

# Syntax Final

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Introduction to Syntax

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## 1 Trees (25pts)

Using the theory of Chapters 9-12, draw trees for the following sentences.

Make sure your trees are readable whether you draw them by hand or with a computer. Readability considerations many of you have ignored in your homeworks include (a) size of the tree and the size of the print in the tree; (b) how dark the pencil you use is; and (c) reasonably spaced layout of the tree. If you draw your tree by hand, draw it on a separate piece of paper as many times as it takes to resolve your layout issues. Then copy it to your final version neatly. Do not use any triangles. At all. You will be marked off for every node you omit by using a triangle.

If a construction poses a problem, do your best, and comment on the problem. If you posit a word with white space in it, put quotation marks around the proposed lexical item. For example, a tree claiming that *John Smith* is a noun would look like this:

$$\begin{array}{c} \text{N} \\ | \\ \text{'John Smith'} \end{array}$$

You do not have to give any syntactic arguments in this section but, before drawing your trees, you should make sure that the things your trees claim are constituents are in fact constituents.

Note: In the following, assume that *how many* should be analyzed as an AdjP and that *how* is the specifier of that AdjP. We could analyze *how* in this construction as an Adv, but just for fun, let us assume there is a NEW functional category *Deg* of which *how* is a member. Remember: All your trees should be consistent with the basic principles of Xbar theory, so where there are *Degs*, there are *DegPs*.

- (1.1) Who is believed to have tried to be ignored?
- (1.2) No one seems to be certain that a college education is useful.
- (1.3) Which students did Susan want to be arrested?
- (1.4) How many books did Sam think Alice had lent Susan?
- (1.5) It is not clear who Mary thinks Beethoven is.

## 2 Stump the grammar (20 points)

For the following sentences you have two tasks:

- (a) Explain why the following sentences are ungrammatical, according to the theory whose development we have eagerly followed in Chapters 9 through 12. If more than one principle is being violated, say so.
- (b) Identify all movements.

Note: Explaining ungrammaticality according to the theory in our book means an answer that mentions no theoretical principles gets 0 points. As a check, read your answer over and see if you could have written exactly that answer without ever having taken this course. If you could have, chances are it is one of those pithy, extremely attractive 0-point answers. Here's an example of a 0-point answer:

*It is not clear who Mary thinks Beethoven likes Susan* is ungrammatical because *Susan* shouldn't be there. If *Susan* were removed, the sentence would be fine: *It is not clear who Mary thinks Beethoven likes*.

In answering these questions it is often useful to consider what D-structure could have produced it, and what would rule out such a D-structure, or what would go wrong in the course of a derivation.

- (2.1) \* The man whom Mary gave raisins to Sue was a Presbyterian.
- (2.2) \* John<sub>i</sub> believes him<sub>i</sub> to be a genius.
- (2.3) \* Tabs tried to be kept on John.
- (2.4) \* Tabs seem that were kept on John. [Hint: *Tabs seem to have been kept on John* is grammatical]

- (2.5) \* left.
- (2.6) \* John<sub>i</sub> is certain that [ t<sub>i</sub> left].
- (2.7) \* Lewis lent John Mary an ear warmer.
- (2.8) \* It was love with Frieda that Diego was in.
- (2.9) \* Sue not go to the opera.
- (2.10) \* Who John saw.

### 3 German V2 (20 points)

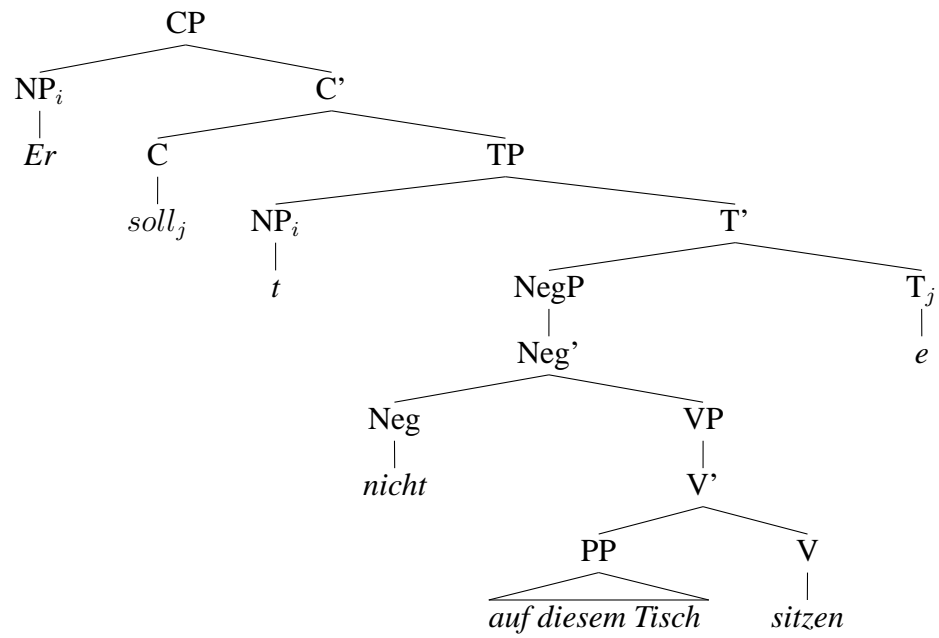
#### 3.1 Assumptions: V2 analysis

In the questions in this section we will assume the following **V2 analysis** for German:

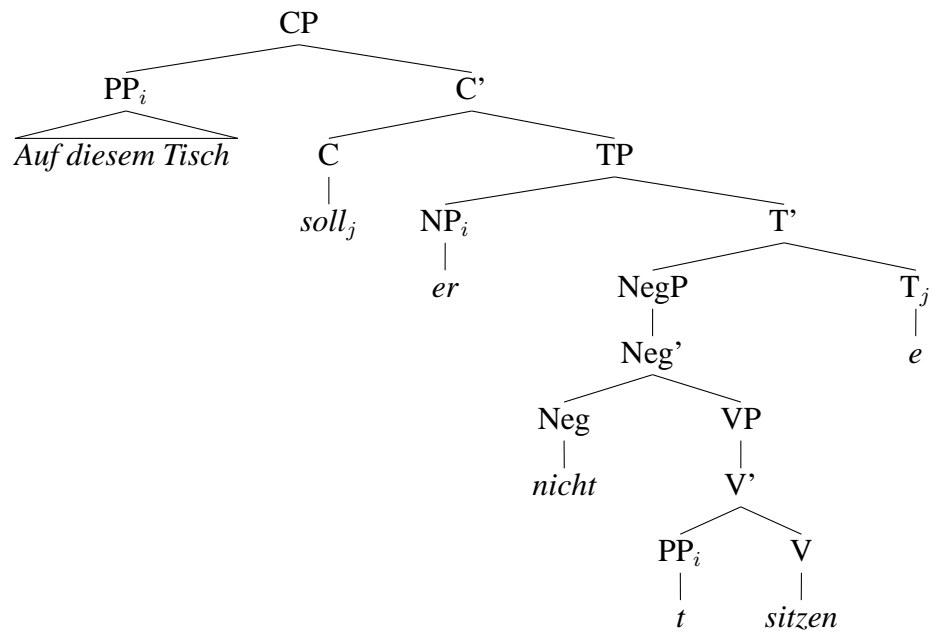
1. Spec of CP (topic position) must always be filled. Perhaps this is due to a EPP-like principle which simply requires, structurally, that topic-position is never empty. Movements that satisfy this requirement are called **Topicalizations**.
2. T→C movement is obligatory when C is unfilled. Perhaps this is to express (or check) mood/force features in C. This kind of movement is called **head movement**.
3. Only X<sup>0</sup> categories can do head movement. That is, only 0-level, lexical categories, not X' or X''.

The following trees illustrate both topicalization and T→C:

1. He should not sit on this table. (lit. He *t* should not on this table sit)



2. He should not sit on this table. (lit. On this table should he not *t* sit)



### 3.2 Problem One: German v2

1. The trees in Section 3.1 assume that TP in German is head final and that the VP in German is head final. Defend this idea using the following example:

(1) Er sagt dass die Kinder den Film gesehen haben.  
He say-PRES that the children the film see-PST have  
He says that the children have seen the film.

Draw a tree for the surface structure of this sentence. Does  $T \rightarrow C$  movement happen in the embedded clause? Why not?

2. Assuming German VP's are head final, use the following example to argue that German is a V-movement language (Specifically,  $V \rightarrow T$ ):

(2) Sieht die Frau den Mann.  
sees the woman the man  
Does the woman see the man?

Draw a tree that illustrates the V-movement *and preserves X-bar assumptions* about the relationship of heads and complements in D-structure. What kind of movement has happened? *Based on this analysis* and the rules of Xbar theory, do you have reason to expect the following to be grammatical?

(3) Die Frau esse gern Apfelmus.  
The woman eats likingly applesauce.

If so, what movement if any has happened?

3. Now consider German prefixes. The following sentences illustrate ordinary uses of the dictionary verbs *anmachen* (turn on) and *aufgeben* (send):

(4) a. das Licht müssen wir an-machen.  
the light must we on-make.  
We must turn the light on.  
b. Jetzt müssen wir das Licht anmachen.  
Now must we the light on-make.  
We must turn the light on.

Draw trees for the following sentences and explain what has happened:

- (5) a. das Licht macht der man an.  
the light makes the man on.  
The man turns the light on.
- b. Jetzt machen wir das Licht an.  
Now make we the light on.  
Now we turn the light on.
- c. den Brief gibt die Frau auf.  
the letter gives the woman out.  
The woman sends the letter.