

Appendix – Source Texts

CHILD LIT W

The general question underpinning the investigation reported here is: ‘What is distinctive about the discourse of the CLLIP corpus?’ The first more specific question to be derived from this one examines relative frequencies within the three corpora, with an interest not only in the frequencies of words, but also in sequences of words. 1. What similarities and differences are there in the overall frequencies of words, parts of speech, and word and POS sequences in the three corpora? The investigation was focused further in order to explore the issue of whether language deployed in writing for children can be seen to represent the world and human experience differently from the ways in which they are represented in writing for adults. Researchers into fiction written for children have noted the role it plays in their socialisation, and how these texts are inevitably suffused with ideology (Hunt 1992; Lesnik-Oberstein 1994; Sealey 2000; Stephens 1992; Wall 1991). Few, however, have taken a corpus linguistic approach to analysis, although there are some exceptions. Stubbs (1996) used corpus techniques to analyse gender-related differences in two specific texts addressed to boys and girls, and he cites Baker and Freebody’s (1989) analysis of the different distributions of the lemmas girl, boy and child and their collocates in initial reading books (p. 94). Knowles and Malmkjaer’s study (1996) is in the ‘critical linguistics’ tradition, concerned with how ‘an awareness of patterns of textual structure and of language choices may provide information about how the author wants his/her readers to view society’ (p. 263), and they use a Hallidayan framework for their clause level analysis and ‘a neo-Firthian framework for the analysis of collocation’ (p. 69). Concordancing was used in some parts of this study to analyse collocational patterns, with a particular interest in how the selection of linguistic expression functions ideologically in this genre of discourse, which is: [...] Our own approach is rather different, and concerned particularly with the ways in which the world is represented to the child reader —

itself an issue which has occupied many researchers into children's literature. Wall (1991), for example, suggests that "... the narrator-narratee relationship ... is the distinctive marker of a children's book" (p. 9), and she provides an extensive overview of the changing ways during the last two centuries in which adults have met the challenge of writing for children, and about children's concerns, while standing in relation neither to the world nor to their subject matter as the implied child reader does. Writers of fiction for children have a range of options about their authorial stance [...]

TV DRAMAS W

A case can be made so that representations of schools and schooling in film and television share a sufficient number of conventions such as setting, character and plot to justify the claim that they constitute a recognisable 'school' genre. Even as genre evolves to maintain audience appeal and topicality, later dramas are at the same time are constrained by past representational conventions in line with audience expectations. Thus the three British television dramas discussed inherited a number of standard representational characteristics from cinematic and previous television portrayals - the school as a site of conflict, the 'problem' student(s), and the teacher or Head Teacher (Principal) as central protagonists, in causing or resolving such conflict. The 'school' film and television drama or comedy have a history of drawing on contemporary social, political, or educational discourses to construct the representation of the inner-city school and the work of teachers*whether this be fears in America and Britain about 'juvenile delinquency' in the 1950s and 1960s, or later concerns about student under-achievement, classroom disorder and teacher quality. Hollywood films since *Blackboard Jungle* (1955) have familiarised viewers with the setting of the urban secondary or high school as a 'battleground' to be conquered (Bulman, 2005; Dalton, 2004; Farber & Holm, 1994; Smith, 1999). Although representations of schools and schooling have occurred less frequently in British film (here defined as films made in Britain about British schools), *Spare the Rod* (1961)

and *To Sir with Love* (1967) perpetuated the image of the teacher - hero struggling to 'civilise' and inspire students in the 'urban jungle' of the inner-city secondary school. Often isolated and conservative (Thomas, 1998), the image of the Head Teacher has varied from being seen as a contributory or causal factor in the demise of these schools or more rarely (*The Principal*, 1987; *Lean on Me*, 1989), as the instrument of their salvation, overcoming the challenge of 'problem' students and 'bad' teachers to transform violent and low achieving schools (see Smith, 1999; Thomas, 1998; Thomsen, 1993; Wells & Serman, 1998). It has been on television, however, not film, that fictional representations of British schools and schooling [...]

ROM BRI W

Most of the buildings found at Wroxeter were identified by pattern recognition of rubble spreads, though a rather different, and perhaps more convincing, structural sequence of postholes and post pads was noted to the north, in *insula 2* (Barker *et al.* 1997: 23—24; Roskams *pers. comm.*). It is Building 10, however, which is the key structure for the 'Great Rebuilding' of phase Z. A 'single huge platform of rubble hardcore' across the top of the former nave, north aisle and north portico of the basilica was interpreted as the foundation of a vast timber-framed structure *c.* 33.5m X 15.5m and reconstructed in drawings as a rectangular three-storey towered building (Figure 2)—"among the last classically inspired buildings constructed in Britain before the seventeenth century" (Barker 1975: 114). This rubble was found immediately under the plough soil. Barker states that a key factor that helped in its recognition was that it was observed before any robber trenches or archaeological trenches had been emptied: [...] Evaluation of the nature of this supposed structure is made difficult by the presentation of the evidence. I suspect most readers have looked at the reconstruction drawings and the oft-repeated phase plans rather than the 177 loose-leaf A3 drawings which depict the primary recording method Barker used (Everill & White 2011: 175-76). The evidence is only presented in the actual drawings of the rubble and it requires the piecing together of three large plans (A123, A124 and A125) to see

the primary evidence. Figure 3 shows these stitched together digitally and with the outline of the structure lifted from the interpretation plans [...]

CHILD LIT S

the first issue i'm going to talk about is the idea that childhood like every other identity is an idea it is not despite what most critics say and they say very strange things about childhood it is not a biological or somehow some kind of genetic truth neither is there a kind of psychological truth about it no matter what many critics assume and what they say er it's the same case for those of you who are going to do be doing women's writing or if you think about gender there is not a truth about women or about femininity these are cultural ideas er it's significant that we don't talk in the same way about masculinity as being a psychological or a biological or a genetic issue for instance er one famous geneticist that i know of who got very very irritated with the kind of simplistic assumptions some other people make about the role of science in determining identify once said well for instance we have one huge piece of information which is we know exactly er what has to do with the majority of people genetically becoming criminals and all the other geneticists he was talking about went [gasp] what big piece of news is this what huge thing has been discovered and in fact of course as you probably will already have guessed what he was talking about was the fact that most criminals are men [...]

ROM BRI S

er last week i was dealing with the invasions of Julius Caesar and from the point of view of the reasons that he gives for the fifty-five and fifty-four invasions i hope that the main message came across was that he actually does give us some form of reasoning and motivation for his fifty-five invasion even if we have to read between the lines to establish it whereas for the fifty-four invasion there is very little concrete evidence within his commentaries and the reason for this i think is fairly clear that if he had actually stated when he came to write his commentaries years later if he'd actually stated a motive in coming to Britain that year he could well have

found himself in difficulties with a charge of not having achieved that particular aim after all if conquest was his aim then he singularly failed to achieve it if economic gain was his aim as it was and certainly was certainly for some of his er companions [...]

TV DRAMAS S

this is the cover of the Radio Times can you see that it's got Helen Baxendale [laughter] and er Mandy Patinkin yeah it's hot docs why we're addicted to medical dramas why we're addicted to medical dramas er and the and the date of that is ninety-five June ninety-five and that's really the high point of the medical drama in Britain it's at that point the medical drama was the er the power genre of the nineteen-nineties today er the power genre is obviously something different er you might call it makeover television tune in on a on prime time on a Friday night er there's a succession of makeover programmes rooms being madeover people er gardens so on and so on so i-, it's a different power genre but certainly the mid-nineteen-nineties nineteen-ninety-five er think there were about three covers of the Radio Times that had references to medical dramas on it er so the Radio Times was quick to cash in on er what had become this power genre of the mid-nineteen-nineties the medical dramas [...]