Text Encoding Issues

The British Academic Written English (BAWE) project

Corpus Linguistics
University of Birmingham
July 16th, 2005
Assessed student writing

Which theoretical approach has best helped you ‘make sense’ of *The Waste Land* and why?

Case Study of the white-throated capuchin monkey (*Cebus capucinus*)

‘Would you agree that subordination was inscribed into the life of a domestic servant?’

Explore the significance of the chat show as contributor to the project of feminist heterosexual politics

Information Systems Development

“The expenditure of National Lottery funds on the arts in Britain cannot be convincingly defended”. Discuss.
Assessed student writing

Medieval to Renaissance Literature
12th March 2001

How is Prince Arthur portrayed in Books I and II of the Faerie Queene?

Prince Arthur is more commonly known in English folklore as King Arthur Pendragon, however Edmund Spenser modifies the figure slightly to use him in "The Faerie Queene". In his famous letter to Sir Walter Raleigh, Spenser explains that he sees Arthur after his long education by Timon, to whom he was by Malory's account to be brought up (Spenser, 62). He was then to see the Fairy Queen, Gloriana, in a dream and go to seek her in Faery land. This quest is interlaced with those of the knights and generous a courtesan which would be the ultimate triumph for England. Arthur is a figure who has all the virtues that knights seek to acquire and is portrayed as both man and legend simultaneously when he appears.

Arthur is described at length in book I and the most striking aspect of his appearance seems to be his brightness. "His flint-haunt shone stately far away like glowing flame of Physalia" (II, vi, 29). As his visage makes him glow, and sets him apart from the other knights we meet. The "glorious brightness" makes Arthur so that "Even to the top no place appeared bare" and this emphasis of light gives an impression of a sort of spiritual aura. It is as if Arthur's possession of all virtues gives him protection from harm which is supported by later evidence.

We are also told of Arthur's ability to induce "remorse" and "terror" in any man's conscience through description of the dragon he has slain. Interestingly, the next passage praises "the Prince's hand, and the valiant courage" which "seemed to dance for joy", Spenser brings in words such as "saintly", "sanguine", and "twible" which provide a striking contrast with the previous description of weaponry and power. This juxtaposition of descriptions is effective and implies the complexity of Arthur's character. The image seems to be focused on the assumed power and makes the reader feel a sense of humanity with him. He is given a sense of humanity within the light and power, and we feel he also has a superior sensitivity and lightness of spirit. This is released slightly darker in the secondary description of the Prince later in book II through Dryas' desire, where Arthur's courtship and his quest is conveyed.

In general Arthur is a perfect model of his emotions, as shown symbolically in the fact that he "would chase away / his stubborn seed" (I, vi, 46). Spenser then describes the air and the air at the heart and that implies a strong spiritual undertone. Following this description we witness Arthur humbling his emotions for good use when he meets Una. First he guides at her "secret sorrow" and then his sympathy towards her so much that "wondrous great grief passed in my spirit" (II, vi, 42). The Prince is portrayed not as a fighter but as a deeply sensitive man.

As well as being warmhearted, Arthur is shown to have a strong commitment to the idea of "bravehearted". He strongly disapproves of Pyrocles' and Gymnosophs' ravishing of the woodman Sir Orson and mixes himself "the gentlest" due to their unity in truthfulness. However, it is when Pyrocles breaks the "law of arms" that Arthur's anger erupts and his notion that knighthood is a responsible and unified state is shown in his application of the word "traitor" to Pyrocles. We also see in book I Arthur's imagined belief that being a knight is a virtuous and glorious position. When he comes to rescue the Redcross knight from Orgoglio's dungeon, "bleeding heart ran through every joint / for such of gentle birth so fame Sicard" (I, vii, 36). He cannot stand the thought of a knight so destroyed and it disturbs him. The dungeon is "darker than hell" and the concept of a knight in hell appears terribly wrong to Arthur. Such degradation is appallingly alien to a knight so steeped in magnificence.

Perhaps Spenser's greatest challenge in presenting Prince Arthur is achieving a balance between legend and real human being. At his very first appearance, Arthur's death is mentioned, how "when his dyde" his armor was brought to fancy land. It is important for Spenser to establish that Arthur is mortal and not a god or we would not fully appreciate how he struggles with the giant in the significance of his fight with Malagcre or fleshly infirmity. The more human Arthur is, the more we can identify with him and our attention will also be better drawn to his development as a character.

The first time we see Arthur actively fighting evil is when he battles Orgoglio. This giant is "pulled up with every wind, and filled with fearful storm" (I, vii, 9) and seems to embody pride, and to some extent the wrath of God. He comes upon the Redcross knight when he is without armor and riding with Dryas, and thus the color Ethelred William asserts that Orgoglio is "the very seed of the devil's" (VII, 21). Arthur is then more suited to defeat the giant than Redcross as he has less reason to feel guilty. Although Arthur can clearly overcome pride and hub, the fact that he does battle with Orgoglio is interesting as it is something we would expect him to have to contend with being so magnificent. However, as Arthur has the virtue of holiness he can overcome pride through the Binding power of his faith. It is "hearses light" on the shield of his faith which plays the major part in defeating the giant. In this significant allegorical term, the episode is seen by John Ruskin in his critical work as an expression of the "Power of England, going forth with Truth, attack Orgoglio, or the Pride of Papacy" (Ruskin, 51). Visioned from this new detached perspective, the fight with pride reflects less strongly on the actual character of Arthur.

Armed with this context is Prince Arthur's fight against Malagcre in book II. Malagcre is a disease who draws his strength from weakness, his arrows must be withstood passively because to fight him would only exhaust the attacker. It is the huge importance and impotence who give him power and thus seems to suggest that it is the "greatest and most glorious" figure who are most acceptable to these problems of passivity as they are used to being powerless. Arthur's failure is not permanent but still crucial and he becomes an illustration of how "fleshly man's" site. It seems cruel to think Arthur so much, yet he provides an effective example where we can see even this "guerruant man alive" can be made captive by problems of the flesh. Arthur again showing help, is in the form as his arrows which go on. Spenser quickly builds up Arthur again in our eyes by having him overcome in his fight and then intelligently work out how to destroy Malagcre for the good. He seems to show both the initiative and guidance in thinking of thwarting his enemy into the lake, so if those qualities of his have the ability to literally sway such influences of the flesh.

Arthur's success is strongly identifiable by his demeanor. We are told that his armor and weapons were made by Mars, a reference which grounds him more firmly within his famous legend. His armor makes him shine, and his shield is his faith, "clothy covered" at first as we find out later that it is a hidden weapon. During Arthur's battle with Pyrocles, we again witness the potency of Arthur's
Text Encoding Issues

General issues

- A *first stage* of BAWE mark-up
- Dimensions
- Interactive tagging

Specific questions

- Text hierarchy
- Formulae
A first stage of BAWE mark-up

- shift in document format
  DOC → XML: TEI standard

- formatting: preserve information

- automatic vs. manual steps of annotation
## Dimensions of mark-up

<table>
<thead>
<tr>
<th>Text hierarchy</th>
<th>Text flow</th>
</tr>
</thead>
<tbody>
<tr>
<td>front, body, back sections</td>
<td>highlighting lists</td>
</tr>
<tr>
<td>paragraphs</td>
<td>figures</td>
</tr>
<tr>
<td>“s-units”</td>
<td>tables</td>
</tr>
<tr>
<td></td>
<td>formulae</td>
</tr>
<tr>
<td></td>
<td>block quotes</td>
</tr>
</tbody>
</table>
Interactive tagging

Tagging by clicking:

• graphical interface
• quick tagging
• reduce errors
• impose coherence
Interactive tagging

White-throated capuchins are distributed throughout the Andes in the north, to western Columbia and Ecuador. Secondary evergreen rainforest, mangroves and dry forests from sea level to 2100m (Rowe 1996). Their distribution over a large range of different habitats, and they are generalist feeders and represent an approximation to an omnivore diet amongst the primates (Perry et al. 2003). It has been suggested that a large and varied habitat distribution over such a large scale may have played a major role in the development of high levels of cognitive ability (Perry et al. 2003). They generally prefer to move in mid to upper canopy level where most of their food resources are to be found.

As with all primates, the morphology of capuchins is inseparably intertwined with the environment and behaviour of its phylogenetic ancestor (Mcelreath 1999). Consequently, the species are of medium size, lightly built, slender and long limbed (Fig 3), all of which means they are perfectly adapted to moving quickly in their present ecological niche. For example, in the rainforest canopv most of the resources upon which they feed: that face downwards. This is visible in figure 5 (Chimpanzee). The throat, head and shoulders forms a v-shape. Infants are the only c the presence of testicles for
What goes into <front> vs. <body>?

- Example of two first pages:

Case Study of the white-throated capuchin monkey
(Cebus capucinus)

Discuss the handling of the discourses of religion and the effects of religious and ethical change in the Victorian period

During the Victorian period there was what is known as the ‘Victorian crisis of faith’ due to scientific discovery, changing philosophy and doubts over the validity of the Bible. This crisis of confidence in Christianity was experienced mostly by intellectuals who renounced the Bible as literal fact and replaced it by a humanistic religion. These changing ethics were clearly illustrated in the literature of the time; the discourses of the writing and the characters portrayed in them. Both George Eliot and Thomas Hardy were sceptical of Christianity, especially some of its strict moral standards, but both felt that its altruistic teachings were beneficial. They both used the Bible richly as a resource for their novels and I will discuss their use of it and their alternative humanism looking at Eliot’s Silas Marner (1861) and Hardy’s Tess of the D’Urbervilles (1891).

George Eliot’s (called Marianne Evans) parents were members of the Anglican Church and sent her to schools which were strongly influenced by Evangelical teachings of the day. Eliot became especially involved in church at the age of 12 when she began teaching in Sunday school but it was not until the age of 15 when she
Case Study of the white-throated capuchin monkey (Cebus capucinus)

Discuss the handling of the discourses of religion and the effects of religious and ethical change in the Victorian period.
Formulae

- equations (and all kinds of variations of =)
- chemical formulae
- arithmetic expressions
- logical expressions
- expressions following some other discipline-specific formalism (e.g. computer code, phonetic transcription etc.)
- a part ("term") of any of these (if non-NL)
anything that has been inserted with the MS formula editor (appears as a "field");

\[ PV = \frac{C}{1+r^1} + \frac{C+Principal}{1+r^2} \]

any complex formal expression, i.e. that cannot be represented as a simple sequence of characters (e.g. fraction, square root)

\[
I(\Delta s) = \begin{cases} 
0 \\
Q 
\end{cases}
\]

any formal expression separated typographically from running text (new paragraph)
The slope of the yield curve can be analysed by looking at the spread between the long-term and the one-period, short-term interest rate, denoted as $S^n_t = R^n_t - r_t$. If we manipulate equation 1, the yield spread, $S^n_t$, can be written as the expectation of a weighted average of future changes in short-term interest rates as follows:

$$S^n_t = Et S^n_t *$$

$$S^n_t * = (1/n) [(n-1)\Delta r_{t+1} + (n-2)\Delta r_{t+2} + \ldots + \Delta r_{t+(n-1)}]$$

[2]
Principles of mark-up

1. Keep the structure of the document as close to the original as possible
2. Mark up elements relevant to our research
3. Should be cost effective
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