

Appendix

The appendix consists of one hundred examples containing finite progressive forms that were analyzed in chapter 4. (Analysis). These were taken from the *BASE* corpus. The order of the examples is random. Further information on the choice and nature of the source material is to be found in chapter 3. (Material and Method).

NUMBER	SOURCE	PART-1	NODE	PART-2
1	ahlct028 ⁶	expect if all these thousands of people turning up then they	're all going	away they 've been touched by the king 's [[voiced pause]]
2	ahlct016	Flambeur okay remember there is n't a print so that 's why you	're seeing	the tape okay [[voiced pause]] a very warm welcome to the [[voiced pause]]
3	ahlct034	can confuse that painting of the real window oh certainly i	'm not saying	it does n't work for some things absolutely well let 's ju
4	ahlct025	inside the heads of people and finding out what they thought they	were doing	Marx says that 's only part of the process because lots of
5	ahlct012	[[voiced pause]] [[voiced pause]] on the B-B-C you know because what i 've	been saying	about language in the past must be going on in the present
6	ahlct017	[[voiced pause]] becomes quite a lot more challenging when we	're looking	at drama so my plan for this morning can basically be divided
7	ahlct026	known as a teleological view of history the idea that things	are always moving	towards some sort of goal [[voiced pause]] usually for the
8	ahlct005	need to be aware of the fact that the information that Tacitus	is putting	over here is not fresh information it 's not hot off the press
9	ahlct028	century and there 's no shortage of people turning up so what	's going	on you know something which must be irrational is going on
10	ahlct024	philosophical historians with time it became apparent that what Ranke	was actually trying	to do his main purpose was to go behind the mere surface facts
11	ahlct010	vehicle and tenor and i could imagine a lot of times when if you	're talking	about allegory in Spenser or anybody else it 's useful to know
12	ahlct038	only lived when embedded in particular social situations which	was disintegrating	by Kant 's time and have disintegrated by now perhaps someone
13	ahlct020	other social groups as well have maintained so the nobility	is losing	its rights losing its power losing its its sort of status within
14	ahlct034	you not instead of being in the presence of think that if i	was standing	at that particular point where it 's drawn from that would
15	ahlct028	you remember all this stuff [[voiced pause]] Charles the Tenth	is touching	them at his coronation in eighteen-twenty-seven so this is

⁶ The code (doc. id.) refers to the source. *Ah* stands for Arts and Humanities and the number refers to the individual lecture.

16	ahlct015	you 've read that you 've read everything so on the one hand i	'm not saying	you 've got to read that one you 've actually got to des you
17	ahlct017	playwrights dealt with language in the same way i think Artaud	is suggesting	a kind of escape from the kind of control of language if you
18	ahlct036	it turns out to be somewhere else then it may not be that he	's acting	in this way 'cause he 's a Kantian good-willed individual may
19	ahlct011	that for Knox to have a queen on the throne and remember he	's talking	about Catholic queens this was printed before Elizabeth came
20	ahlct028	would be no way of thinking about about yourself so what he	's saying	is that pe the collective attitudes of people are resistant
21	ahlct006	give you though is first of all the traditional view of what	was happening	within Britain and then we can have a look at the problems
22	ahlct039	this is the point for example the this is the point that he	's making	when he says that corporeal things this is the point he is
23	ahlct023	into his writing of history a contrast there between what i	'm calling	Thompson a poet of the past and what Marx said about where
24	ahlct033	names and definite descriptions does that mean then when we	're trying	to sort of work out how to express the sense of Cicero we could
25	ahlct021	a few four or five yeah okay how about the the next chap we	're looking	at Michel Foucault yeah so it 's about [[voiced pause]] t twenty
26	ahlct033	enclosed them in quote marks so you 're mentioning them you	re not using	them and you 're saying that the thing which is picked out
27	ahlct004	want to do today is to look at another case study 'cause we	were looking	last time at [[voiced pause]] the Imperial Way Via dell dell'Impero
28	ahlct015	second part of the course particularly epics and comedies we	're looking	at the kinds of popular cinema the big box office hits [[voiced pause]]
29	ahlct029	ruses of peasant [[voiced pause]] peasant life because what he	's trying	to do is to root out [[voiced pause]] heresy and so there are
30	ahlct009	looking at in a moment two ideas of childhood here the one we	're looking	at is evangelical it has to do with a particular idea about
31	ahlct002	classical studies classical art history classical archaeology are	are beginning	to take form in somethi [[voiced pause]] something like the
32	ahlct024	completely consistent for the entire sixty-odd years that he	was writing	history 'cause he was constantly rethinking his approach and
33	ahlct021	[[voiced pause]] essay questions of the sort that we think you should have	been thinking	about and trying to come to terms with [[voiced pause]] over
34	ahlct040	terms of shape [[voiced pause]] on to the lithographic stone	was beginning	to work backwards and have have effects on these much more
35	ahlct003	this is words [[voiced pause]] at the end of that speech so we	're missing	out the page where i told you to miss out we come to Thucydides
36	ahlct020	settings and urban setting [[voiced pause]] in which they obviously	are doing	[[voiced pause]] doing very well but if one looked at the total
37	ahlct037	between impressions and ideas right without referring to what	's going	on outside and the problem is is that although in some cases

38	ahlct029	different direction or he tries to i think [[voiced pause]] and he	's doing	something which is at an angle from if you like the inspiration
39	ahlct038	last time at the moment i 'm trying to get at the nerve of what	's going	on here further once i recognize that other people are morally
40	ahlct037	that the term is altogether insignificant right so whenever you	're looking	at a philosophical concept a philosophical idea or some other
41	ahlct010	important but ooh it irritates ooh it irks and of course one eye	is weeping	from a twig 's having lashed across it open well what vulnerability
42	ahlct007	five-hundred of them okay the other thing that goes with that is we	re kindly handing	out to you the one of the key texts for that seminar again
43	ahlct033	level higher than language right it 's metalinguistic because it	's mentioning	bits of the linguistic system so this was his first proposal
44	ahlct035	s nothing to be explained in here i think what he 's what he	's pointing	out and if if you look in the chapter it 's quite clear what
45	ahlct009	the narrator ca n't know if this is true for any reader who	's reading	the text it 's a rhetorical device it 's a rhetorical device
46	ahlct010	down not keep on galloping but there you are the horse here	is being	used to express Florimell 's out of control passions but just
47	ahlct004	it 's built in a very peculiar modernistic fashion again we	're talking	about the futurism the rejection of everything to do with the
48	ahlct010	some people even you know tr tried to say it w you know w w	was trying	to say you know that it was wrong to actually make the sign
49	ahlct012	[[voiced pause]] it 's worth thinking a little bit at what the exam	is actually trying	to do and to distinguish that from what an essay [[voiced pause]]
50	ahlct017	obviously very central to to the kind of thing that Barrault is	is coming	out with i 'd like to conclude now by hoping that [[voiced pause]]
51	ahlct017	[[voiced pause]] all those things become important [[voiced pause]] when we	're dealing	with a twentieth century play one example in British [[voiced pause]]
52	ahlct001	and the captain is called Thistlewood i use Thistlewood but i	'm just reading	this passage as as more a sort of you know straight passage
53	ahlct019	from the rich countries whose trade they are dependent on i	'm thinking	of the temporary cartel of the OPEC producers for instance
54	ahlct038	's an argument and i 've put it up there which e what with i	'm calling	for the moment universalists accept or universalism in morals
55	ahlct002	turning them into mortar and that sort of thing clearly that	was happening	but there 's a little bit of doubt over the particular [[voiced pause]]
56	ahlct008	he went on to say i apologize for the racist language but i	'm quoting	he went on to say you must stop where the nigger Jim is stolen
57	ahlct032	E-N- C-I-E- double-N-E-S and he 's a landscape specialist who	's working	around the turn of the nineteenth century and here 's a couple
58	ahlct028	[[voiced pause]] scrofula [[voiced pause]] [[voiced pause]] so they	're lining	up in in fact and when the Bourbons come back after eighteen-fifteen
59	ahlct029	economics cultural history [[voiced pause]] demography i think that	's coming	in as well in other words the study of population in the past

60	ahlct001	he asked as i put down the book and reached for my jacket i	was labouring	over Troilus and Criseyde reading an essay on Criseyde 's character
61	ahlct023	thirties very much rooted in evidence from West Yorkshire where he	was living	and teaching now one key influence on Thompson 's writing during
62	ahlct002	Napoleon and yet they did n't see anything wrong in what they	were doing	Napoleon 's actions were self-evidently wrong he was plundering
63	ahlct016	consumer society [[voiced pause]] France in the fifties then	is is beginning	to be in the grips of consumer society [[voiced pause]] of
64	ahlct004	nineteen-thirty-seven and what we gradually see in terms of what this structure	's doing	it 's outside Rome it 's to the north of Rome but it 's going
65	ahlct021	doing so we have to struggle [[voiced pause]] as well so we	're all struggling	together [[voiced pause]] in these workshops [[voiced pause]]
66	ahlct035	behaviour and what i mean by a reductionist view of human behaviour	is trying	to explain all human behaviour by means of a single explanation
67	ahlct032	that is superior to all others this is what the Academy should	be teaching	people but they 're clearly not because if you look at all
68	ahlct035	s the point here i do n't think Searle i do n't think Searle	is saying	that there 's nothing to be explained in here i think what
69	ahlct013	conventional biographer of late Victorian times which is to say she	is parodying	and critiquing her father 's life 's work so much of this parody
70	ahlct018	the truth incidentally but he decides to legitimate what he	's doing	by saying it is not a matter of an attack by a Protestant dynasty
71	ahlct036	're acting solely from duty which make you know well what i	'm looking	for is another way of expressing that sort of motivational
72	ahlct029	France as most of the wester the rest of the western Europe	is re reorganizing	itself if you like in the aftermath of [[voiced pause]] [[voiced pause]]
73	ahlct021	[[voiced pause]] sorry a w a key which will open a oh God i	'm getting	my metaphors hopeless here oh dear but basically how can we
74	ahlct012	passing on a judgement from somewhere else whatever it is that you	're putting	into the debate or the pyramid you always indicate who your
75	ahlct014	particularly potent [[voiced pause]] [[voiced pause]] if the equals	are sleeping	together yeah which they often are in those sorts of exchanges
76	ahlct036	acts from duty [[voiced pause]] mean the concept of duty as it	s being	used there ca n't carry these negative connotations of disinclination
77	ahlct024	in [[voiced pause]] in Germany b [[voiced pause]] but Ranke	was taking	a new step by applying these methods for the first time to
78	ahlct009	being four or with [[voiced pause]] so this is what this text	is pondering	this recreation so it creates a language about childhood which
79	ahlct012	m many thousands of words in an assessed essay you know you	're trying	to get everything into this little pot you see now i think
80	ahlct010	embodiment of truth says leave it you should just leave it he 's he	's looking	for extra adventures he is n't realizing that when God has

81	ahlct012	but you 're doing it under very artificial circumstances you	're doing	it to order on certain dates and suchlike so it 's the relation
82	ahlct015	comedies and melodramas [[voiced pause]] and that 's what we	're looking	at in the second part of the course particularly epics and
83	ahlct040	forms is the examples of the printed artefacts themselves so we	're actually looking	at the letter forms [[voiced pause]] in use so we 're going
84	ahlct002	we 'll see on the other hand you could easily argue that he	was just doing	on a grander scale what [[voiced pause]] other aristocrats
85	ahlct002	[[voiced pause]] well the the [[voiced pause]] relics of Greece	were just becoming	[[voiced pause]] better known [[voiced pause]] to collectors
86	ahlct006	look at this process not only from the point of view of what	was happening	in Rome that prevented a third invasion until ninety years
87	ahlct002	take for granted ideas and assumptions that we take for granted	are just starting	to take shape in classical scholarship the second thing is
88	ahlct028	every historian you 've ever read i think who 's still alive	was there watching	this thing and he 's introduced and he 's a French guy and
89	ahlct026	becoming more rather than less numerous and even shareholding	was becoming	dispersed through society so that from Bernstein 's point of
90	ahlct016	society which was [[voiced pause]] moving towards modernity which	was being	quote unquote Americanized [[voiced pause]] in in terms of
91	ahlct032	shift and the critics are n't concerned with how the subject	is being	treated but with the very subject themselves and they 're dismissing
92	ahlct035	me there was something fundamentally wrong here the producers	were thinking	you know at some level they were thinking look science is so
93	ahlct020	that for very long if you remember the reason why the state	is having	a revolution at all in seventeen-eighty-nine is because of
94	ahlct013	she 's very much being made to dress up you know she 's she	's dressing	up to play a part [[voiced pause]] [[sniff]] and of course
95	ahlct037	things and in fact that 's the kind of example Hume gives if you	're thinking	of ord perceptions of ordinary physical objects they 're going
96	ahlct014	sense of professionalism generally speaking the programmes i 've	been talking	about Cardiac Arrest and other medical dramas and even the
97	ahlct026	this label that the right thing here the right thing there why	are you buying	those things [[voiced pause]] to be seen to be you to be to
98	ahlct019	materials like rubber for instance to see the truth of what i	'm saying	in other words where a particular primary product becomes very
99	ahlct006	nor any prospect of booty except slaves i do n't suppose you	re expecting	any of them to be accomplished in literature or music in other
100	ahlct029	we need to concentrate on what Louis the Sixteenth thought he	was doing	and then we need to look at what the estates general and then