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The Art of Syntax: Rhythm of Thought, Rhythm of Song. In this fascinating prose book on the poet's craft, Ellen Bryant Voigt looks at syntax in poems, relating it to all of the integral formal elements of poetry. Voigt writes about syntax, "This structure—this architecture—is the essential drama of the poem's composition."

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In *The Art of Syntax*, Ellen Bryant Voigt does not insist that poets study syntax and deliberately organize their poems around a consideration of sentence structure. She does argue, however, that syntax is as important as lineation and meter in driving the pace and mood of a poem.

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Syntax is the proper order of words in a phrase or sentence. Syntax is a tool used in writing proper grammatical sentences. Native speakers of a language learn correct syntax without realizing it. The complexity of a writer's or speaker's sentences creates a formal or informal level of diction that is presented to its audience.

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The Art Of Syntax: Rhythm of Thought, Rhythm of Song by ...

Tag: The Art of Syntax Whoops. June 13, 2010 June 13, 2010 by Myssa, posted in Lazy Days, Personal Thoughts. It looks like I missed the class deadline for submitting a critique of a selected poem that one my classmates posted on our little class' Yahoo Groups, so I'm going to work on that today.

The Art of Syntax – Midnight Equinox

The Art of Syntax is an indispensable book on the writer's craft by one of America's best and most influential poets and teachers.

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With intelligence and precision, Ellen Bryant Voigt parses out the deft and alluring shape of poetic language in *The Art of Syntax*. Through brilliant readings of poems by Bishop, Frost, Kunitz, Lawrence, and others, Voigt examines the signature musical scoring writers deploy to orchestrate meaning. This structure is this architecture is the essential drama of the poem's composition, she ...

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The Art Of Syntax : Ellen Bryant Voigt : 9781555975319

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is a set of rules in a language. It dictates how words from different parts of speech are put together in order to convey a complete thought. The Art of Syntax The Art of Syntax is an indispensable book on the writer's craft by one of America's best and most influential poets and teachers.

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With intelligence and precision, Ellen Bryant Voigt parses out the deft and alluring shape of poetic language in *The Art of Syntax*. Through brilliant readings of poems by Bishop, Frost, Kunitz, Lawrence, and others, Voigt examines the signature musical scoring writers deploy to orchestrate meaning. "This structure—this architecture—is the essential drama of the poem's composition," she argues. *The Art of Syntax* is an indispensable book on the writer's craft by one of America's best and most influential poets and teachers.

"In *Artful Sentences: Syntax as Style*, Virginia Tufte shows how standard sentence patterns and forms contribute to meaning and art in more than a thousand wonderful sentences from the twentieth and twenty-first centuries. The book has special interest for aspiring

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writers, students of literature and language, and anyone who finds joy in reading and writing."--Publisher's description.

It is standardly assumed that Universal Grammar (UG) allows a given hierarchical representation to be associated with more than one linear order. This book proposes a restrictive theory of word order and phrase structure that denies this assumption. According to this theory, phrase structure always completely determines linear order, so that if two phrases differ in linear order, they must also differ in hierarchical structure. It is standardly assumed that Universal Grammar (UG) allows a given hierarchical representation to be associated with more than one linear order. For example, English and Japanese phrases consisting of a verb and its complement are thought of as symmetrical to one another, differing

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only in linear order. The Antisymmetry of Syntax proposes a restrictive theory of word order and phrase structure that denies this assumption. According to this theory, phrase structure always completely determines linear order, so that if two phrases differ in linear order, they must also differ in hierarchical structure. More specifically, Richard Kayne shows that asymmetric c-command invariably maps into linear precedence. From this follows, with few further hypotheses, a highly specific theory of word order in UG: that complement positions must always follow their associated head, and that specifiers and adjoined elements must always precede the phrase that they are sister to. A further result is that standard X-bar theory is not a primitive component of UG. Rather, X-bar theory expresses a set of antisymmetric properties of phrase structure. This antisymmetry is inherited from the more basic

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antisymmetry of linear order. Linguistic Inquiry Monograph No. 25

The present volume contains a selection of papers presented at the 23rd and 24th Comparative Germanic Syntax Workshop held at the University of Edinburgh and the Hogeschool-Universiteit Brussels. The contributions provide new perspectives on several topics of current interest for syntactic theory on the basis of comparative data from a wide range of Germanic languages. Among the theoretical and empirical issues explored are various ellipsis phenomena, the internal structure of the DP, the syntax-morphology interface, the syntax-semantics interface, Binding Theory, various diachronic developments, and 'do-support'-type phenomena. This book is of interest to syntacticians with an interest in theoretical, comparative and/or diachronic work, as well as to morphologists and

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semanticists interested in the connections their fields have with syntax. It will also be of interest to graduate and advanced undergraduate students in linguistic disciplines.

Recent research on the syntax of signed languages has revealed that, apart from some modality-specific differences, signed languages are organized according to the same underlying principles as spoken languages. This book addresses the organization and distribution of functional categories in American Sign Language (ASL), focusing on tense, agreement, and wh-constructions. Signed languages provide illuminating evidence about functional projections of a kind unavailable in the study of spoken languages. Along with manual

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signing, crucial information is expressed by specific movements of the face and upper body. The authors argue that such nonmanual markings are often direct expressions of abstract syntactic features. The distribution and intensity of these markings provide information about the location of functional heads and the boundaries of functional projections. The authors show how evidence from ASL is useful for evaluating a number of recent theoretical proposals on, among other things, the status of syntactic agreement projections and constraints on phrase structure and the directionality of movement.

James Longenbach is the author of three poetry collections, including *Draft of a Letter*; five works of criticism, including *The Resistance to Poetry*, as well as numerous essays and reviews. He is

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Joseph Henry Gilmore Professor of English at the University of Rochester. "Poetry is the sound of language organized in lines." James Longenbach opens this essential book with that provocative statement. Through a range of examples—from Shakespeare and Milton to Ashbery and Glück—Longenbach describes the function of line in metered, rhymed, syllabic, and free-verse poetry. That function is sonic, he argues, and our true experience of it can only be identified in relation to other elements in a poem. Syntax and the interaction of different kinds of line endings are primary to understanding line, as is the relationship of lineated poems to prose poetry. *The Art of the Poetic Line* is a vital new resource by one of America's most important critics and most engaging poets. *The Art of the Poetic Line* is part of *The Art of* series, a new line of books by important authors on the craft of writing, edited by Charles

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Baxter. Each book examines a singular, but often assumed or neglected, issue facing the contemporary writer of fiction, nonfiction, or poetry. The Art of series means to restore the art of criticism while illuminating the art of writing. Of the series, Baxter writes, "The Art Of series is meant to restore criticism as an art, with writers examining features of their craft in lively and colorful prose." "A much-admired academic critic and poet, Longenbach contributes to this useful new series of pocket-sized writing guides with clear, swift prose that explains how poets have thought about kinds of lines; how the line, or the idea of the line, distinguishes poetry (even prose poetry) from ordinary prose; how reference to dramatic verse (especially Shakespeare's) can help us think about verse lines on the page; and how the kinds of line he identifies—the end-stopped (punctuated) line, the parsing line (which follows a

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phrase's syntax), and the annotating line (which works against it)—combine to make memorable modern poems. A set of examples from William Carlos Williams demonstrate how Williams's freewheeling prose let him evolve from less interesting to more powerful versions of free verse. Passages from Marianne Moore, C.D. Wright, Emily Dickinson, Ezra Pound and Frank Bidart also receive incisive comment. No particular line, Longenbach writes, needs to be championed at the expense of other kinds . . . Useful in college and high school courses."—Publishers Weekly

"It sounds like a simple thing, to say what you see," Mark Doty begins. "But try to find words for the shades of a mottled sassafras leaf, or the reflectivity of a bay on an August morning, or the very beginnings of desire stirring in the gaze of someone looking right

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into your eyes . . ." Doty finds refuge in the sensory experience found in poems by Blake, Whitman, Bishop, and others. *The Art of Description* is an invaluable book by one of America's most revered writers and teachers.

While much has been written on asymmetric aspects of sentence structure, symmetric aspects have been largely ignored, or claimed to be non-existent. Does symmetry in syntax exist, and if it does, how do we account for it? In this book, Barbara Citko sets out to tackle these questions and offers a unified approach to a number of phenomena that have so far been studied only in isolation. Focusing on three core minimalist mechanisms: merge, move and labeling, she advances a new theory of these mechanisms, by showing that under certain well-defined circumstances merge can create

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symmetric structures, move can target either of two potentially moveable objects, and labels can be constructed symmetrically from the features of two objects. This book is aimed at researchers and graduate students interested in minimalist syntax, the structure of questions, relative clauses, coordination, double object constructions and copular sentences.

'Agreement' is the grammatical phenomenon in which the form of one item, such as the noun 'horses', forces a second item in the sentence, such as the verb 'gallop', to appear in a particular form, i.e. 'gallop' must agree with 'horses' in number. Even though agreement phenomena are some of the most familiar and well-studied aspects of grammar, there are certain basic questions that have rarely been asked, let alone answered. This book develops a theory of the

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agreement processes found in language, and considers why verbs agree with subjects in person, adjectives agree in number and gender but not person, and nouns do not agree at all. Explaining these differences leads to a theory that can be applied to all parts of speech and to all languages.

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