science Institute and Baltimore. Observe the difference between the two prepositions: at signals that Livio is an employee at the Science Institute, and not simply physically staying inside it. In instead simply says that the Institute is geographically placed in the city of Baltimore.

through the work and personalities: the preposition introduces the means by which Livio explains the invention-vs-discovery debate.

the work and personalities of great figures: the preposition signals that the work and personalities used by Livio belong to great figures, even though this kind of belonging is not the same as in Look at the sign of that store: it’s huge! In the latter case, the sign belongs to the store in the sense that it is the store’s property. This function is very frequently expressed through the so called Saxon genitive (that store’s sign…). In our example it would be improper to say that these great figures own their own work and personality; rather it is they who expressed a certain personality and produced certain kinds of work.

great figures in math history: the preposition signals the domain within which the figures mentioned by Livio have been great. As in the previous case, also here we have a metaphorical use of the preposition because a scientific domain is not a physical place, but treating it like one allows us to better understand and speak about it (see the work done on metaphors and cognition by George Lakoff).
from Pythagoras and Plato to Isaac Newton, Bertrand Russell and Albert Einstein: the prepositions here are correlated and are used to mark the temporal boundaries in the history of maths.

At times: the preposition is used in this expression to construct an adverb of time which means sometimes.

may be challenging for readers: the preposition signals who is the patient of the action expressed by the verb, i.e. who “receives” this action.

most of this material: here we find yet another use of this preposition. In this case it serves to express the partitive necessary for most to make sense.

explanation of a mathematical problem: here again, the preposition of signals a metaphorical ownership, as the explanation corresponds rather than belongs to a certain mathematical problem.

then follows it with a “simply put” distillation: the preposition signals the co-occurrence of two elements, namely the complex explanation and the “simply put” distillation.

Comment: Observe how the prepositions, occurring one after the other, contribute to the increase of information provided by the text. Let’s take the first bit as an example: Livio, an astrophysicist at the Hubble Space Telescope Science Institute in Baltimore, explains the invention-vs.-discovery debate largely through the work and personalities of great figures in math history. You can see that at the Hubble Space Telescope Science Institute (which we will call here unit 1, but see the exercises on phrases for a more precise description of these ‘meaningful bits’ within the text) specifies the meaning of astrophysicist, while in Baltimore (unit 2) makes the information regarding the Science Institute more specific. So while unit 1 refers to astrophysicist, unit 2 refers to unit 1.
The same enclosing of units one into the other can be seen in the following part of the passage: *through the work and personalities (unit 3) of great figures (unit 4) in math history (unit 5).* Unit 3 depends on the verb: it is the verb *to explain* that allows in its complementation the expression of the means by which something is explained. Unit 4 specifies the meaning of unit 3, while unit 5 further specifies the meaning of unit 4. This possibility of encasing syntactic units one into the other is called *embedding* (see also Exercises 25, 26, 27).

Prepositions are precious tools for the syntactic organization of a text. They are found at the phrase level and are responsible for the expression of syntactic relations of elements within the clause.

**Exercise 18**


Human Dark with Sugar (Copper Canyon, $15), by Brenda Shaughnessy. This emotional collection won the James Laughlin Award of [7] the American Academy of [8] Poets. Forthcoming in June.

Mission Work (Mariner, $12.95), by Aaron Baker. This debut collection, influenced by Baker’s experiences *as a child of [9] missionary parents in* Papua New Guinea, won the 2007 Katherine Bakeless Nelson Prize *for* poetry, awarded by Middlebury College and the Bread Loaf Writers’ Conference. The head judge was Stanley Plumly.

Functions of the preposition *of:*

[1]: expresses belonging to group (inclusion)
[2]: introduces a complement (with *complement* we refer here to any constituent required by another element within a phrase; see exercises on phrases in the next section)
Expresses the partitive element

Indicates the agent (letters written by Jules Laforgue)

Introduces a complement

Introduces a complement

Indicates the agent (awarded by the American Academy of Poets)

Expresses belonging to a group (the academy to which the poets belong)

Expresses “natural belonging”: children “belong” to the parents in the sense that the parents have “produced” them, therefore they have both the right and the responsibility of their upbringing, care and protection. Interestingly the law does not allow parents to sell their children as though they were actual personal belongings. So the meaning of the preposition in this case retains its original content of belonging to, but in a very particular sense.

Exercise 19

Conjunctions are in bold.

In villages of the agrarian age, you wouldn’t even have developed those various personalities. In Friends Next you can’t escape them. “If you really welcome all of your friends from all of the different aspects of your life and they interact with each other and communicate in 3 ways that everyone can read,” Adams says, “you get held accountable for the person you are in all of these groups, instead of just one of them.”

This became dramatically clear in September 2003, on an early site called Friendster. Two 16-year-old students approached a young San Francisco teacher with two questions: Why do you do drugs, and why are you friends with pedophiles? So reports danah boyd, a PhD candidate at the University of California at Berkeley’s School of Information who has become renowned for her research into online social networks, and who insists on rendering her name without capital letters.
The teacher's profile was nothing extraordinary or controversial. Her picture showed her hiking. But she had a lot of friends who were devotees of Burning Man – the annual week-long festival in the Nevada desert that attracts tens of thousands of people experimenting with community, artwork, self-expression, self-reliance, absurdity and clothing-optional revelry.

“The drug reference came not from her profile but from those of her Friends, some of whom had signaled drug use (and attendance at Burning Man, which for the students amounted to the same thing),” boyd writes. “Friends also brought her the pedophilia connection – in this case via the profile of a male Friend who, for his part, had included an in-joke involving a self-portrait in a Catholic schoolgirl outfit and testimonials about his love of young girls. The students were not in on this joke.”

Syntactic relations established by conjunctions in the text:
[1]: subordinating conjunction introducing a clause expressing a hypothesis and which depends on the main clause “you get held accountable…”.
[2]: coordinating conjunction introducing a second clause with the same function of the first one, i.e. expressing a hypothesis.
[3]: coordinating conjunction introducing a third clause with the same function of the first and second ones, i.e. expressing a hypothesis.
[4]: coordinating conjunction linking two interrogative clauses.
[5]: coordinating conjunction linking two relative clauses introduced by the pronoun who and which depend on the main clause so reports danah boyd…
[6]: coordinating conjunction linking two adjectives, postmodifiers of the noun nothing.
[7]: coordinating conjunction linking the two main clauses Her picture showed her hiking with she had a lot of friends who were devotees of Burning Man.
[8]: coordinating conjunction linking the noun revelry (with its premodifier clothing-optional) with the preceding list of nouns, all included in the prepositional phrase introduced by with.
[9]: coordinating conjunction linking two prepositional clauses, from her profile and from those of her friends.

[10]: coordinating conjunction linking two noun phrases, drug use and attendance to Burning Man, both functioning as object elements of the verb signaled.

[11]: coordinating conjunction linking two noun phrases, an in-joke… and testimonials…, both functioning as object elements of the verb had included.

Comment: Notice that conjunctions can work both at the clause and phrase level, and even between elements within the phrase.

Exercise 20

Obama did not mention abortion in his controversial remarks, made last week at a fundraiser in California, though he noted other divisive social issues. But last week in Indiana, he said that both sides of the abortion debate are guilty of hyperbole.

“The mistake pro-choice forces have sometimes made in the past, and this is a generalization… has been to not acknowledge the wrenching moral issues involved,” he said. “And so the debate got so polarized that both sides tended to exaggerate the other side’s positions. Most Americans, I think, recognize that what we want to do is avoid, or help people avoid, making this difficult choice. That nobody is pro-abortion -- abortions are never a good thing.”

Asked last night at a nationally televised forum on religious and moral values if there can be “common ground” on abortion, Obama said that “people of good will can exist on both sides.” […] he added that while there will always be irreconcilable differences between opponents and supporters of abortion rights, “we can take some of the edge off the debate.”

his: central determiner
a: central determiner
other: post-determiner
both: pre-determiner
the: central determiner
5. Answers to exercises

**the other**: central + post-determiner  
**this**: central determiner

**Exercise 21**

This complex layering of social spaces brings to mind **the** labyrinthine quarters of **an** Arab souk as much as it does **a** high-tech information network. That’s largely because Mr. Nouvel’s materials put you at ease: elevator shafts and staircases are clad in plywood, giving many of **the** spaces **the** raw, unpretentious aura of **a** construction site. **The** building’s concrete surfaces are wrinkled in appearance, like **an** elephant’s skin, but when you touch them, they feel as smooth as polished marble.

By contrast, **the** main performance hall wraps you in **a** world of luxury. Like Scharoun’s cherished hall, Mr. Nouvel’s is organized in a vineyard pattern, with seats stepping down toward **the** stage on all sides in a series of cantilevered balconies. The pattern allows you to gaze over **the** stage at other concertgoers, creating **a** communal ambience. Because **the** balconies are stepped asymmetrically, you never feel that you are planted amid monotonous rows of identical spectators.

Yet Mr. Nouvel’s version is smaller and more tightly focused than Mr. Scharoun’s. **The** balcony walls are canted, so that they seem to be pitching toward **the** stage. **A** small rectangular balcony designed for **the** queen of Denmark and **her** immediate family hovers over one side of **the** hall, breaking down **the** scale. **The** entire room was fashioned from layers of hardwood, which gives it **an** unusual warmth and solidity, as if it had been carved out of **a** single block.

**Exercise 22**

“Inkheart,” Iain Softley’s vivid, super-serious, sometimes lurid adaptation of the young people’s novel by Cornelia Funke, manages a neat trick of indirection. Filmgoers may attend this fantasy adventure, which [1] stars Brendan Fraser and Eliza Hope Bennett, thinking that they [2] will be captivated by the characters **they** [3] play, a bookbinder and his 12-year-old daughter. Instead, “Inkheart” is completely dominated
by its ensemble of supporting players, including the marvelous Paul Bettany as the quasi-villainous fire juggler Dustfinger, and Helen Mirren delivering a droll portrayal of a dotty bibliophile with fabulous design sense.

Indeed, the aesthetics of “Inkheart” are part of what makes it such a surprisingly enjoyable experience to watch. Traveling from a picturesque town in Switzerland to a magnificent villa in northern Italy, this is a movie that often moves with dizzying speed, but always with a rich sense of visual detail. And that’s not a luxury but a necessity in bringing “Inkheart’s” outlandishly convoluted story to convincing life. Fraser plays Mortimer “Mo” Folchart, who as the movie opens is reading “Little Red Riding Hood” to his baby daughter when suddenly conjures an actual red cape. Mo, it turns out, is a “silvertongue,” who can make stories come to literal life just by reading them aloud.

[1]: relative pronoun, stands for fantasy adventure
[2]: personal pronoun, stands for Brendan Fraser and Eliza Hope Bennett
[3]: personal pronoun, stands for Brendan Fraser and Eliza Hope Bennett
[4]: relative pronoun, stands for the things that
[5]: personal pronoun, stands for “Inkheart”
[6]: demonstrative pronoun, stands for “Inkheart”
[7]: relative pronoun, stands for a movie
[8]: demonstrative pronoun, stands for moves with dizzying speed, but always with a rich sense of visual detail
[9]: relative pronoun, stands for Mortimer “Mo” Folchart
[10]: personal pronoun, stands for Mortimer “Mo” Folchart
[11]: relative pronoun, stands for “silvertongue”
[12]: personal pronoun, stands for stories

Comment: Certain grammars analyse pronouns as a subclass of nouns rather than as a distinct part of speech. In any case, all grammars classify all phrases headed by pronouns as noun phrases (see next section on syntactic units).
Exercise 23

Frida Kahlo was an ironic and devilish person, and so she might be intrigued by the thought that, for this writer, at least, her finest single work is in an outward respect her least typical. Kahlo is known, of course, for her many unsparing self-portraits, images where she can confront us with tears on her cheeks or exhibit herself as a bedridden patient or victim. They present a woman who, facing us as well with her distinctive and unforgettable dark, unbroken, single eyebrow and clear suggestion of a mustache, and often wearing clothes or accompanied by details that are redolent of her native Mexico, exudes a smoldering fury — an expressionist tension that, until recent decades, was rarely encountered in the work of women artists.

Exercise 24

Finite verb phrases are in bold, non-finite ones are underlined.

- They impressed him with their knowledge of President Bush's Cabinet and ability to give numerous examples illustrating the U.S. system of checks and balances.
- Aguilar told the students that although America embraces different cultures, it is important for them to learn English, be involved in their communities and understand American political values.
- He encouraged Zury and her fellow students to write letters to their representatives urging them to pass laws that would reform the immigration system.
- And they chuckled when he told them how he grew up eating beans and rice every night in Puerto Rico.

Exercise 25

Head nouns are in italic, pre-modifications are in bold, post-modifications are underlined.
Coming to terms with English lexico-grammar

the evening
the world *premiere* of a kind of symphonic tone poem (the two PPs are embedded: the first in the NP, the second in the PP)

**Daniel Kellogg**’s three-movement “Western Skies”
a musical *illustration* of the Colorado landscape (PP embedded in the NP)
a happy *choice*
an orchestra *tour*
a happy *piece*
period

**Kellogg, an adept composer** (the post-modification is an embedded NP composed of a pre-modification and a head noun)

his *time*
colors
sounds

big massed *effects*
single musical *sentences*
big *landscapes*

obvious *gesture*

no sense *of stasis* (PP embedded in the NP)
two solo *violins*

the last movement, “White Mountains on the Horizon”
a piece *the orchestra should be happy to play again* (relative clause embedded in the NP)

Comment: Observe that adjectives, nouns and determiners tend to occur as pre-modifiers, whereas prepositional phrases and embedded clauses are more frequent as post-modifiers.

**Exercise 26**

I am happy to join *with you* today in *what* will go down in *history* as the greatest demonstration for *freedom* in the *history of our nation*.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of *hope to millions of*
Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

Cases of embedding: the embedded phrases are in italics:

[in the history [of our nation]]
[a great beacon light [of hope]]
[to millions [of Negro slaves]]
[in the flames [of withering injustice]]
[the long night [of their captivity]]
[the life [of the Negro]]
[the chains [of discrimination]]
[by the manacles [of segregation]]
[on a lonely island [of poverty]]
[in the midst [of a vast ocean [of material prosperity]]]
[in the corners [of American society]]

Exercise 27

Phrases:
[The word “friend”_NP] [has long covered_VP] [a broad range [of relationships_PP]NP – [roommates_NP], [army buddies_NP], [pals [from the last law firm_PP]NP], [old neighbors_NP], [teammates_NP], [people [you used to smoke dope with [in the back [of your high school_PP]PP]rel.cl]NP], [people [you see once a year [at the Gold Cup_PP]rel.cl]NP], [scuba instructors_NP] and [carpool members_NP], [along with fellow gun collectors_PP], [Britney fans_PP] and [cancer victims_PP]. [The Oxford English Dictionary_NP] [traces_VP] [“freondum”_NP] [back to “Beowulf” [in 1018_PP]PP], and [to “be frended” [in 1387_PP]PP].
Heads:
[The word “friend”NP] [has long coveredVP] [a broad range [of relationshipsPP]NP] – [roommatesNP], [army buddiesNP], [pals [from the last law firmPP]NP], [old neighborsNP], [teammatesNP], [people [you used to smoke dope with [in the back [of your high schoolPP]rel.cl]NP], [people [you see once a year [at the Gold CupPP]rel.cl]NP], [scuba instructorsNP] and [carpool membersNP], [along with fellow gun collectorsPP], [Britney fansPP] and [cancer victimsPP]. [The Oxford English DictionaryNP] [tracesVP] [“freondum”NP] [back to “Beowulf” [in 1018PP]PP], and [to “be frended” [in 1387PP]PP].

Phrase relations: embedding
[a broad range [of relationshipsPP]NP]
[pals [from the last law firmPP]NP]
[people [you used to smoke dope with [in the back [of your high schoolPP]rel.cl]NP]
[people [you see once a year [at the Gold CupPP]rel.cl]NP]
[back to “Beowulf” [in 1018PP]PP], and [to “be frended” [in 1387PP]PP].

Phrase relations: coordination
[scuba instructorsNP] and [carpool membersNP]
along with fellow gun collectorsPP], [Britney fansPP] and [cancer victimsPP]
[back to “Beowulf” in 1018PP], and [to “be frended” in 1387PP].

Phrase relations: apposition
[roommatesNP], [army buddiesNP], [pals from the last law firmNP], [old neighborsNP], [teammatesNP], [people you used to smoke dope with in the back of your high schoolNP], [people you see once a year at the Gold CupNP], [scuba instructors and carpool membersNP]

Word formation strategies:
has long covered: conversion
relationships: affixation
roommates: compounding
teammates: compounding
high school: compounding
carpool: compounding
collectors: affixation
fans: clipping
scuba: acronym (stands for: self-contained underwater breathing apparatus)

Exercise 28

(Mom upon entering little Leroy’s room after she told him to tidy it up) Is this what you call a tidy room?: interrogative; statement.
(Anna to Charles upon getting out of the swimming pool) Could you please hand me my towel?: interrogative; directive.
(Maurice commenting on a winery he visited in the Monferrato region) That was the best winery I had ever seen.: declarative; statement.
(Francesca to Maurice, who is always late) However did you manage to get there on time?: interrogative; question.
(Mom to little Leroy as he gets on the school bus) Goodbye now, and be good.: imperative; directive.

Comment: In the first example, the illocutionary force can be described as statement because of the irony present in the question, which turns the real meaning of the utterance in: This is not what you call a tidy room.

Exercise 29

(Francesca to Maurice, discussing a job offer) I don’t know whether I should accept this job or not.: declarative; question.
(Maria to Carlo, commenting on their second newborn baby) I’m sure that she will make our life more complicated but much more fun.: declarative; statement.
Coming to terms with English lexico-grammar

(Michael commenting on his friend's interview appeared in the newspaper) I just read how wonderfully you replied to those nasty questions: exclamative; exclamatory statement.

(Anna to Charles, commenting on the invitations to a party they sent to some friends) I’m not sure if Maurice is going to come, but Francesca said she will: declarative; question.

(Mom to little Leroy seeing that he is still in front of the TV) I thought I said to get ready for bed: declarative; directive.

Exercise 30

Aguilar’s appearance in Gaithersburg is part of the government’s push to reach out to the immigrant community: Complement.

Zury Majano, a freshman, asked Aguilar to explain: Object.

Aguilar, […], praised the students for their fearlessness in asking tough questions: Adverbial.

They take field trips, meet elected leaders and participate in community service projects: Object; Object; Adverbial.

They impressed him with their knowledge of President Bush’s Cabinet: Adverbial.

Exercise 31

[A prominent Russian lawyer who spent the better part of a decade pursuing contentious human rights and social justice cases] [was killed] [on Monday] [in a brazen daylight assassination] [in central Moscow]: S V A A A

[Anastasia Baburova, a 25-year-old journalist who was with Mr. Markelov,] [was also killed]: S V

[Officials] [said] [they believed that Mr. Markelov, 34, was the primary target]: S V O

[The murder] [bore] [the characteristics of a contract killing, a not-uncommon phenomenon in Russia]: S V O

[The murder of Markelov] [is considered] [by Chechnya’s human rights ombudsman] [a bold open warning by the ‘party of war’ to democratic Russia]: S V A C
[Mr. Markelov] [phoned] [the father of Ms. Kungayeva, the slain teenager], [a few days ago] [to complain that he had received death threats]: S V Ind.O A A

**Exercise 32**

when he told them: time clause

how he grew up eating beans and rice every night in Puerto Rico: manner clause
to write letters to their representatives: result clause
urging them to pass laws: purpose clause
that would reform the immigration system: relative clause
that laws affect everyone, not just citizens: that clause
that […] they must make a commitment: that clause
if people want a voice in the process: first type conditional
as record numbers are applying for citizenship: time clause
to explain: content clause

why states such as Virginia were passing laws targeting illegal immigrants: interrogative clause

**Exercise 33**

[The field of cognitive neuroscience has all but given up trying to distinguish between emotion and reason,] but [political debate evidently lags far behind the science]: *compound sentence.*

[Some observers of health care politics, particularly on the left, tend to accuse their opponents of trying to trigger emotional panic points] [rather than argue dispassionately about the facts]: *complex sentence.*

[The implication is that the Right doesn't have any facts,] [so it looks to exploit voters' fears]: *complex sentence.*

[There is something to be said for this argument,] but [it's not what proponents would have you believe]: *compound sentence.*

[In policy debates where the target voter claims an independent identity, the side that's proposing something usually has a set of normative facts,] and [the side that's against something always appeals to that which most powerfully undercuts a fact]: *compound sentence.*
[Democrats and Republicans both use emotion,] but [they use it differently,] and [use it to achieve different goals]: *compound sentence*. 
REFERENCES


SARAH BIGI

COMING TO TERMS
WITH ENGLISH LEXICO-GRAMMAR

EDUCatt
Ente per il Diritto allo Studio Universitario dell’Università Cattolica
Largo Gemelli 1, 20123 Milano - tel. 02.72342235 - fax 02.80.53.215
e-mail: editoriale.dsu@educatt.it (produzione); librario.dsu@educatt.it (distribuzione)
web: www.educatt.it/librario
ISBN: 978-88-8311-780-0

€ 4,50