Instructions: the following tasks should be done in sequence. Refer to the number of the lines in the handout with the text of the poem.

What you need to know to do Tasks 1 and 2

Definition of a sentence (a sentence starts with a Capital letter and ends with a punctuation mark – usually a full stop, also a colon or semicolon)

Definition of a clause (a clause must have a finite verb)

The logical relations that link clauses are: Relation of parataxis (e.g. He went home **and** she went to the cinema); Embedding (e.g. The woman [**who has the white cat**] is very old); relation of hypotaxis (Come over **when** you can).

Please, note that difference between an embedded clause and a Circumstance: an embedded clause logically belongs to the NG, it is a kind of postmodifier of the NG. A circumstance hasn’t got this characteristic and can be moved within the same sentence, and still made sense. It provides information as to “time” “place” “manner” “cause” of an event (for a full list of circumstances, see Halliday 1994: 151). A circumstance can be a Prepositional Phrase and a non-finite clause

Below is a table that provides you with the lines of the poem, the corresponding sentences, the clauses that make up the sentences and, if present, the logical relations that connect the clauses in each sentence

|  |  |  |
| --- | --- | --- |
| LINES | SENTENCE | CLAUSES AND LOGICAL RELATIONS |
| 1-2-3-4 | I | 1 [1a] *AND* 2[2a] *AND* 3 |
| 5-6-7 | II | 4 |
| 7-8-9 | III | 5 [5a] then 6 |
| 10-11-12-13-14-15-16-17 | IV | 7 when 8 while 9 till 10 and 11 |
| 18 | V | 12 |
| 19-20-21-22 | VI | 13 [13a] *AND* 14[14a] *AND* 15 |

Legenda: [Xa] = embedding in line X

*AND* = implicit relation of parataxis

# Divide the poem according to syntactic parallelism

* + 1. Which lines present an almost identical syntactic structure?
		2. In what way does this parallel syntactic structure contrast with the rest of the poem?
		3. Find occurrences of internal deviation in relation to the pattern you have found. In particular, is the parallel syntactic structure disrupted? In what way? What other example of deviation can you see and the level of lexico-grammar?

Is the predominant syntactical structure of the rest of poem disrupted? In what way?

# Consider lexical repetition

1. Which are the words that are most frequently repeated, apart from the personal pronoun “I”?
2. Are they clustered in a particular part of the poem?

What you need to know to do Task 3

For this task you need to know the basics of the use/meaning of the Simple Present. What follows is a passage taken from Hasan 1989 that reports this factual information – to refresh your memory – while also reflecting on this grammatical fact: “The simple present tense is sometimes called HABITUAL. This is because it refers not to any one portion of time here and now – i.e. the sensuous present – but rather, to a long stretch of time extending somewhat indefinitely” (34-5)

# Consider grammatical deviation

In the poem only some instances of the simple present have the typical grammatical meaning of referring to a habitual and recurring action.

Fill the table below choosing from the following options:

Habitual (x 10); here and now (x 2); later time (x 1); precise time – including precise time-extent; defining precise time from previous lines; transformation in precise time – (x 5)

TIP: Pay attention to conjunctions as these provide essential clues for understanding the tense

|  |  |  |
| --- | --- | --- |
| **Line** | **Tense** | **Meaning**  |
| 1. | am |  |
| 1. | comes goes |  |
| 2. | am |  |
| 2. | isn’t |  |
| 3. | am |  |
| 5. | am |  |
| 7. | ( ) am |  |
| 7/8. | stays and stays |  |
| 8. | lengthens |  |
| 10. | am |  |
| 10/11. | is |  |
|  | burn |  |
| 14. | becomes |  |
| 17. | are  |  |
| 18. | arrive |  |
| 19. | am |  |
| 20. | am |  |
| 21. | am |  |

Legenda: ( ) = ellipsis of verb