

**Crossing Borders: An academic literacies
approach to the study of M.A. thesis writing
on English Studies programmes in an Italian
and a Hungarian University**

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B.A., M.A.

PhD Thesis

April 2011

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Abstract of thesis

Entitled

**Crossing Borders: An academic literacies approach to the study of
thesis writing on English Studies programmes in an Italian and a
Hungarian University**
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B.A., M.A.

for the degree of Doctor of Philosophy at the Department of Linguistics and English
Language, Lancaster University
April 2011

This thesis is an investigation of academic literacy practices on postgraduate English Studies programmes in two different national contexts in Europe, Hungary and Italy. It examines the transnational comparability of university qualifications in relation to the Bologna Declaration, which currently has forty-seven European signatory countries, and constitutes an agreement to create a higher education space in Europe with a common system of ‘readable’ and ‘comparable’ degrees. In the spirit of the Bologna Process, the thesis explores what a student would need to know and be able to do to complete written assignments on a postgraduate English Studies programme in a different European cultural and linguistic context.

An ‘ethnographic-style’ approach was adopted to collect ‘rich’ data on graded written work from each programme at the end of the assessment period. The thesis focuses on six MA theses, which were treated as separate case studies. The dataset included interview transcripts and email communications with students, assessors and supervisors, thesis drafts, written feedback, programme and course documentation and journal writing. The case study data was analysed vertically, in relation to each

individual case and horizontally across the case studies in an iterative process to identify themes and practices.

The thesis demonstrates the value of an academic literacies approach to the investigation of language in contexts of use. The study reveals variation in practices of thesis making across the case studies with regard to originality, argument and analysis. Practices are shaped by disciplinary, epistemological, theoretical, methodological and ideological perspectives. Practices also index local responses to global and regional pressures and national policies. The findings enable a critical examination of the Bologna Process and argue for the creative potential of local practices and local collaborations to counter constrictive global hegemonies.

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Acknowledgements

I wish to thank the students, tutors and administrative staff in each of the locations of this study, who gave their time so generously, made me feel welcome and included me in the life of the department in a period of transition and uncertainty in the life of the university, and at a particularly intensive and pressured time in the academic year.

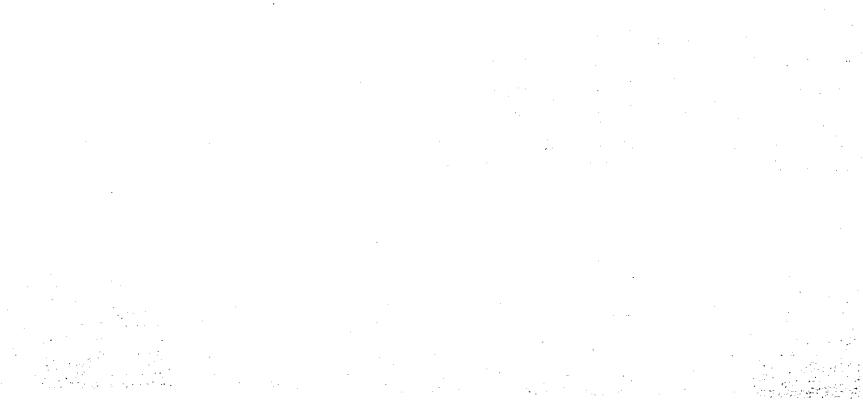
A special thanks to Charles Alderson for helping me to find direction, Roz Ivanič for her invaluable advice in the initial stages of the project, Uta Papen, who gave unstinting encouragement and detailed and insightful comment on the thesis drafts, and David Barton who had the marathon task of guiding me through the final hurdles and whose comments and questions were greatly appreciated.

I am grateful to my colleagues at Roehampton, Ana, Annabelle, Eva, Evi, Jane, Mark and Tope for giving me space to complete the work and their continued understanding and support, and the two Sarahs, Sophie and Mary with whom I shared my trials and tribulations.

A special thanks to Bernard Hrusa Marlow, a wonderful friend, and an assiduous proof-reader, and Andrea Pompili for his technical support.

I am very fortunate to have friends and family who have been enormously tolerant and have given me shoulders to cry on, more particularly my lovely daughters, Martha and Rachel, my wonderful partner and soul mate, John, who displayed unremitting patience, and gave herculean support throughout, my very special friends, Fane and Lynn, with whom I cannot share the time that is now available to me...

... and my lovely mother, who just couldn't wait.



Declaration

I declare that this thesis represents my own work, except where due acknowledgement is made, and that it has not been previously included in a thesis or report submitted to this University or to any institution for a degree, diploma or other qualification.

Signed

Carole Sedgwick

Chapter 1 Introduction and literature review

1.1 Introduction

The term ‘Crossing Borders’ is frequently used in the titles of academic papers and texts that deal with geopolitical issues and aspirations associated with globalization. My research, although prompted by contingent political pressures to cross national boundaries, is also concerned with metaphorical borders, global and local, which separate disciplines, fields of study, topics, methodologies and theories. An additional dimension that emerged in this study is the borders that separate geolinguistic spaces, English and other languages used in Anglophone and non-Anglophone contexts. However, ‘crossing borders’ is also significant because it reflects my personal research trajectory, which began from the perspective of research in the field of language testing, dominated by positivist paradigms and quantitative, psychometric methods, and crossed over into social constructivist, ethnographic approaches to research in sociolinguistics, predominantly associated with the New Literacy Studies and studies of academic literacies. The introduction and literature review traces that trajectory. I hope that my research will contribute, in Geertz’ (1983) terms, to ‘blurring’ the boundaries between these fields of study.

My research is situated in a time of intense social and political change in European universities, which are charged, through participation in the Bologna Process, with the task of enabling mobility across Europe for work or study, perceived to be economically imperative or inevitable in a ‘globalized’ world. The Bologna Process aims to blur academic and vocational boundaries between nation states by creating a European higher education space that would prove a formidable rival to US domination, in tandem with the broader goals of increased intercultural understanding,

stability, peace and tolerance. The Bologna Declaration, signed in June 1999 by twenty-nine European countries, is an agreement to harmonize degree qualifications in Europe. It marked the beginning of a process that has gathered momentum and is of central concern in discussions of higher education in Europe. There are now forty-seven signatories to the Bologna Accord. The agreement stipulates that by 2010 there would be a common system of ‘easily readable and comparable degrees’, with two degree cycles, undergraduate (no shorter than three years) and postgraduate, and a common system of ECTS (European Credit Transfer and Accumulation System) credits. A European Network of Quality Assurance has been established to facilitate this process. Language learning is vitally important to the enterprise.

The Common European Framework of Reference for Languages: learning, teaching, assessment, referred to as the CEFR, was published in 2001. This provides a socio-cognitive framework for reference, with descriptors of language ability at six levels: A1, A2, B1, B2, C1 and C2 (A1 = basic user and C2 = proficient user). A *Manual* (2003) and a *Reference Supplement* (2005) have been produced to enable practitioners to link their tests to the Framework, and the *European Language Portfolio* (Council of Europe, undated) is now widely used to enable students to maintain a personal record of their language attainment with reference to the six levels. The aim is for students to reach a level of communicative ability in a number of European languages with reference to the CEFR – in other words, for citizens of signatory states to be plurilingual.

Given the developments associated with the Bologna Accord and the impetus to establish common European standards, I decided to investigate attainment in written

English proficiency on university language programmes during this period of transition. Additionally, because I was convenor of an English degree in the UK for students for whom English was not their primary language, I was interested to know how I could assess students' ability to deal with the writing demands of a postgraduate English Studies programme at a university in another European country. I chose to research proficiency in writing because the questionnaire survey I conducted in 2003, with responses from fourteen European countries, demonstrated that writing was universally used as a mode of assessment on such degrees (Sedgwick, 2007). The following literature review reports problems identified in research conducted within dominant paradigms in language testing to investigate academic writing requirements and argues the case for a more context- sensitive approach.

1.2 Literature review

1.2.1 Quantitative studies of academic writing in context

Large-scale quantitative studies reported below are predicated on 'socio-cognitive' models of 'communicative competence' used in language teaching and testing, which were reflected in the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (Council of Europe, 2001). The CEFR specifies communicative language competence as 'ability for use', comprising 'knowledge, skills and know-how' with regard to linguistic, sociolinguistic and pragmatic competences, which are activated through language activities of reception, production, interaction or mediation in the performance of a task or tasks required in specific domains or contexts of use (p.13-16). In order to devise a framework or a blueprint for the design of an assessment of a student's ability to communicate in a given language in a target language use situation, practitioners are advised to conduct a needs analysis

rather than rely on ‘best guesses’, speculation, or conjecture (Douglas, 2000; Hutchinson and Waters, 1987; West, 1994). According to Bachman and Palmer:

Depending on how familiar we, as test developers, are with the relevant domain, we may initially be able to identify tasks informally with “best guesses”, using our own knowledge, talking with other individuals who are familiar with the domain, and so forth. However, even in cases where the test developer is quite familiar with the domain, we believe it is essential to refine these best guesses with a more systematic approach to identifying tasks. This is particularly critical in cases where the test developer is not at all familiar with the relevant domain. (1996:102)

The extent to which the context of use is adequately specified and sampled in an assessment is a measure of its content or context validity (Weir, 2005). Hutchinson and Waters (1987) and Alderson (1988) add that the ‘lacks’ or ‘difficulties’ and ‘wants’ of the language learners whose performance is to be assessed, should also be investigated. However, needs analysis is the focus of the initial part of the review, because the aim of my study was to investigate academic writing in specific contexts of use. Bachman and Palmer (1996) advocate a systematic approach to investigate contexts of use, involving the following steps:

1. Identify the stakeholders who are familiar with relevant language use situations, who can help identify the relevant domain and tasks;
2. Gather information on the domain and tasks in collaboration with the stakeholders;
3. Analyse the tasks in terms of their task characteristics; and
4. Make an initial grouping of tasks into categories of tasks with similar characteristics.

(p.102)

This model is reflected in the needs analysis studies reported below. The first part of the literature review will report large-scale studies that have been conducted to

investigate target language use contexts, but will then argue the case for smaller scale qualitative studies, more specifically, research of academic literacies.

Academic writing needs analysis: large scale studies

A wealth of published studies reports research into academic writing needs for the development of tests of English for international students for entry to undergraduate and postgraduate programmes in the US or the UK. Criticisms of these large-scale studies relate to the problem of researcher bias in the data collection methods used and the uncertain utility of findings from analyses that looked for commonalities across the wealth of data generated. The Bridgman and Carlson survey (1983), one of the large-scale studies undertaken in order to develop the Test of Written English for the TOEFL¹, was criticized because the data on task requirements were collected indirectly, using questionnaire survey and interviews, instead of direct collection and analysis of the tasks themselves (Horowitz, 1986a; Raimes, 1990; Waters, 1996). In questionnaire surveys respondents may report what they think they do, not what they actually do. Also, the categories used in questionnaires were those selected by the researcher rather than the respondent (Waters, 1996). Respondents may differ from the researcher in their understanding and use of the terms used to denote these categories (Belcher and Braine, 1995). Ginther and Grant (1996), in their survey of research for the TOEFL 2000 project, noted that with such large-scale surveys there was the additional problem of yielding data which was too general and not sufficiently informative to determine students' writing needs. They stipulated that it was important to clearly specify the domain from which tasks would be sampled and analysed. However, they acknowledged the enormity of the project: 'Going out into the universe

¹ Test of English for entry to US universities for non-native speakers of English.

of possible tasks, sampling those tasks, categorising those tasks, and then deriving information that will inform test design from those tasks may be impossible in one lifetime.' (p.30). Alderson (1988) echoed their concerns. He highlighted the difficulty in selecting adequate and relevant linguistic information for an operable list of test specifications from the large quantity of data that had been generated in the Weir (1983) needs analysis of the UK TEAP (Test of English for Academic Purposes)² for the Associated Examining Board at Aldershot. The aim of the test had been to produce a profile of a student's strengths and weaknesses in academic English for receiving institutions. Data had been collected to establish the characteristics of writing tasks required for a range of disciplines: science, engineering, arts, and social, administrative and business studies at undergraduate and postgraduate level. Alderson (1988) questioned the rationale for the search for commonalities, rather than differences, in the collection and analysis of the full range of data, and, more specifically, the validity of the Munby Communicative Needs Processor (1978) on which the instruments for data collection were based.

² Now known as the TEEP (Test of English for Educational Purposes).

Academic writing needs analysis: task and text research

Since the Bridgeman and Carlson (1983) and Weir (1983) studies, there has been a proliferation of smaller studies, focusing on direct collection of tasks and and/or texts for analysis in order to develop taxonomies of task characteristics, which could be sampled in a writing assessment designed to evaluate a student's ability to effectively reproduce these task features. The following studies used primary sources to collect 'hard' direct data as opposed to 'soft' indirect data of respondent opinion (Waters, 1996), to investigate writing demand in the context of use. Rose (1983) collected 445 essay and take-home examination questions and paper topics from 17 departments at UCLA, the University of California, Los Angeles, in order to identify writing requirements in terms of rhetorical and cognitive (e.g. synthesising from sources, selecting and ordering information) demands. Horowitz (1986b) collected and analysed 54 writing assignment handouts from 29 courses in 17 departments and 284 essay examination prompts from 29 courses in 15 departments at Western Illinois University (Horowitz, 1986a). He created a classification scheme for the tasks, based on the primary instruction, following Swales (1982). Building on the work of Horowitz, as a contribution to research for the new TOEFL exam, Hale, Taylor, Bridgeman, Carson, Kroll and Kantor (1996) collected assignments and course syllabuses (to contextualise the assignments) from 162 graduate and undergraduate courses in eight universities and created a framework for the analysis of the tasks. Moore and Morton (2005) collected 155 writing assignments from 179 academics teaching first-year undergraduates and graduates at two Australian universities, and created a framework for task analysis in order to make a comparison with the requirements for the IELTS writing test.

The direct collection of tasks from the target language context was regarded as more informative and reliable than the indirect collection of information about tasks, using categories for data collection predetermined by the researcher in the larger scale studies. However, focus on the product alone was still a concern with regard to developing valid taxonomies of the characteristics of writing tasks. Apart from the loci of writing (in-class vs out-of-class) and the length of the written work, the Hale et al (1996) team had found the attainment of inter-judgmental agreement on the classification of writing tasks into categories (genre, cognitive demands, rhetorical task and pattern of exposition, e.g. cause/effect, classification/enumeration) to be problematic, because the intentions of the task writers had to be inferred in the absence of opportunities to ask for clarification and other confirming evidence, such as successful written responses to the tasks. Hamp-Lyons and Kroll (1997), in their review for the TOEFL 2000 project, valued the Hale, Taylor, Bridgeman, Carson, Kroll and Kantor (1996) study for its empirical relevance. However, they criticized the project for failing to take task input and other contextual information into account.

Task interpretation was a problem not only for the researchers, but also for those receiving the tasks generated from specifications resulting from needs analysis research in the IEA project. The International Association of Educational Achievement (IEA) survey of written composition in schools was a large-scale project, involving quantitative and qualitative methods of data collection, to investigate the teaching and learning of written composition in the schools of 14 countries: Chile, England, Finland, Federal Republic of Germany (Hamburg), Hungary, Indonesia, Italy, Netherlands, New Zealand, Nigeria, Sweden, Thailand, the US and Wales, reported in Gorman, Purves and Degenhart (1988) and Purves (1988).

The IEA has been conducting international surveys since the 1950s, as part of an empirically oriented comparative research programme. The study, involving an international body of researchers, set out to compare writing practices, and the influences on writing practices, in schools in different countries, and to develop an internationally appropriate set of writing tasks and a common framework for assessment that would be applicable across school systems and languages. Data were collected on the national context for education (state and religious influences); on how writing was taught (curricular goals, the amount of writing, different types of writing task emphasised and the extent to which teachers were expected to adhere to common standards); on the extent to which the teachers shared common goals and aims in their teaching; and on the extent to which pupils' perceptions varied. Data were collected by: National Context Questionnaire, National Case Studies, Expert Interview Schedule, Curriculum Questionnaire, School Questionnaire, Teacher Questionnaire and Student Questionnaire. Taxonomies of writing tasks and common rating criteria were established theoretically and empirically. The problem was that, although the rating criteria were used 'consistently' by each national team that had participated in the task development, the tasks and responses to tasks were then subject to local interpretation:

All these findings suggest that performance in writing is part of a culture and that schools tend to foster rhetorical communities. Students appear to learn to adapt to and become members of a rhetorical community that shares a number of assumptions and beliefs, only some of which are explicit...terms relating to written composition and its judgment are easily shared; the nuances and values given those terms are a part of the national culture that makes such a sharing superficial at best. (Purves, 1988:200)

Developing and implementing writing tasks from task taxonomies is clearly problematic (Hale et al, 1996; Purves, 1992). It seems that the tasks and the texts

alone do not provide enough information because they are socially situated, and subject to the interpretation of the writer and of the reader.

Issues in needs analysis research

The difficulties experienced in collecting and modelling language in contexts of use, discussed above, reflect an ongoing debate in the language-testing world about the value of attempting adequate and relevant specification of language tasks in the target language use domain for assessments of language for specific purposes. On the ELTS, the first version of the IELTS (International English Language Testing System)³ for entry to UK universities, Alderson and Urquart (1983) found that general language tests produced results similar to those of the specific purposes tests, and, therefore, they could be equally effective measures of language proficiency. Alderson (1981) questioned how specific an international test of English for academic purposes could be, because it was not possible to sample all the possible special purposes contexts. How many specific purposes sub-tests then should there be in a test of academic English? What disciplinary sub-test should a student select if they intend to study a university subject that integrates different disciplinary fields? Should a student of urban studies choose a test in science or in social studies? The ELTS test had offered sub-tests of study skills in six disciplines: Life Sciences, Physical Sciences, Technology, Medical Sciences, Social Studies, in addition to General Academic, which were reduced to three subject-specific modules in the following version, IELTS, because the validation study conducted by Ciper and Davies (1988) could not find justification for the original range of options. However, in her research on the new IELTS subject-specific modules, Clapham (1996) found that students did not gain

³ Test of English for entry to UK universities.

an advantage from taking a reading test within their chosen subject specialism at certain levels of English language proficiency. Davies (2001), in a review of studies of the early versions of the IELTS, argued that LSP tests should assess the ability to use language in a range of situations rather than attempt to include subject specific assessment. However, he concluded that, although there was no clear evidence that specific purposes tests are better indicators of language proficiency than general English tests, it would seem that there was value in exploring LSP test development because students take an LSP test in order to achieve something else with the target language. Fulcher (1999) and Fulcher and Davidson (2007) represent the camp that argues against the value of LSP testing, which they describe as outmoded, an ‘early approach to language testing’, in their discussion of content validity, though they contend: ‘whatever our constructs we have to relate them directly to the target language-use situation by establishing their relevance to performance in that domain.’ (p.66). However, they seem to be arguing for ‘best guesses’ in relation to the language required in the target language-use domain, supported by retrospective gathering of evidence for the content validity of the test. Fulcher (1999) contended that: ‘unless future research (such as that into performance testing) can provide new and measurable definitions of ‘specific’, it may no longer be appropriate to talk about tests of English *for* Academic Purposes, but rather tests of English *through* Academic Contexts (EAC).

However, as Davies (2001) stated, target language use could still be worthy of investigation. Solutions for the study of target language use had not been achieved for the ELTS and the IELTS. The Alderson and Urquart study (1983) had used ELTS sub-tests, which had not been based on an empirical needs analysis (Alderson, 1988).

Criper and Davies (1988) in their validation study of the test failed to find evidence of the test's content validity. Clapham (1996) concluded that the discrepancy between the scores on general and subject-specific reading tests could have been connected with the low validity of the texts selected as 'specific' by teachers and testers, because students who participated in the study, and who were attending university foundation programmes, were not necessarily experienced in reading texts in the selected field of study. Davies (2001) discussed the danger of reifying LSP textbooks. Perhaps there is a danger of reifying LSP tests in the studies reported above, because the tests were based on expert judgement of what would be required in the target language use situation rather than empirical needs analysis. Weir (2005), Douglas (2000), Brown (2008) and McNamara and Roever (2006) argue that research on language in the target language use situation is necessary, despite the difficulties involved, to ensure context or content validity, of a test.

Perhaps it is impossible to construct large-scale tests that can prepare students for specific target language use situations, or perhaps it is necessary to get closer to what students do/are required to do in specific contexts of use and consider alternative forms of research and assessment. As part of the TOEFL 2000 project, Waters' (1996) perceived the value of broader, as well as more focused, research into student needs, in his review of research into the academic needs of university students in the US. He advocated small-scale qualitative research to inform more wide-ranging studies:

In my view, both types of studies (wide-ranging and closer-focused) can be usefully complementing each other, similar to the way that altering the focus on a telescope can provide different perspectives, enabling different information to be obtained. The more varied the perspectives, the more likely the picture we see will be an accurate one. The most accurate picture will be the one that tries to synthesise and reconcile as many differing views as possible. However, as

discussed earlier, it would seem best, as a general strategy for further research, to first of all properly establish the nature of a small part of the field, and only then to broaden the enquiry. Unless this basic strategy is followed, there is a danger that there will be insufficient depth of understanding and communication for the wider type of survey to produce reliable results. (p. 35)

According to Brown (2008), qualitative analysis is required for the confirmability, transferability and credibility of the results of an assessment. He stressed the importance of relevance, utility, value implications and social consequences of an assessment. Dominant quantitative paradigms in language testing are criticized for restricting possibilities in assessment design (Brown, 2008; Cherryholmes, 1988; McNamara and Roever, 2006; Moss, 1992). Although models of communicative language ability, such as that of Bachman (1990) are based on Hymes' notions of language performance, McNamara argued that they are cognitive rather than social. The target language use situation is defined in relation to the cognitive abilities required by the language learner for language use. There is no independent theory of the social context.

The importance of acknowledging the social situatedness of language is emphasised by Ivanič (1997), who quotes Bizzell (1986): 'questions are being raised about any theories of language that claim to transcend social contexts'. Clark and Ivanič (1997) state that research has to go beyond the immediate task environment if a better understanding of the influences on task performance and reader responses is to be achieved:

The actual writing task, what it is that the writer has to carry out is part of the local environment and will affect what the writer has to do in order to carry it out. However, what the writer brings to the task in terms of attitudes towards it, beliefs about what is expected from the task, the purposes that lie behind the

setting of that particular task – all connect into the wider context of culture and affect the processes and the outcomes. (p. 71)

1.2.2 Conceptualizing ‘context’

Descriptions of context tend to make the distinction between the broader cultural context, ‘context of culture’, and the local, situated, immediate context of real time language use, context of situation as defined by Halliday (1989). The context of culture with regard to writing has been defined by the term ‘discourse community’ (Bazerman, 1994; Bizzell, 1982; Cooper, 1986; Freed, 1987), and the goal-oriented, cultural products that share common features shaped and reproduced by a given discourse community, ‘genres’ (Swales, 1990).

Concepts of ‘discourse community’ and ‘genre’ have been powerful notions in explanations of social influences on the writer in language pedagogy. With regard to academic writing, interpretations of ‘discourse community’ vary from the more ‘static’ view of a community of academic practitioners into which the novice must be inducted in order to be empowered to participate and share the privileges of community membership (Bartholomae, 1985; Bhatia, 1993; Swales, 1990) to the more ‘dynamic’, interpretative view in which the writer makes strategic choices according to their particular communicative purpose. According to Berkenkotter and Huckin (1995), communities are dynamic, not static. They change their practices and products over time in response to epistemological and technological developments. Genres, for example, research or lab reports, vary synchronically as well as diachronically. Texts that share the same label cannot be assumed to share the same characteristics and constraints, and are subject to local interpretation. They are interpreted differently in

different cultures (Mauranen, 2001; Scollon, 1997)⁴ and in different disciplines (Johns, 1997; Samraj, 2004). The influences on text seem to be more complex and dynamic than the static interpretations of ‘discourse community’ allow. Samraj (2002) identified contextual layers, institutional, disciplinary, course and task, that influenced text production on different courses in her study. Harris (1989) takes a more dynamic view of the writer as a member of different, competing communities with distinctive values and practices: friendship groups, family, discipline, classroom, staff room, who makes immanent, strategic choices, drawing on different community practices to achieve a communicative purpose.

An alternative approach to writing that could challenge a ‘static’, monologic view of the writer writing for a specific context is an interactive model, which takes the reader into account. According to Widdowson (1979):

... reading efficiency is a matter of how effective a discourse the reader can create from the text, either in terms of rapport with the writer or in terms of his purpose in engaging in the discourse in the first place In this view, reading is regarded not as reaction to the text but as *interaction* between writer and reader (p.174)

Nystrand (1989) proposes a social interactive model of writing in which meaning is co-constructed by the writer and the imagined reader through rules of reciprocity. The writer must take account of the assumptions, expectations and reactions of the reader in constructing a text for a particular purpose in a particular context. The reader interprets the text in terms of their expectations and assumptions regarding the writer and the writer’s intentions in relation to their purpose for reading the text within that particular context. Meaning-making is achieved through a process of transformation

⁴ Mauranen (2001) uses the concept of ‘glocalisation’ from the social sciences (Robertson, 1995) to describe local realisations of global texts.

and enrichment of shared knowledge, an interaction between writer and reader mediated through the text. Nystrand's model illustrates how writers and readers can approach texts. However, although he characterises text as 'heteroglossic', with many potential meanings, voices and values in the same text, in Bakhtinian (1981) terms, he does not fully theorize the diverse contexts that inform the shaping of texts by writer and reader, rather focusing on the aim for reciprocity between writer and reader in the 'social' construction of an 'autonomous' text.

The 'static' interpretation of 'discourse community' seems to be too prescriptive. It assumes that writers passively accept the rules, values and conventions of a given discourse community rather than select, manipulate and interpret them for their own purposes; that the genres identified as products of a given discourse community are models to be followed rather than challenged, moulded and changed. It seems that the influence of context on writing is multiple, diverse, many-layered and changing, and the influence of particular contexts may be unpredictable. Samraj (2002) questions the value of teaching transferable genre models because the contextual influences that shape writing are complex and multifaceted: 'Our ability to satisfactorily answer that question no doubt depends on our understanding of the way context shapes text' (p.164). Leung (2005) criticizes the needs analysis approach that is generally adopted for curriculum development as being too partial, leading to the construction of syllabuses and textbooks based on overgeneralization and idealization of genres and stereotypes that do not necessarily represent communication in the real world. The large-scale needs analysis studies based on questionnaire surveys and collections of tasks make the assumption that there are commonly agreed rules, values and conventions that underpin the genres used in academic programmes shared by the

‘academic community’, which can be identified and articulated, and which need to be known by writers who wish to enter the community. Leung (2005) advocates a fresh approach to the investigation of the context of use that is ‘ethnographically sensitive’, taking more account of the social context: ‘Theoretically as well as pedagogically, there is every reason to reconnect with the social world if the concept of communicative competence is to mean anything more than a textbook simulacrum of Englishes in the world’. (p.144). According to Leung, needs analysis approaches to literacy reproduce stereotypical notions of academic writing, but ‘the “essay” is in fact a very complex package of established ways of argumentation, culturally-sanctioned principles for content selection, subject or discipline-informed ways of using language, text format and prose.’ (Leung, 2008:154). It seems that a more context-sensitive approach to research into academic writing is needed.

1.2.3 Qualitative studies of academic writing in context

A more context-sensitive approach is provided by the following studies of academic writing. Zhu (2004) collected 95 course syllabuses and handouts on writing assignments, together with 12 student writing samples with feedback and conducted six interviews with business faculty staff to identify writing needs in the Management, Marketing, Economics, Accounting, Finance and Information Systems Departments in the College of Business Administration at a large research university in the south-east of the US. The interviews enabled Zhu to gain clarification on writing requirements for the nine genre types of assignments and to identify discrepancies between the skills required for business courses and those taught on EAP writing courses. Carson, Chase, Gibson and Hargrove (1992) collected written documentation (handouts, assignments and exams) and interviewed lecturers and students, in addition to conducting, for a semester, weekly classroom observations to investigate student 'lacks' – literacy skills regarded as important and requiring improvement (Hutchinson and Waters, 1987). They identified a range of writing and reading tasks that had not previously been identified and could not have been predicted. The exercise also drew their attention to the importance of the integration of reading and writing. However, the skill taxonomy developed from the Zhu (2004) and the Carson, Chase, Gibson and Hargrove (1992) studies could be subject to the same problems of interpretation as the task and text analysis studies reported above. They also assume a 'static' rather than 'dynamic' view of context. Samraj (2002; 2004) investigated writing on a Master's programme in Environmental Science at a Midwestern University in the US. She attended courses for a semester and examined the grades and comments on successful and less successful student papers. She identified variation in genre requirements across disciplines and sub-disciplines, which was related to the roles students adopted,

the intertextual connections made, and a focus on either epistemic or phenomenal concerns. She theorized the many contextual layers that shaped student writing: academic institution, discipline, course and task, although the contexts she identified seem to be inferred from her observations and text analysis rather than the views of the participants.

Studies that took into account the students' and the tutors' perceptions of requirements in relation to the writing produced were made by Herrington (1985), Dysthe (2002) and Lea and Street (1998). In research on the Design and Lab courses in Chemical Engineering at Rensselaer Polytechnic in New York, Herrington (1985) conducted a study using a variety of methods – surveys, interviews with tutors and students, and observations, including participant observation in classes. She investigated the social functions of writing on each course, writer roles, projected audiences (professional or teacher/assessor), and the associated conventions for writing that were expected by each tutor. She identified conflict between student and tutor interpretations of the writing requirements, which she related to projected audience and writer role. As a result, she proposed ways in which teachers could generate shared understandings through establishing common roles and purposes for writing within the context of the course. Herrington's proposals assume that it is possible to create a homogeneous discourse community shared by students and tutors in a course of study.

The following studies problematize the idea of the discipline as a homogeneous discourse community. Prior (1991) investigated writing in four postgraduate seminars: language education, geography, sociology and American studies. His aim had been to study 'enculturation' into the disciplines. He made an ethnographic study of student

writing, what students did, how they knew what to do and the responses of the tutors in each seminar. His work revealed a dynamic interplay of heterogeneous interpretations of task and text that were related to tutor responses, students' private and public histories and, in one Case Study, the tutor's private and public histories embedded in his feedback. Prior criticised research into academic writing for the influence of chronotopes (Bakhtin, 1986), typified, sociohistoric representations of the classroom and expected roles and relationships, which he perceived led the researcher to focus on writing from the viewpoint of the institution, what the student needs to do to fulfil institutional needs, rather than what do they do and what are the influences on what they do. He advocated a more open exploration of contextual influences on student writing.

The approach adopted by Lea and Street (1998; 2006) provided the conceptual framework and the methodology for my study. They studied perceptions and practices of student writing in courses at an old and a new university in the UK. They adopted an 'ethnographic-style' approach to the study. The study revealed a multiplicity of competing epistemologically diverse academic discourses within the disciplines, which influenced the meanings embedded in terms used to describe the features of academic texts, e.g. 'argument' and 'structure'. They were critical of approaches to research on academic writing that were based on study skill inventories or notions of acculturation into the disciplines, associated with Bartholomae (1985) and Bizzell (1982); instead they wanted to take an approach that examined, in a non-judgemental way, the academic literacy practices of students and expectations of staff, in order to capture and gain insights into the richness and complexity of academic writing in the disciplines, without making assumptions about which practices were to be preferred. It

was this ‘academic literacies’ approach within New Literacy Studies that provided the conceptual framework and the methodology for my study, because I wanted to gain as rich an understanding of academic writing in each national context as possible without imposing my own values and beliefs and expectations about what are ‘good’ or ‘bad’ academic literacy practices. I wanted to learn about the relationship between academic literacy practices and their contexts from the data gathered in this study.

Barton (2007) describes literacies, according to a New Literacy Studies perspective, as domain-related configurations of literacy practices. Literacy practices are what individuals do in a literacy event in which purposes are achieved through the mediation of texts, e.g. planning a funding bid involves literacy practices of talk about the bid as well as constructing the plan electronically or on paper. Literacy practices are socially situated behaviours involved in the literacy event. Social institutions can control these behaviours through regulation and economic limitations on practices. However, practices are also socially constructed, through an individual’s perceptions of consensus, social constraints and affordances, and penalties or gains for resistance (Gee, 2000). Individuals can draw on practices from multiple contexts in a literacy event, according to what they perceive to be possible, permissible or available. Individuals have values and beliefs about literacy in a given situation, which guide behaviour and cue the nature of the context(s) that relates to practice.

Literacy, in this practice-based view, is not an autonomous skill or set of skills that can be taught and used in different situations, but ideological and epistemological. Practices embed values and beliefs associated with broader historical, political, social and cultural structures (Barton, Hamilton, and Ivanič, 2000). Clark and Ivanič (1997)

argue that the social constraints and determinants of any act of writing in the immediate context of situation are also part of the wider ideological, political and cultural context (context of culture). They contest the Hallidayan (1989) approach that takes a ‘functional’ view of the relationship between writing and context, that context determines what is written. While they acknowledge that Halliday’s functional model offers a powerful explanation of this relationship, it neglects the identities and ideologies, values and beliefs of writers and readers. They argue that meanings in writing are often ‘contested’ and ‘contestable’. Writer - reader values are not always shared. Also, power relationships may be asymmetrical, and this can affect expectations of what is possible in writing. The context of culture is embedded in broader cultures, institutional, regional, national and then global cultures. They prefer to use the label of ‘context of culture’ rather than ‘discourse community’ because ‘discourse community’ suggests homogeneity, whereas ‘context of culture’ allows for heterogeneity, because writers and readers draw what is perceived to be relevant to them for their literacy purposes from the context of culture in any act of writing.

According to Maybin (2000:208) literacy events provide a ‘nodal point’ where there is a interaction between micro practices, values and beliefs and macro-structures and positionings. Baynham and Prinsloo (2001), in their collection of papers on literacy research, illustrate the relationship of practices to context, the micro to the macro, the local to the global, the immanent to the continuing in relation to their own paper:

By situating the papers in this collection within a research conversation, we emphasise the contingent, social nature of their production, their embedding in preceding and ongoing talk, the structuring effects of the social institutions within which they were elaborated and, of course, their history, both in terms of the life history of those participating and in terms of the sociohistorical moment that created the opportunities for their elaboration. Why literacy? Why now? (p.83)

Barton (2007) takes an ecological view of the relationship between practice and context, which represents a ‘dynamic interaction’ between an individual and their environment, in which practices and contexts are not static, but change over time.

Academic literacies research is embedded in New Literacy Studies and arose out of research prompted by the ‘widening participation’ policies of the 1990s, with a consequent increase in the numbers of non-traditional students entering the universities and growing class sizes. The work of Ivanič (1997) and Lillis (2001) arose from deficit models, in which students were perceived to need remedial support through study skills classes or in language centres. These studies, and that of Lea and Street (1998), identified a multiplicity of competing discourses in the academy, which a generic, autonomous view of academic reading and writing, manifested in study skills training or acculturation programmes, failed to account for (Lea, 2008). Lea (2008) and Lillis and Scott (2008) discuss the applications of an academic literacies approach to investigate institutional practices with regard to recent technological, social and political changes that have impacted on the university environment, for example, online learning, a focus on the applications of higher education, vocational and professional, and multimodality as a pedagogic and evaluative tool. Street (2003) and Lea and Street (2006) advocate the value of an academic literacies approach for what it can reveal about broader macro-contextual influences on academic practices.

Academic literacies research is associated with research in Anglophone contexts, more specifically, in the UK. It is described as: ‘les recherches anglo-saxonnes’, characteristic of British rather than French research, by Delcambre and Lahanier Reuter (2010:11). However, Lillis and Curry (2010) conducted an academic literacies

project in non-Anglophone contexts in Europe, an ethnographic, longitudinal study to investigate text production practices of 50 academics from four non-Anglophone European countries in two disciplinary fields, psychology and education. They related practices to global and local contexts, the conflicting pressures, volitions, constraints and affordances for local and global publication, and problematized the dominance of Anglophone publications that are presumed to represent ‘international’ academic communities.

Apart from this research, European studies of writing in the disciplines in non-Anglophone contexts have tended to focus on genre requirements, for example, the study by Kormos, Hegybíró and Csölle (2002), on English Studies programmes at six Hungarian universities; genre conventions (Bellers and Timar, 2009; Mur Dueñas, 2009); and studies of contrastive rhetoric (Árvay and Tankó, 2004; Clyne, 1987; Koutsantoni, 2007; Mauranen, 1993; Petric, 2005; Yakhontova, 2009). Contrastive rhetoric studies relate discourse conventions to social and cultural differences. However, these influences tend to be identified by the researchers rather than the writers themselves. Delcambre and Lahanier Reuter (2010) have been examining genre requirements as perceived by students and tutors at different stages of the degree programme across five disciplines: Linguistics, Literature, Psychology, History and Education, in four universities in France and Belgium, but they are not investigating what students are expected to do to complete the written texts, nor contexts that are perceived to shape literacy practices. Dysthe (2002), however, conducted a qualitative research study to explore student and tutor understandings of supervision practices in three disciplines at Bergen University, in Norway. She related differences in perspective to the personal and the disciplinary histories of the tutors.

Students and supervisors expressed the need for further research to explore the relationship between disciplinary contexts and postgraduate writing. My study intends to demonstrate the value of an academic literacy practices approach to the study of postgraduate writing in university contexts and to explore social and cultural influences on writing in European non-Anglophone contexts.

While university programmes are expected to establish convergence with other university programmes in Europe, in accordance with the Bologna Agreement, ensuring degree qualifications that are ‘more compatible and comparable’ (European Commission, 2010), and there is also the imperative to benchmark language qualifications to the common European framework (Duguid, 2001), one study that I have discovered that investigated and compared practices across national borders is a UK Open University project (Gupta and Katsarka, 2010), a qualitative and quantitative study of English Studies programmes in Bulgaria and Romania, following their accession to the European Union in 2007. For this project, approaches to English Studies in these two countries were contrasted with those of English Studies programmes in the US and the UK. The study identified different orientations to the study of English literature on English Studies programmes, which were related to the different national locations, but were not specifically tied to academic literacy practices on those programmes. Through a closely focused, ‘ethnographically-sensitive’ study, my project aims to discover what students do in terms of academic literacies on the postgraduate cycle, or postgraduate-equivalent cycle, of an English Studies programme in two national contexts, Italy and Hungary, in order to interrogate issues of cross-border comparability of university qualifications in relation to the aims of the Bologna Declaration. The study is situated at ‘a nodal point’, a sociohistoric

moment in the trajectory of these degree programmes, to examine the relationship between micro-practices, values and beliefs, and macro-structures and positionings in the two contexts. The MA thesis as academic literacy practice will be investigated because it is the most significant writing that students have to do at master's level, a requirement for graduation on the programmes in both national contexts. The research questions are:

1. What are the literacy practices of writing an MA thesis on the two English Studies programmes and how are they valued?
2. What similarities and differences in practices can be identified across the two programmes?
3. How do these practices relate to the social contexts of the programmes?
4. How do academic literacy practices on these two programmes relate to notions of 'readable and comparable' degrees?

Chapter 2 will deal with the theoretical perspectives and guiding principles that informed data collection and analysis, including the rationale for selection of each location. It also introduces the participants and gives a brief reflexive account of procedures. Chapter 3 gives an overview of the geo-political context of the English Studies programmes and the physical, administrative and disciplinary location of the case studies. Chapters 4 to 7 report and discuss the findings, and Chapter 8 revisits the research questions in relation to the findings.

The term 'international' is used in inverted commas throughout because, as Lillis and Curry (2010) discovered in their research with academics in Europe, it was often equated with Anglophone. I have maintained the term throughout to refer to what the

participants said but have adopted the term ‘transnational’, used by Lillis and Curry, in my discussion in Chapter 7 and 8 because it does not carry these additional problematic meanings.

Chapter 2 Methodology

2.1 Introduction

As stated in Chapter 1, this thesis constitutes research of academic literacy practices on the postgraduate cycle of two English language major programmes each in a different national context in Europe. In order to demonstrate the value of this approach to the investigation of writing in a context of use, the inseparability of text and context, and, through an examination of similarities and differences in practices in these two national contexts, to highlight issues for consideration with regard to comparability and compatibility of university qualifications. The study reports qualitative research undertaken to get as close as possible to practices on the two programmes. In this chapter I aim to present a reflexive account of my research, my perspectives, guiding principles and the procedures taken for data collection and analysis in an attempt to convince the reader of the credibility (Patton, 2002) and trustworthiness (Lincoln and Guba, 1985) of my research.

2.2 Paradigm, epistemology, theoretical and ideological perspectives

The thesis was originally guided by the principles of qualitative research outlined in 2.3. During the course of the analysis, writing, reading and reflecting on my research in relation to that of my participants, I discovered and identified with the perspectives outlined below. Just as certain paradigms, epistemological, theoretical and ideological orientations shaped the theses in this study, I believe that the following perspectives have helped to shape mine.

My research relates to social constructionist/critical realist paradigms (Corbetta, 2003). I take the view that practices are social, political and historical. ‘Social actors’

participate in, challenge or subvert practices that they perceive to be subject to consensus at a particular moment in time in particular social contexts. Moreover, the approach is also 'critical'. It concerns conditions that are real (May, 2000), for example, policies, regulations, institutions, and how they are perceived by participants, how these social structures prompt, influence, constrain practices and instantiate political relationships.

The epistemology is ethnographic. According to Street (2010) ethnography can be viewed as epistemology. It is a means of understanding the nature of knowledge, how social actors know what they know. According to Blommaert (2007), ethnography is 'the nature of social knowledge', 'a methodological position in the social sciences' (p.682). My practices are situated within linguistic ethnographic research with the perspective that linguistic knowledge is social and cultural knowledge (Blommaert, 2007). Lillis (2008) is critical of writing research that adopts ethnography as method, interpreted as a data collection method, 'talk around texts' to gain a better understanding of writing in context. Ethnography as methodology, utilizing multiple sources of data, participant observation ('thick participation'), to achieve a level of interpretive understanding of literacy practices, still leaves 'an ontological gap' between text and context, between a textualist/formalist approach, based on text analysis, and an approach that contextualizes practices involved in the production of texts. She proposes 'orientation' and 'indexicality' as tools to investigate relationships between texts and contexts, relational rather than referential and denotational categories for analysis, based on Blommaert's conception of ethnographic research as 'deep theorizing'. I have attempted to close this ontological gap in my approach to data collection and analysis described below.

2.3 Principles and procedures for data collection

General guiding principles for research were those advocated for qualitative enquiry by Patton (2002) and for ethnographic research summarised by Papen (2005: 62). The research took place in real world settings, avoiding manipulation of the outcomes. It accepted complexity, openness and tolerance of ambiguity. Sampling was purposive involving the collection of data from multiple sources and multiple perspectives, to gather rich data in relation to the research questions, but also holistic, collecting data on individual cases, rather than particularities decided in advance by the researcher. It was participant rather than researcher-directed, within the framework of the study determined for the PhD project. It was concerned with learning the participant's perspective, getting close to people and the situations studied. It involved sharing experience, empathy, personal engagement and confidentiality and reflexivity. This implied an emergent research design. The following sections describe the process of discovery and adjustments made to the research design in response to findings in each location.

2.3.1 Location

Locations were selected for the research that were accessible and where I was already acknowledged as a colleague and an equal by English language tutors. Prompted by the Bologna Process, I had been engaged, prior to this study, with academics teaching English on English language majors in eight different countries in Europe, to develop common standards in writing for the end of an undergraduate English major. At the time I was Programme Convenor at Roehampton University for an English major for 'international' students who were 'non-native' speakers of English. We were unable to

gain funding for our project, so I decided to contribute to the aims of the project with the current research.

The English Studies degree programmes in Italy and Hungary were selected because they were situated in signatory countries to the Bologna Process that had markedly different political and social histories, so it would be interesting to examine whether and, if so, to what extent these differences impacted on practices. I was familiar with the Italian context as I had taught for an English language centre that provided cross-curricular academic support at the University of Bologna from 1980-82. I am reasonably proficient in Italian and have maintained close ties in Italy. In Hungary, in addition to my colleague on the standardization project, I also had a Hungarian friend and colleague who was teaching at the time on the English major at Roehampton, but who had attended and taught at the university in Hungary that was the additional site for my research, and who still maintained PhD students there. During the period of my research, she obtained a full-time post in the School where I was conducting my research. This friend and the colleague from the standardization project provided valuable support in helping me to contact staff and services at the university and in the translation of Hungarian texts, since I cannot read Hungarian, although few texts about the programme were written exclusively in Hungarian. Almost all of the School website information for the English major was translated into English and the Departmental information was predominantly in English.

2.3.2 Preliminary study: Hungary

It was important to gain an understanding of the data that I wanted to collect and the research questions I wanted to ask from the field, rather than approach the context with my own preconceived ideas of what I would find: an emic, rather than an etic approach to research. I made an exploratory visit to Hungary to collect data that would help me to understand the approach to use and the data to collect in a location that I was not familiar with. The Italian situation was more familiar as I had Pisa and Bologna University, delivering language instruction across Faculties. the School of English and American Studies in which the English major programmes were situated in April 2006 to meet the Head of School, Heads of Department, tutors and students in order to make personal contact, discuss my research and their work, more particularly, to learn about what writing students did on the postgraduate equivalent cycle of the programme (the undergraduate and postgraduate cycles stipulated in the Bologna Agreement had not yet been introduced) and how it was assessed. Mutliple sources of data were collected from four departments that contributed to English language major programmes (English Studies, English Linguistics, Applied English Linguistics and American Studies), which constituted a rich resource for the research plan. This involved the collection of documentation (online School, Department, programme and course information related to coursework interviews, thesis information and criteria for assessment), semi-structured interviews with tutors and students about requirements for the written work and strengths and weaknesses in the writing, plus theses and feedback written in English (some referees wrote feedback in Hungarian). The Head of School, Heads of Department and a tutor who organised assessment on the English language programmes provided information about the institution, the programme and their histories. A study of the process and findings of this study

helped me to plan the data collection in each location and contributed to the Hungarian study.

2.3.3 Plan for data collection: Italy

My plan was to spend a week in each location to make personal contact with students and staff and, in the Italian context, the Head of Department, explain my research, recruit participants for the project and fix the period of data collection. My colleague from the standardization project circulated a letter explaining my research to students and staff and introduced me to those who had expressed willingness to participate. I had asked my colleague to select students who had been successful on their courses because I hoped they could articulate their practices of assignment writing and the influences on those practices, which had resulted in a positive evaluation of their work.

Further to the meeting in Italy, I negotiated a timetable at the end of the assessment period to collect data regarding the practices of writing assignments on the postgraduate cycle. I planned to interview two students on each year of the master's equivalent programme in each national context to learn about writing practices for the written assignments that had just been assessed and then to interview the tutors for an English literature and an English language assignment for each student, collecting additional data from tutors, who I would also interview with regard to two additional assignments, representing, together with that of the student interviewed, a range of student achievement on the course. In addition I would interview supervisor and student for three theses, two English language and one English literature thesis. I intended to interview two students in each year in relation to their assessed work in order to gain different student perspectives on the written assignments. I would collect

programme and course information and any guidelines and criteria provided in addition to the assessed assignments and written feedback.

2.3.4 Procedure for data collection: Italy

Preliminary meeting 29th January – 2nd February 2007

I met tutors and students who were willing to participate in January 2007 as planned. I explained the research project, how they could help and answered their questions. The student meeting was followed up with a questionnaire in which I asked students who had signalled that they wanted to participate to provide background information on their writing for the programme: how many years they had studied at the university, which major they had selected, courses they had selected, courses they had selected that were taught and delivered in English, their motivations and future career projections, written assignments they had completed, any difficulties they had experienced and support they had used. The purpose of the questionnaire was to identify students who were still willing to participate and to obtain contextual information that would help with planning of the interviews and add to the information I had already obtained from the first visit, but that was specific to the student who would be participating in the interview at the end of the assessment period. It also enabled me to identify courses requiring written assessment that both students shared and, thereby, identify tutors I had not already met who were delivering those courses and whom I contacted for interview.

Table 2.1 Summary of data collected for year one of the programme

Course	Student	Tutor	Texts
Lingua Inglese 1	Student A Student B	Tutor A	Three translations not by A or B. Only discussed marking in general
		Tutor B	Five translations from A, 4 from B. Only one each discussed.
		Tutor C	Coursework and exam tasks. Discussed three pieces of coursework with students and exam with students and tutor.
Renaissance Literature	Student C	Tutor D	Two essays including one fail
	Student A Student B	Tutor unavailable	Two essays
Medieval Literature	Student D	Tutor E	Three essays plus instructions/stylesheets
Modern Literature	Student E	Tutor F	Essay plus drafts

Table 2.2 Summary of data collected for years two and three of the programme

Course	Student	Tutor	Texts
Lingua inglese 2	Student F Student G	Tutor G	Three pieces of coursework plus task
		Tutor H	Coursework plus feedback. Assessed task discussed with tutor.
		Tutor I	Coursework plus feedback
Thesis Eng Lit	Student H	Tutor D	Thesis
Thesis Eng Lit		Head of Dept.	Samples of two theses. One discussed with tutor
Thesis Applied Linguistics	Student E	Tutor H	Thesis
Thesis Applied Linguistics	Student I	Tutor J Tutor K	Drafts with feedback plus final thesis

The tables above illustrate deviation from the original plan. Unsurprisingly, there was not a neat correspondence between the options in English literature that both students in each year had selected. I took the opportunity to ‘enrich the data’ and respond to

possibilities offered in context, described as opportunistic or emergent sampling by Patton (2002), by interviewing an additional tutor on the English language courses and additional English literature tutors, collecting graded assignments, feedback and available drafts, as well as conducting interviews with thesis supervisors. I returned 10th - 14th September to interview tutors who had been unavailable in the June/July visit. One of the thesis students was just beginning her thesis. She offered to keep in touch during the year regarding progress on her thesis and I agreed to interview her and her supervisor again when her thesis was complete. I returned in May 2008 to interview this student and her supervisor and collect the thesis drafts and feedback, and also, a second reader for the thesis, who, I had discovered, was required to validate the mark awarded by the supervisor.

The interviews were conducted in English (see 2.3.7 *Interviews*). Tutors A, B, C, H and J were English and tutor I was American. All the Italian tutors were fluent in English. The interviews were semi-structured to ensure data that I specifically wanted to collect about student writing, and exploration of issues that tutors and students raised with regard to writing practices. I asked tutors and students about what students had to do for the writing, the references for that and to explain the feedback and grade in addition to contextual questions about tutors' previous teaching experience and students' previous experience of writing in English and the value they attached to that. During the course of the interviews I decided to ask about the difference between writing on the bachelor's and master's cycle to get another angle on writing at the master's level. I transcribed some of the interviews in situ and the rest when I returned to the UK.

In the spring I made an initial analysis of the data for Lingua Inglese 1 and 2 and Medieval Literature, looking for themes, collating and coding the data. The English language courses focused on issues associated with mediation, grammar and translation as well as text analysis in first year and, in second year, involved text analysis focusing on text variation, genre and register studies, adopting Halliday's systemic functional linguistics.

2.3.5 Plan for data collection: Hungary

As a result of the Italian data collection, I decided to focus only on equivalent disciplinary courses, English literature and applied linguistics, in Hungary for comparison. In autumn 2007, I contacted tutors interviewed in 2006 and my Hungarian friend and colleague in London, who at the time of my research had become a permanent lecturer in the School in which my project was located in Hungary. They arranged for me to visit their classes to recruit students for the project from 3rd – 6th March 2008. I followed the same procedure as in Italy, though did not contact additional tutors until I had the course information in the questionnaire from the students. I then negotiated a timetable for data collection at the end of the assessment period in May/June 2008.

¹ The following section is based on the author's own account of her research methods.

² The following section is based on the author's own account of her research methods.

2.3.6 Procedure for data collection: Hungary

Primary data collection 26th May to 6th June 2008

Table 2.3 Summary of data collected for years 1 and 2 of the programme

Course	Student	Tutor	Texts
Identity through Discourse	Student A Student B	Tutor A	Research reports from Student A and B
English as a Global Language	Student C	Tutor B	Test from Student C, including short written responses and brief discursive essay
Shakespeare's workshop	Student D Student E	Tutor C	Essay from student D and E
British Painting	Student D Student E Student H	Tutor D	Essay from student D, E and H plus three essays from additional students
Contemporary British Women Writers.	Student D Student E Student F	Tutor E	Book reviews from Student D, E and F plus three reviews from additional students
Mod. British Short Stories	Student H	Tutor E	Essay from Student H
Methodology 1	Student C	Tutor F	Observation report from Student C plus three reports from additional students
Thesis Eng Lit	Student I	Tutor G (assessor) Tut H (supervisor)	Drafts with feedback plus final thesis.
Thesis Applied Ling	Student J	Tutor I (assessor) Tutor J (supervisor)	Drafts with feedback plus final thesis.
Thesis Eng Lit	Student K	Tutor K (assessor) Tutor L (supervisor)	Drafts with feedback plus final thesis.

There were no English language courses on the postgraduate programme in Hungary but the courses in Identity through Discourse, English as a Global Language and Methodology 1 were delivered by Applied Linguistics tutors. I was unable to collect additional drafts that represented a range of work from all tutors as some of the work

had already been returned to the students. Following the Italian data collection, I discovered that one of the disks containing interviews had been corrupted and I had had to rely on notes for some of the interviews that I had not managed to transcribe in situ. I therefore took the precaution in Hungary of taking a lap top and transfer all the interviews from mini-disk to computer immediately after each meeting. In addition to thesis supervisors I interviewed referees because, although in Italy the supervisor graded the thesis, in Hungary, the thesis was graded separately by a referee, who was appointed by the Head of Department, and I wanted to obtain as many different perspectives on each thesis as possible.

2.3.7 Focus on the theses

Rationale

Following this second data collection, I had been preoccupied with the quantity of data collected and a concern with the amount of breadth covered at the expense of depth that was possible within the scope of the PhD. Following a review panel at Lancaster in July 2008, I decided to focus on the theses because on both English majors they were the most significant written assignments that students had to complete on the postgraduate cycle; a requirement for graduation, the thesis had been described by tutors on both programmes as the ‘epitome’ of student achievement on the English major. Narrowing down the focus of the research in this way enabled a deeper examination of thesis literacy practices. I selected the data collected for six theses and decided to treat each thesis as a separate case study to gain a holistic view of practices. Each thesis then served as a unit for comparison and contrast in my analysis. The coursework data provided contextual information for the theses and contributed to the analysis.

Case Study data

In addition to collecting website information about the School (in Hungary), the Departments, the English majors and the theses, including assessment criteria for the Hungarian theses, I interviewed students and tutors involved with the supervision and assessment of each thesis and collected thesis drafts and feedback. The data collected for each case study are summarised in the table below.

Table 2.4 Summary of data collected for each case study

Case study 1	Interviews	Eva Eva's supervisor Eva's referee
	Documentation	Four thesis drafts with supervisor feedback, each draft representing a different section of the thesis Final thesis Referee's written report Referee email on text traditions in the Department Supervisor email on text traditions in the Department
Case study 2	Interviews	Elek Elek's supervisor Elek's referee
	Documentation	Student notes on a literary text Two copies each of two thesis drafts, a formation and reformulation of ideas for shaping the thesis. Each copy had been annotated manually by either the supervisor or the student during the interview. Referee's written report Referee email on text traditions in the Department Referee email summarising differences between the old and new MA
Case study 3	Interviews	Zsuzsanna Zsuzsanna's supervisor Zsuzsanna's referee
	Documentation	Four thesis drafts with supervisor feedback, each draft representing a different section of the thesis Final thesis Referee's written report

Case study 4	Interviews	Adriana Adriana's supervisor
	Documentation	Thesis List of second reader corrections with page references Supervisor email on text traditions in the English literature section of the Department
Case study 5	Interviews	Cristina Cristina's supervisor
	Documentation	Thesis
Case study 6	Interviews	Claudia Claudia's supervisor Claudia's second reader
	Documentation	Twenty-four drafts, representing multiple drafts of each section of the thesis. Student explanation of self-correction of a section of the thesis addressed to supervisor Student list of explanations of feedback and response to feedback on thesis drafts. Student emails reporting on the development of the thesis

Case Studies 1, 2 and 3 were located in Hungary and Case Studies 4, 5 and 6 were located in Italy. Case Studies 1, 2 and 4 were supervised by English literature specialists and Case Studies 3, 5 and 6 by English language specialists. As will be explained in more detail in 3.5, the referee graded the thesis on the Hungarian programme and the supervisor on the Italian programme. The second reader was a specialist in the field of the thesis, who was selected by the supervisor in the Italian context to support the grade. I did not realise that this position existed when I conducted interviews for Case Studies 4 and 5, so I only have interview data from the second reader in Case Study 6. I collected written feedback from referees in Hungary and supervisor feedback on thesis drafts in Hungary and for only one case study in Italy because, at the time of data collection, I had not decided to focus on the thesis. For these reasons, I do not have such rich data for Case Studies 4 and 5. However, my aim was to gain multiple perspectives on thesis practices, rather than the same number of perspectives for each thesis. The students were given pseudonyms as a means of assuring confidentiality. In order to preserve the case studies as holistic units in the

thesis, findings were related to each case study and the students were treated as central. Supervisors, referees and second reader were labelled in relation to each student because it was the students' literacy practices that were the focus of the study, and because I wanted to maintain the integrity of each case study in the mind of the reader. Tutor roles have been substituted in square brackets for their name in quotes from the interview data. The participants for each case study are introduced below followed by an explanation of the principles and practice of interviewing and participant observation.

Case Study 1: Self-Identity and Memory in Wordsworth's Poetry

The Life-Long Revision of *The Prelude*

Eva majored in Hungarian and English studies and had been very successful on the English programme. The referee for her thesis had identified her as a promising student in her first year, when Eva had attended her course on the Romantic poets. She had supported Eva's submission for a national essay-writing competition entry on Wordsworth in the year prior to my visit. The university had agreed to sponsor her and the referee had supervised her throughout the process. The internal expert on the poet, who had been the internal referee for the competition entry, was Eva's supervisor for the thesis.

Eva had enjoyed the creativity afforded by post-modern approaches to English Literature and dealing more with personal as opposed to abstract topics. She felt that she had benefited from the different perspectives she had gained from the variety of studies that she had undertaken on her MA in Hungarian and English Language and Literature: cognitive linguistics, sociolinguistics, literature and applied linguistics. She

had enjoyed maths at school but preferred to take a critical approach. Maths was ‘too static’ for her. She had enjoyed grappling with new concepts and generating new ideas but found it very difficult to deal with the requirements of form, for example, ensuring accurate bibliographic style and checking her work for linguistic error. She had achieved the top grade for her thesis.

Eva was looking forward to a change from academic life and stated that she wanted to see more of her boyfriend and to teach. The referee had hoped that she would continue onto a PhD but had been forced to acknowledge that Eva wanted to be free from the commitments of an academic life. Her supervisor stated that he had not been aware that Eva had wanted to progress in academia, although she had the ability to do so. He was, however, enthusiastic about her desire to teach Hungarian in a state school, but acknowledged that she would probably have to settle for work in a private language school teaching English because state sector opportunities were limited due to recent demographic changes that had resulted in a reduction in pupil numbers and consequent increase in the number of schools facing closure.

Eva’s referee was a senior member of staff and a specialist in the Romantic poets. She had many responsibilities within the Department, teaching and supervising MA and PhD students, chairing the final oral examination and organising a seminar series, and admitted to being under enormous pressure in grading theses. She also confessed that she did not enjoy grading theses because she had had no personal involvement in the process. Personal engagement was very important for her. She expressed commitment to nurturing academic talent and promoting Hungarian scholarship and pleasure in supporting students and new tutors, such as Eva’s supervisor, who had been her PhD

student. She referred Eva to him for thesis supervision because she believed Eva would benefit from working with someone who had particular expertise in her field of study, and he would have the experience of working with young talent. She identified Eva as a promising scholar in the first year and hoped she might have been responsible for Eva's interest in Wordsworth as a result of the referee's first year course. She described encouraging new tutors to participate in supervising the work of promising PhD students. She was co-editor –in-chief of an English medium Hungarian English studies journal, which graduates and doctoral students as well as academics were invited to contribute to. She was particularly pleased that Eva had drawn on the theoretical framework of a Hungarian philosopher for the analysis of *The Prelude* because she was familiar with the work of this philosopher and was very interested in his theoretical approach.

Eva's supervisor was a young academic and a Wordsworth specialist. He had been a PhD student in the Department but had worked briefly at another private university before obtaining a job in the School. He had been internal referee for Eva's submission for the national essay writing competition in the previous year. At the time of my data collection he had been working for a few years in the Department. He believed in promoting student independence and had particularly enjoyed the mutual respect for space and time he had experienced in Eva's supervision.

Case Study 2: Metafiction in Paul Auster's *New York Trilogy*.

Elek had been interested in Paul Auster since his stay in the UK prior to starting at the university. He had enthusiastically read his novels and had been holding a copy during the oral part of the university entrance exam, which had been conducted by the tutor

who became the supervisor for his thesis, who had noticed the book as Elek was leaving the interview and had called Elek back to discuss it. In my interview with the supervisor he stated that he had been impressed at that entry interview with Elek's intellect and enthusiasm.

Elek had chosen an MA in the Humanities because, based on school experience, he perceived that he did not have an aptitude for maths and science. He expressed frustration with the English major programme for that reason because the Linguistics courses he had been compelled to study at undergraduate level had been more closely aligned to the subjects he disliked. He connected English literature more positively with 'life', 'language', 'Englishness'. He had wanted to 'read interesting books and write about them' and perceived the degree to be a passport for work in English teaching, which would be a fallback if he was unable to achieve other vocational ambitions, which were not articulated during our interview.

Elek believed that he had developed his writing considerably at university and that the two weeks that he had spent writing up the thesis had been the most enjoyable academic experience, reading the Auster texts, and synthesising ideas from them in writing. The writing process had been intensive, 10-12 hours per day, but in the end Elek had not allowed himself enough time, according to his supervisor, to do justice to the thesis. Elek acknowledged this as well as some of the criticisms made by the referee, although he did not accept that the thesis warranted the 'mediocre' grade that it was awarded.

Elek's supervisor was a relatively senior member of staff, who had been Head of School and Head of Department and had taught at a university in the US on a Fulbright scholarship. He had identified quite passionately during the interview with his discipline as one that was currently unfashionable in a period in which material values were dominant as opposed to personal relationships. He was an expert in Shakespeare and a novelist. He and Elek seemed to have a mutual respect for one another. In our interview, Elek had declared a passion for philosophy, an interest that he seems to have shared with his supervisor, who was described by another member of staff as a philosopher, and who had translated into English the work of the Hungarian philosopher that Eva had used for her thesis research.

Elek's referee was also a senior member of the Department, who had spent two years teaching in the UK when he was a young lecturer followed by brief periods of time in the UK and the US for research purposes. He was an expert in American novelists of the mid 19th century and, more particularly, in an English 19th century essayist and art critic. He also took a historical and political interest in English studies and had published a brief historical account of the development of this disciplinary field in Hungary. At the time of my visit he was a member of a national committee to approve new postgraduate programmes.

Case Study 3: The foreign language learning experiences of young dyslexic language learners: The parents' perspective

Zsuzsanna had ‘defended’ her English language thesis in an oral examination the day prior to our interview. She had an additional final examination for her other language studies programme, German, at the end of the month. She had been interested in qualitative rather than quantitative research for her thesis because she had been motivated by an interest in people rather than ‘things and computer programmes’. She had not enjoyed linguistics, so had chosen applied linguistics options at the end of the undergraduate level. The topic of her thesis had been motivated by a student that she had been teaching privately and had mistakenly diagnosed as dyslexic. She had been awarded the top grade. For her German thesis she had compared the burial customs of the German minority communities in three different locations in Hungary. This had been a qualitative research project, involving the collection and analysis of writing on German gravestones. No literature review had been required for this thesis because this research had not been conducted before.

Zsuzsanna had grown up in a village with a dominant population of native German speakers. Her mother was German and taught German, English and history at the upper primary bilingual school that *Zsuzsanna* had attended and where she had collected data for her English major research. *Zsuzsanna* had been inspired by her mother’s work to become a teacher herself, which is why she had chosen the English and German studies programmes. She was critical of her secondary school for not preparing her well enough to write at university. She had not achieved good results in the exams at the end of the second and third year. She had attributed her poor results to difficulty gaining the support she needed because there had been 150 students on

the programme. She had attended an English language course outside the university, where two of the teachers from the Department taught, and passed the Cambridge English Proficiency exam at the end of year 4. In her interview she stated that she felt very confident with her English.

Zsuzsanna's supervisor was the Head of Department. When I first interviewed her in March 2004, she had only been Head for 4 or 5 months. She had studied for a Master's in Education (specialising in English language teaching) and a PhD in the field of Education at UK universities and had spent a year in the US when her husband was a Fulbright scholar there. Through her PhD work she had become interested in qualitative research. At the time of the data collection, she was teaching on general introduction to TESOL methodology courses, learning strategies, teaching learners with special needs and individual differences. She had published in Anglophone journals on TESOL methodology and issues associated with mobility in Europe for teachers and students.

Zsuzsanna's referee had worked for ten years at the University. She was one of the last students to complete a PhD by research. PhD's, which had been offered by the Academy of Arts and Sciences, had previously involved 4-5 years of research. Just after she completed her PhD, 'taught PhD's' had been introduced. Her first teaching experiences were academic skills courses, which had become an important part of the Department's work. At the time of the data collection, she was also delivering courses in psycholinguistics, language development and research methodology at the masters-equivalent level, and research methodology, statistics, including advanced statistics and psycholinguistics on the Language Pedagogy PhD programme. She explained that

she had transferred assessment practices from her experience of teaching academic English over to the content courses.

She had participated in various national and ‘international’ projects in the fields of language testing and foreign language acquisition and had authored coursebooks in academic writing and applied linguistics. She had been editor of the English medium journal issued by the Department (1999-2002), published articles in Anglophone and Hungarian journals on second language acquisition, psycholinguistics and language pedagogy and was a reviewer for an Anglophone applied linguistics journal. At the time of our interview she was organiser of a Department project that explored the foreign language learning processes of dyslexic students and had just completed a sabbatical at a British University where she provided PhD supervision and taught Second Language Learning on the MA TESOL and TEFL programme and where she had also provided PhD supervision.

Case Study 4: Mildmay Fane’s Masque *Raguaillo D’Oceano* (1640): A study

Adriana had completed her master’s thesis in October 2006 and was working on her PhD at the time of the interview. Her thesis was in the field of English Literature. She had started to learn English in primary school. The syllabus at school had been grammar-based up to the final three years when she had studied literature. She had attained high level qualifications in academic English, 7.5/9.0 IELTS (2002) and 297/300 TOEFL (2004), and she quoted the Common European Framework to explain her proficiency in other languages: C1 (advanced level) in Russian and B2 (upper intermediate level) in French. She had been very successful in her studies at university. She was a graduate of the BA in English Language and Literature, for

which she had scored 110/110, with a distinction, and then completed two years on the MA, for which she also scored 110/110 with a distinction.

Adriana's thesis was on the subject of a Masque that had been written by a Royalist supporter during the period of the English Civil War. She had presented the work from her thesis at a conference in the US and two conferences in Italy, including a conference at her own university. She was described as an enterprising student by her supervisor. She had won a university exchange scholarship, offered by her university, to the US and had spent four months there researching primary sources for her thesis. She had also made use of the connections established between her university and a research centre at a British University to obtain additional research training for her PhD studies. However, although her supervisor described her as someone who was enthusiastic, had initiative and put a lot of effort into her work, someone they were 'training' for an academic career, she was quite critical of the student's behaviour. According to the tutor, Adriana had been very persistent in requiring support. Adriana, on the other hand, had regarded this persistence as necessary because if she had not been able to obtain 'continuous information' from her professors, she wouldn't have been able to progress as she had. She blamed the system for the lack of time the professors have available (only fifteen minutes for tutorials) because in Italy there were too many students and too few professors. She contrasted this negatively with her experience in the US, where the tutors had more time for students. However, she regarded positively the absence of pressure to complete assignments in Italy compared to the US, where students were expected to progress more speedily.

Adriana's supervisor was a senior member of staff, a full professor of English Literature. She had taught for a year in the UK earlier in her career and had been a lecturer at two other Italian universities before joining the current university about 12 years prior to the interview. She taught Literature and Language on the undergraduate programme and a course on Renaissance Literature on the postgraduate programme, which she shared with another member of staff. She perceived the Renaissance Literature course to be preparation for an English Literature thesis. She had published widely in Italian journals and books and was engaged in Early Modern English and European literature projects with members of the Department.

Case Study 5: Conjunction and Point of View in Virginia Woolf's *To the Lighthouse*.

Cristina completed her thesis in the year of my data collection. Prior to university, she had attended the classical secondary school (liceo classico), where she had studied English for five years. She had experienced grammar tests at school and read literary texts but had had no experience of writing. On the BA she had studied texts in relation to the historical period. Her final paper ('tesina'), which was shorter than the thesis, 20 pages long, had been written from a literary rather than linguistic point of view. She stated that this paper had been difficult with the additional pressure of a tesina that had to be completed for her German major, which she had written in Italian with a summary of the paper in German. The 'tesina' was also much shorter than the thesis, 20 pages.

Cristina had wanted to leave at the end of the BA because there had been too many students. The English classes had been very big, 220 in a class. She felt that she had been unable to improve her English. She also had not enjoyed the BA because the

explanations were not so ‘deep’. However, she had decided to continue because she enjoyed the subject and the MA classes had been much smaller, about 10, 12 or 15 students, so tutors were more available and they taught in a different way. She had had a different relationship with her tutors and she perceived that this had enabled her to progress academically and linguistically. She was enthusiastic about her English language studies and had chosen to write her thesis in this disciplinary field because she believed that a linguistic thesis, in contrast to a literature thesis, would give her the freedom for the first time in her academic career to do and write her own independent research rather than write about the ideas of other academics.

Cristina’s supervisor was a senior member of the Department, who had come from the US after graduation and stayed. She had completed an MA in English Literature in Italy and became one of the first chairs in English Linguistics to be appointed there. She had been very active in improving the profile of English language nationally and in the Department. She had increased the number of full-time researchers in English Language and Linguistics. They taught on the BA and MA and equalled the number of tutors teaching on the English Literature courses. She had conducted research in applied and theoretical linguistics and had become interested in applied linguistic issues associated with computer-assisted language learning, corpus linguistics, translation and benchmarking language qualifications to the Common European Framework. She had published widely on a variety of issues connected with the topics above and had been involved in a number of European- funded projects to research issues concerned with language teaching and translation. At the time of the data collection she was involved in a project to develop language tests for university students in Italy, benchmarked to the Common European Framework, which would be

implemented in Language Centres serving universities throughout Italy, with the aim of achieving recognition by other European universities.

Case Study 6: Language and Usability: A systemic functional analysis of an online genre

Claudia had completed the courses for the MA in Foreign Languages for ‘international’ Communication and was just starting her thesis when I met her on two occasions, in September 2007. We maintained email contact until she completed her thesis and she kept drafts of it with her supervisor’s corrections, which she discussed with me when I met her in March 2008 after her graduation. *Claudia* had attended a variety of courses on the MA: Language Teaching, Ethnology, IT, Economics of developing countries, Spanish culture, Employment Rights, the Sociology of Religion, History of Political Institutions, Spanish language, Modern History, and only three courses that were delivered and assessed in English: English Language 1 and 2 and English Culture.

Claudia’s supervisor was from the UK and had married and settled in Italy. She had graduated in the UK and had an MA from a UK university. She had been a CEL (collaboratore ed esperto linguistico; native-speaker teacher) at the University for a number of years and, at the time of the data collection, had a post as a researcher, which involved delivering English language courses on the BA. In that particular year, she had covered the MA English Language course in the second year for Cristina’s supervisor, who was on research leave. She had participated on projects to implement the European Language Portfolio and had written for Italian publications on teaching and assessing writing. She expressed an interest in exploiting the potential

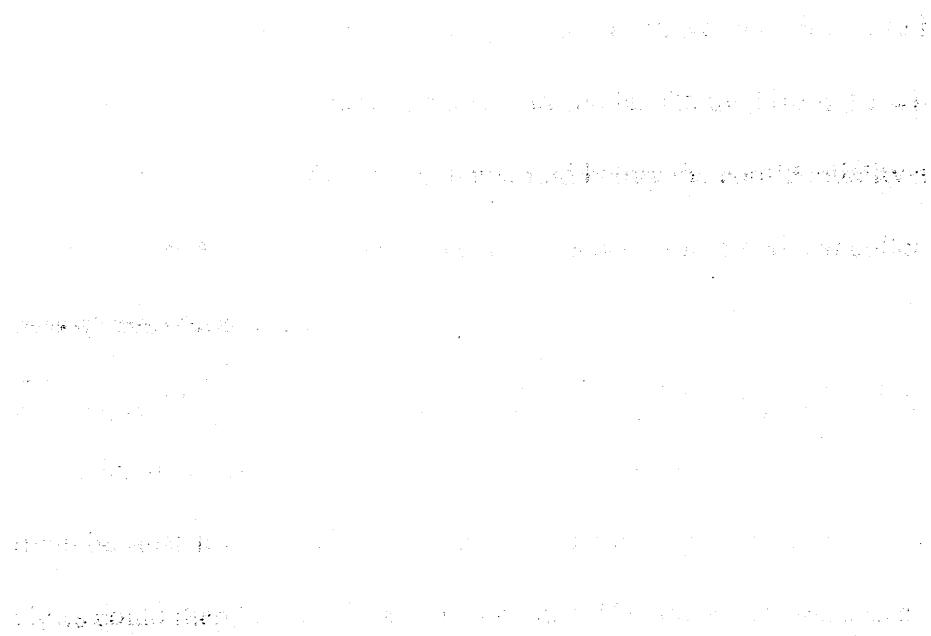
of online spaces as sources for research and for language pedagogy. She used the Common European Framework descriptors to express her aims for student achievement on the English major, for students to reach a level equivalent to B2 on the Common European Framework by the end of the BA and CI by the end of the MA. At the time of the data collection she was involved in the project co-ordinated by Cristina's supervisor to develop language tests for university students in Italy. She was very conscientious with regard to student support, particularly for language development. She was popular with students and devoted many tutorial hours to feedback and advice.

Claudia's second reader was Italian, a junior member of the Department. He had recently been awarded a doctorate in Applied Linguistics from Padova University on issues associated with the testing of reading. He had publications in the field of his thesis and a joint publication with two other members of his Department. He was engaged in research projects for the Department associated with language pedagogy, testing, translation and the internet. He was also involved in an Italian language testing project at a national level, co-ordinated by Cristina's supervisor. He had taught English Language 1 and 2 on the BA programme. He had not supervised an MA thesis, but had had experience as a second reader. Claudia's supervisor explained that she had had a period as second reader before undertaking supervision, so the second reader seems to fulfil an apprenticeship role for supervision.

The length stipulated for the Hungarian theses was a minimum of 40 pages, excluding title page, abstract, table of contents, notes, references and appendices. No length requirement was published for the Italian theses. The Hungarian case study theses

were: Case Study 1- 67 pages; Case Study 2: - 40 pages and Case Study 3 – 76 pages long. The Italian theses were: Case Study 4 – 144 pages; Case Study 5 - 194 pages and Case Study 6 – 142 pages long.

Supervisor feedback on thesis drafts was handwritten entirely in Hungarian for the Eva's thesis (Case Study 1), a mix of Hungarian and English for Elek's thesis (Case Study 2) and almost entirely in English for Zsuzsanna's thesis (Case Study 3). Eva's referee gave word-processed feedback in Hungarian and Elek's and Zsuzsanna's referees gave word-processed feedback in English. Supervisor feedback on Claudia's thesis drafts was handwritten in English and the second reader's corrections for Adriana's thesis were wordprocessed in Italian. Hungarian students and tutors explained and translated the Hungarian feedback. Eva's referee supplied a full written translation of her feedback. I was able to translate second reader corrections for Adriana's thesis myself.



Interviews

Each of the participants was interviewed with reference to thesis practices. My study adopted an approach to ‘qualitative interviewing’ advocated by Rubin and Rubin (2005), in which I was a conversational partner, interested in learning about their practices, and willing to share my own, although the focus was on their practices and I took notes throughout. The interviews were semi-structured in order to maintain a focus on the academic literacy practices of thesis writing, and, at the same time to enable participants to contribute information that could not be predicted by the researcher, which could be explored during the interview, using prompts and requests for clarification. I began the interviews by explaining my role, responsibilities and the purpose of my research and invited participants to share their experience on the programme, information about research interests, including time spent abroad, in order to gain contextual information and aiming to build trust and mutuality. I had prepared a number of open-ended questions (Appendix 2a) and then allowed time for follow-up questions and probing to gain clarification and explore meanings. I also shared my experiences and responded to questions as in the interview with Eva (Appendix 2b). Access to other interview data can be obtained from the writer, subject to the removal of information that would betray the confidentiality assured the participant, and with the proviso that the data has been submitted and collected for the purposes of this research only.

I took detailed notes as well as recording the interviews using a Sony Hi-MD Walkman because it was small, unobtrusive, could be kept at a distance and the interviews could then be transferred to computer. The notes were used as a means to signal points of interest to the speaker, as a fallback should problems be encountered

with the recording, to note anything that could not be caught on tape, for example body language or interruptions, and also to note further questions that I would like to ask during the interview. I revised the questions for Hungary as a result of the experience in Italy. In Italy, the same set of question prompts were used to collect data on coursework and theses, which I had adapted for the thesis during the interview, asking how the thesis titles were decided and about the research and supervision process, in addition to questions about strengths, weaknesses of the thesis, how the grade was calculated, any difficulties students encountered and support used. In Hungary I also asked about the role of the supervisor and referee, differences between thesis requirements in English Literature and Applied English Linguistics and explanations for comments on the drafts. Drafts were discussed with students in Case Studies 1, 2, 3 and 6, and with the supervisor for Case Study 2. The graded thesis was used as a reference during interviews with all students and the supervisors of Case Studies 1, 2, 5 and 6. The referees of Case Study 1 and 2 explained their notes on the graded theses at a subsequent visit to the Hungarian university on an Erasmus exchange visit in March 2008. There were further email exchanges to gain clarification during the period of transcription and analysis. However, prompted by Dysthe's (2002) study, I consulted tutors about text traditions in the Departments, and their responses to this question were included in the dataset.

The interviews were conducted in English in both contexts, although in the Italian context, I stated that I was able to speak in Italian and would be willing to help if the students encountered any difficulties. I decided to interview in English in this context because communication with the English language tutors was always in English. This was the medium used to introduce me and the medium expected by students from me

as an English teacher in exchanges in the university. I was also aware that the students' English was more proficient for talking about their theses than my Italian was because Cristina and Claudia had experienced supervision in English and Adriana had had the experience of discussing her thesis in English during her research in the US. Neither the Italian nor the Hungarian thesis students seemed to have any difficulties speaking in English during the interviews.

Participant observation

An aspect of the research that is problematic with regard to ethnography is the limited time spent on the major part of the data collection in each site. Green and Bloome (1997) state that it is possible to adopt an 'ethnographic style approach' in qualitative research. I have adopted an 'ethnographic perspective' and 'ethnographic sensitivity' (Street, 2010) for my work because it did not entail a lengthy period on site, but to an extent I was a participant observer, had been and continue to be in contact with both English majors. I began by working with English language teachers from each major as a colleague on the standardization project for just over a year before visiting the university Departments. The visits took place intensively over a two-week period, but the preliminary visits had taken place over the period of a week a few months earlier, from which time I had been in regular contact with staff and students. I have been in contact with staff and students since for points of information or to seek clarification on points discussed at interview.

I take the view that participant observation is limited, however long the researcher remains in the field, but also, that my relationship as a participant began before the time of the research and is still continuing. Since the project, members of both

departments have spent time at my university on study leave and we have shared our work and discussed ideas for projects. One of the English language tutors from the Italian context has been inspired by one of my chapters to pursue argument in the context of her programme in further depth as a PhD topic and we have agreed to work on a paper together in relation to data that she has collected. Our Department has an Erasmus exchange agreement with the Hungarian English major programme. As part of that programme, I went there to teach in March 2008. So, the participation is not over, nor is the observation, since it is inherent in any ongoing discussions I have with colleagues in each location with regard to differences and similarities in practices. ‘Observation’ is less acute, however, than during the period of data collection and analysis, when I kept an ongoing journal of experiences and discussions in relation to my research and the email exchanges between myself and the participants.

However, I agree with O'Reilly (2009: 157-162) that participant observation is an oxymoron. The maintenance of engagement required for participation is in conflict with the distance required for observation. I prioritised engagement, which is why the journal was not written on a daily basis, but when I had time. I considered it to be more important to be immersed in the life of the Departments and take time to reflect when I could, which was not frequently during the period of data collection in either context. During my stay in each location I had lunch and socialised with tutors and students, including members of the staff and students who were not participants in the project. Visits and correspondence since the intensive period of data collection have added to my understanding of practices in both contexts.

2.3.8 Ethical considerations

I requested access to students and tutors on each language major in a letter appended to an email from the Head of Department in Italy and the Head of School and Heads of Department in Hungary, explaining as clearly as possible, my role, the aims of my research, the data required and the proposed timetable for data collection, and that the research was to contribute to an original project with English language tutors on the English major programmes. A letter, rather than an email enabled the use of headed paper as a positive politeness strategy (Brown, 2008), I hoped that this level of formality would index respect for their authority, the importance of the project and my academic professionalism. I did not make contact with tutors and students on the programmes until consent was given.

I explained the project to tutors and students orally at the preliminary meetings and supported this with a letter outlining my role, the purpose, aims, intended procedure for the project and the implications of participation for them, in terms of the documentation needed and time required for interviews. They were assured anonymity in any publications ensuing from the research, confidentiality, and that they could withdraw at any time (Appendix 1). Their permission was sought before the interviews were recorded. I assured them that this was for my research, not to be broadcast to others. It was to help me to recall and review what they had said in the interview as fully and fairly as possible. However, there is a tension in the thesis between the need to preserve anonymity and provide information that would help to situate practices – a dilemma I attempted to resolve by applying the criteria of ‘harm’. Are the participants harmed in any way by what I have recounted? My thesis is non-judgemental, but aims to discover new understandings from the data and to share

those understandings with the reader. I have not evaluated practices, but identified and compared practices shaped by contexts that, according to my analysis, were indexed in the data.

The fact that I was conducting research in a university perhaps made it easy for me because the Head of School and Heads of Department seemed to be well-acquainted with procedures and willing to grant me access. The students who participated seemed to value the opportunity to reflect on thesis practices, including discussion of their achievements as well as perceived failures. However, ethical considerations also underpin my desire to share and discuss the findings of the research with colleagues in these two locations in an ongoing dialogue.

2.4 Principles and procedures of data analysis

The interviews were transcribed using standard orthography. The transcription system is given below:

Transcription system

- Bracketed text () indicates backchannelling, short comments and requests for clarification on what is being said
- Bracketed text [] indicates non-verbal information, e.g. [laughs], [smiles], [interruption from a visitor], substitution of tutor role [supervisor], [referee], [second reader] for the name of a tutor.
- (?) indicates inaudible speech
- Bracketed numbers, e.g. (1), are used to indicate the points in the transcription in which feedback on the text is discussed. The feedback is coded with the same bracketed number.
- The numerical coding following quotes from the transcribed interviews in the thesis indicates the location of the data source in Atlas-ti, e.g. 22:49 (86:88)
 - 22 = participant 49 = quote (86:88) = line numbers where the quote is located

Since I was not making a linguistic analysis of the interviews, I did not record the length of pauses, emphasis, overlaps or intonation. However, I tried to record as

accurately as possible what was said, including false starts, and interruptions to the interview, for example, telephone calls and visitors to the office or classroom, in case they were significant later, and laughter or smiles that seemed to be significant at the time. I also recorded hesitation and fillers to give a flavour of the style of the talk, which could help me to recall the interview more vividly when I was reading the transcription later, and noted any inaudible speech. Additionally, I often returned to the recording during the analysis to check inaudible speech, which became more distinguishable on greater familiarity with the meanings in the transcript. Very occasionally, I listened to part of an interview again, in case there were nuances missed in the intonation and stress of the delivery of quotes used to support the analysis, and to coursework interviews that had not been transcribed, but related to or contributed something to the findings from the thesis data. Some extracts from coursework interviews have been included in the final thesis.

The transcribed spoken data and written feedback, including emails on text traditions were transferred to Atlas.ti 4.2 and coded. These data are cited in my thesis in relation to the reference in Atlas.ti. In the process of coding I was searching initially for themes in the data, not necessarily connected with the themes of my research, in order to keep the possibilities for interpretation open. This was a very lengthy iterative process, which involved revising the codes with each new transcript or text. I was careful not to reduce the codes too much, in order not to lose nuances of meaning. The codes were not classificatory, rather, they served the purpose of gaining different perspectives on the data, identifying, recording and enabling ease of access to codes that seemed interesting or relevant in a particular case study or to a particular participant. For the list of codes see Appendix 3a.

Indexicality, the means by which socially-constituted meanings and understandings are signalled through language (Blommaert, 2010a), was important in the coding process. For example, the choice of a Hungarian philosopher's framework as an analytical tool was highlighted and praised by the referee, indexing the referee's Hungarian identity. Furthermore, the referee comment: 'international means English, American, British, American and Hungarian as well' (see discussion on page 7.4.2) indexes a global hierarchy of scholarship in which there are assumptions that British and American scholarship are dominant. Lillis (2008) stresses the importance of the investigation of indexical meaning in literacy practices research in order to identify relationships between text and context.

After scrutinising the data several times and re-coding with a sharper focus on academic literacy practices, collating the codes in different ways to see if I could identify patterns in relation to location, discipline, tutors and students, supervisors and referees, I examined the code frequencies for each data source and highlighted codes with the highest frequencies across the data in bold (Appendix 3b). I hoped to identify themes that were more salient, or, perhaps, more important to participants. These codes are annotated in relation to practices, qualities or phenomena associated with them (Appendix 3c). However, frequency did not necessarily indicate strength of value. Linguistic accuracy, for example, was a high frequency code because all instances of error correction in thesis drafts and references to these errors had been tagged with this code. Moreover, if clarification had been sought with regard to a particular theme, it would have been tagged according to the number of times mentioned, which would have been prompted by me, rather than by the participant. I

therefore made a close reading of the data sources tagged with high frequency codes and identified the themes that I referred to as ‘originality’, ‘argument’ and ‘analysis’, which related to practices that seemed to be salient in thesis making for participants. These were practices of discovering ‘originality’ through ‘analysis’ and promoting and justifying original findings through ‘argument’, which required appropriate ‘text structure’, ‘appropriate linguistic style’, ‘interpretation of expert texts’, ‘selection of ideas’ and ‘acknowledgement of sources’. These practices were highlighted frequently in the data, as were contextual factors: ‘research paradigms’, ‘subject area’ and ‘other communities’, which were identified as *shapers* of practices.

I then collated in tables all of the data sources that were coded with the central themes of ‘originality’, ‘argument’ and ‘analysis’, including relevant data from related themes. The data in the tables was organised into sub-themes that resulted from a scrutiny of the tables and the documentation and interviews (recorded and transcribed) that they had been extracted from (See example table, Appendix 3d). I could identify sub-themes that were not only well supported in the data in this way, but also related to particular case studies or groups of case studies.

The most taxing part of the analysis, though, was writing the text. In order to make sense of and explain my findings, I planned, wrote and constantly revised text, returning to the interviews, theses, and other documentation constantly to check my interpretation, to ensure that I was not inventing data in, or missing them from my interpretation, that I was being as true as possible to the data.

During this whole process I had been reading the student theses and focusing on aspects of the thesis that were emerging in the analysis. I started to analyse sections of the theses in an iterative process in relation to my findings from the rest of the data, using analytical tools discussed in Chapter 5 and 6, as an aid. I made the thesis analyses first on paper and then on Atlas-ti, in order to ensure a secure record of them.

2.5 Conclusion

Participant reflections on and interpretations of practices are reported in the following chapters. However, the whole process of the research, more particularly as I was writing, trying to explain and justify what I had done, has involved intensive periods of reflexivity on my part. This methodology chapter has required a further period of reflection, trying to articulate principles and procedures for research and analysis over a six-year period. I have had to return to notes, writing and reading completed during that period and reflect on my practices. The thesis writing process has acted as a heuristic, enabling me to learn about qualitative research, ethnography and influences that can shape literacy practices of PhD thesis writing, how to deal with learning by distance, accommodate administrative, pedagogic and research demands of work and study and attempt not to forget life at home. Seale (2004) describes the research process as the developing craft of the researcher.

I have had to learn about richness and depth, rather than breadth in qualitative research, not to be concerned with numerical balance, but an accumulation of knowledge and experience. In reporting the procedures of my research, I have been conscious of data or problems of data collection that were not anticipated. I only discovered the existence of the second reader for the Italian theses after the main

period of data collection in the Italian university. I had neglected to collect and discuss thesis drafts for Case Studies 4 and 5 because I had not, at that time, decided to focus on the thesis. I had to work with interview notes for Adriana because the mini-disk recording had been corrupted. I subsequently took the precaution of transferring the interviews directly onto computer in Hungary. I adapted and added questions during the process, including my own research questions; the process was one of emergent research design, but I have had sufficient data to identify similarities and differences between thesis writing practices on English language majors in both contexts.

As Schwandt (1996) cited in Seale (2004:414) states: ‘One of the principal lessons of postfoundational epistemology is that we must learn to live with uncertainty, with the absence of final vindication … Contingency, fallibilism, dialogue and deliberation mark our way of being in the world’. According to the principles of hermeneutic philosophy, developed by Scheiermacher (1768-1834) and Dilthey (1833-1911), if another researcher conducted research on thesis writing practices in the same locations, their ‘discoveries’ would very likely be different. In the current study, practices are interpreted within each location with the help of participants, but from my research perspective. If other researchers had different backgrounds, methods or purposes, they could learn something different about thesis practices in these contexts. The data collected relates to my experience in the field, my interactions with participants, texts that were made available and accessible to me and the events that I experienced during that particular period of time. The analysis relates to the time I spent with the data, my reading and re-reading of the data, my insights, false starts, failings and intuitions, my entextualisation (Urban, 1996), the selection and transformation of their accounts of practices through recording, note-taking,

transcription, analysis and text. In compliance with the requirements of and affordances of ‘scientific’ texts (Knorr-Cetina, 1981), the text is sanitised of the blood, sweat and tears that were part of its production.

I gradually learned to reconcile this issue during the process of my research and analysis. My initial attempts to ensure the reliability of my coding by asking a colleague at Roehampton and Lancaster University and a philosopher friend to code interview data failed because they asserted that I was best placed to do this. I was likely to have far more insight into what was said given that I had conducted the research in the field and was acquainted with the participants and far better acquainted with the data. I did not ask each of the Case Study participants to check my analysis because they could have a very different interpretation, and their interpretation might differ on reading the research from their understanding at the time. I have asked an English language colleague in each location to read chapters from my thesis in order to check the credibility of what I have written with academics who have a similar role in their university. However, they have not each read all the chapters because they did not have time. I see this work as part of an ongoing dialogue I will have with them in the future. I have also checked the credibility of my analysis of the English literature theses in Chapter 4 as part of a conversation I have been having with an English literature colleague about practices in different English teaching contexts because he has an interest as a member of ESSE (European Society for the Study of English) and contributor to a collection of papers, ‘A Survey of English studies at the Turn of the Century’, published by ESSE in 2005. These dialogues as well as my interactions with the data have helped me to develop my understanding of qualitative research and to gain confidence in my findings.

In this text I have foregrounded myself as author because the research is about the interaction between me in my role as researcher, the participants in the field and the data. I hope, thereby, to help the reader to gain an understanding of my role in the research process and my influence. In the following chapters I have chosen to background myself in the text through, for example, passivisation and nominalisation, in order to thematise the data and my findings, since it should no longer be necessary to remind the reader that the data collected and this thesis is the result of my research, my deliberations and my interpretations. I leave it to the reader to judge the credibility and trustworthiness of my findings.

Chapter 3 Case Study contexts

3.1 Introduction

The case studies are situated in a period of striking social, political, environmental, economic and technological changes in Europe. The universities are perceived to be vital to the development of ‘the knowledge-based economy’, providers of the knowledge, skills and creativity advanced as requirements to engage with, manage and energise these forces within the global economy (Fairclough 2006). The transfer of governance from the state to the university in Hungary and Italy has exposed the universities to market forces and increasing global pressures for reform, mediated by the Bologna Process, which exerts a significant and more urgent force for change.

This chapter will outline key aspects and key criticisms of the Bologna Process, the national and local contexts of the university and the departments, and the MA programmes in which the case studies are situated.

3.2 The Bologna Process

The Bologna Process was initiated with the Sorbonne Declaration in 1998, a loose agreement to create a common higher education space in Europe by 2010 with a common framework of higher education qualifications entailing common degree cycles in order to enable mobility in Europe for work and study. The process was formally initiated in 1999 and has progressed since then with bi-annual conferences to report progress. Since 1999, many of the universities in Europe have converted to a common system of two degree cycles, bachelor’s and master’s. In order to facilitate the comparability and transferability of degree qualifications, as a result of the Berlin Communiqué (2003), a Bologna Framework of Qualifications in the European Higher Education Area (Joint Quality Initiative, 2005) was agreed at the Bergen conference

(2005). This framework was to be the model for the development of National Qualification Frameworks in each signatory country to the Process. At the same conference Standards and Guidelines for Quality Assurance in the European Higher Education Area (ENQA, 2009) were ratified. A European Quality Assurance Register for Higher Education (EQAR, 2007) was established at the London conference (2007). The organisations that are prominent in the development of policies and structures in the Bologna Process are the E4: the European Universities Association (EUA), the European Network of Quality Assurance (ENQA), European Association of Institutions of Higher Education (EURASHE) and the European Students' Union (ESU). Employability has always been stipulated as a driving force in the Bologna documentation, but, since the publication of the Lisbon Strategy (2000), according to the second ENQA survey (2008), there has been greater concern with employability.

The Lisbon strategy was launched at a special meeting of the European Council in March, 2000. The ambitious aims of the Strategy were to make Europe 'the most competitive economy in the world' and to achieve 'full employment in Europe by 2010' (Lisbon 2000). The Strategy was positioned as a response to globalization and the rapid rate of technological change. In order to deal with these challenges, a well-educated flexible workforce was required, 'the knowledge society' (EUROPA, 2000). European universities are perceived to be vital to the enterprise. Novoa (2002) reports increasing influence of the Lisbon aims in the Bologna Process with discourses of employability, competitiveness, standards and accountability and quality assurance imported from US institutions. Quality assurance agencies have been appointed nationally, but in the spirit of competitiveness and entrepreneurialism, agencies are expected to submit to bi-annual external quality review and it is anticipated that there

will be increased competition between agencies with opportunities for profit (ENQA, 2009).

The Bologna Process exemplifies ‘soft regulation’, a contract culture with flexible frameworks, quality control through target-setting, auditing and benchmarking (Novoa, 2002). It is described by Gornitzka (2010) as a means of harnessing the universities in the services of the state. Sisson, Arrowsmith and Marginson (2002) cite the words of the President of the European Commission (1999) quoted in Richardson (2000:22): ‘We are all benchmarkers now’, to illustrate the salience of benchmarking as an example of EU ‘soft regulation’ social policy. Ravinet (2008) criticizes the culture of ‘naming and shaming’ through the Trends reports, which are based on each member country’s progress. The Bologna Follow Up Group (BFUG) have developed a system of ‘score cards’ to measure progress in the achievement of Bologna objectives (Ravinet, 2008). Dissatisfaction has been expressed with the rate of conformity to the pedagogic changes necessary to achieve the learning outcomes required. Targeted incentives were proposed by the European Commission (2007: 7) cited in Neave and Amaral (2008) as the next stage in the Process.

There has been criticism of the discourse of European social policy, in which globalization is posed as a threat, requiring a flexible, highly-educated, European worker. Fejes (2008) criticises the naturalisation of the discourse that urges standardization, which he perceives to be the creation of ‘a calculable and governable space’ (p.7), where non-conformers are excluded, in order to deal with the pressures of globalizing, technologizing forces. Novoa (2002) concurs with Fairclough (2006)

when he argues that discourses in the media regarding European policy ‘asphyxiate’ alternative ways of thinking for participants in the process (p. 50).

The recent Bologna Trends report (Sursock and Smidt, 2010) states that the structural changes to assure the new bachelor’s and master’s degree cycles have, almost universally, been established. The system of European credits has been developed but the report laments the lack of correspondence between these credits and learning outcomes for the degree cycles in the participatory countries. Although the administrative structures for quality are in place, there has been little development of the framework qualifications that the quality administrators are expected to assure. However, the report adopts an optimistic tone. Greater convergence among countries is claimed and a higher membership, also increasing interest internationally in the Bologna reforms. Although little has happened in the last three years, it is acknowledged the universities have been grappling with structural, governance changes and growing financial pressures. A four-point agenda has been proposed for the future: lifelong learning, to support quality, creativity and innovation (in tandem with a plan to develop performance indicators and ranking tables), a European higher education identity in the world and the European Knowledge Area. It is in the environment of these changes that the current study was conducted.

3.3 The national contexts

3.3.1 Hungary

Hungarian higher education has been responding to major political, social and economic changes over the last two decades. The end of the period of Soviet domination in 1989 afforded greater opportunities for universities in Hungary to be independent of state control and to participate in academic forums globally. However, democratization and the power of choice that reflect the new prevailing ideologies have exposed the universities to competition and commoditization; they are expected to be financially, as well as politically, independent and to respond to the needs of the business world for survival (Dinya, 2006; Fairclough, 2006, 2007). Paradoxically, this lately acquired independence has entailed new forms of state intervention and pressures to conform to Western European models for the structure and development of the degree programmes. The Hungarian government needs to be assured of a university's credentials through systems of quality control, which reflect dominant academic practices globally and respond to the requirements of the Bologna Process. According to Scott (2002), higher education was reconstructed in Central and Eastern Europe on a scale and speed never attempted in Western Europe. At the same time, demographic changes, resulting in higher numbers of students entering the university, have increased financial pressures. The universities need the financial support of the West to create new structures to deal with these new challenges and there is a chronic shortfall of funding.

Following the period under the Soviet regime, the Hungarian state demonstrated its support for the European enterprise and the global economy by joining the Council of Europe in 1990, the OECD (Organisation for Economic Co-operation and

Development) in 1996, signing the Bologna Agreement in 1999 and becoming a full member of the European Union in 2004 (Eurydice, 2007/8). These new alignments required new policies. Dinya (2006) discusses the Hungarian government's response to the 1993 OECD report, which criticized the post-1989 situation in Higher Education in Hungary for lack of adjustment to the new political and economic situation. The response was aimed at increasing diversity by the integration of university systems and by encouraging the growth of private higher education institutions. The non-state tertiary system was established in 1993. The 1996 Education Act attempted to standardize programmes delivered by colleges and universities with a common credit system, which was made compulsory in 2003. A Hungarian Accreditation Committee was established to approve new degrees. This Committee was required to exert centralized quality control over the universities, which had been granted autonomy to develop their own degree programmes in 1993 (Dinya, 2006). In 2000, national school leaving examinations were developed that aimed at equalizing school qualifications. The advanced examination indicates the tensions between local practices and global forces for change: the exam included an obligatory foreign language component; it was a filter for progression to university; and it was to replace the university entrance exam, so the universities could no longer control entry (Nikolov, 1999). In alignment with the Bologna Process, the 2005 Higher Education Act established three degree cycles: bachelor's (three to four years), master's (one to two years), and doctoral training (three years). The Act was in force from autumn 2006. The first two cycles, bachelor's and master's, replaced the five-year master's degrees (Eurydice, 2009).

Mixed responses to the Bologna reforms in Hungary are reported by Scott (2002), and Pusztai and Szabó (2008). To reformers, the Bologna Process is equated with ‘thrift’, ‘efficiency and quality’, ‘adaptability to the market’, ‘international norms’ and ‘the knowledge society’, associated with integration into the Bologna hierarchy (Pusztai and Szabó, 2008:88), and with admiration of Western Europe and imitation of its values (Scott, 2002). However, to those who are opposed, there is a diminution in the quality of higher educational qualifications and academic values with the introduction of the three-year bachelor’s degree (Morgan, 2006; Pusztai and Szabó, 2008; Scott, 2002).

In addition to responding to the exigency to standardize and satisfy notions of quality, Pusztai and Szabó (2008) discuss the impetus for expansion and diversification, due to an explosion of the student population. The number of students in higher education increased fourfold between 1990-2003 and the number of teachers more than two and a half times. The population of students in the arts and humanities rose, but those in the natural sciences declined. There was increased competition between the higher education providers for students because, from 1996, students had been able to make degree applications to more than one higher educational institution (Pusztai and Szabó, 2008). The Hungarian government has always limited the number of subsidized places, but under the Bologna system the number of subsidized master’s places is a third of the subsidized bachelor’s places. The aim is to offer short degree programs, to enable more students to complete a degree after three years and thus enter the job market sooner, and then to train only a proportion of those students for more specialized areas on master’s programmes. As stated above, the previous master’s degree was based on a five-year programme. (Eurydice, 2007/8).

In tandem with these changes, and prompted by the same economic and political pressures, language teaching has become a priority. It is significant, but perhaps not surprising, that Hungary was the first to draft a Language Policy Profile in 2002 in response to the guidelines developed by the Language Policy division of the Council of Europe (2002). It is compulsory to study one additional language at primary school level and two languages at secondary level. English and German are the most popular foreign languages taught in schools and English is now more popular than German for ages 6-14 years in all grades. According to the Country Report, 2002-3, at university, students must obtain a certificate in an additional language at intermediate level in order to graduate. For language studies degrees, the language should be in addition to that of the degree programme. Language studies programmes are popular. Out of 68 degree courses in Hungary, 28 focus on modern European languages. (Darabos, Forray, Horváth, Rádai, and Vámos, 2002-2003).

3.3.2 Italy

Italian universities have also had to acquiesce to market forces, align with the rest of Europe and deal with rising student demand for university degrees. However, historically different social, political and economic forces to those in Hungary have shaped the Italian response to these pressures. The reformation of the university under Napoleonic Law and the student anti-capitalist movements of the 1960s seem to have been highly influential.

Italy supported integration with Europe and signed the treaty of Rome in 1957, and then the Maastricht Treaty in 1992 for membership of the European Union. It became

one of the first countries to implement the Euro (Eurydice, 2010) and signed the Bologna Accord in 1999. The Bologna reforms were initiated in 2001/2 by the replacement of a four-year degree with a three-year ‘laurea’ and a two-year ‘specialistica’, later named ‘laurea magistrale’ (2005). A national accreditation body was inaugurated to determine general criteria for the evaluation of university provision and to implement quality assurance systems (Eurydice, 2007/8).

Unlike Hungary, where the changes appear to have been relatively dramatic, the Italian reforms are characterized by Moscati (2001) as more gradual, a ‘mosaic’ approach, to deal with a university system, which is described by Boffo and Moscati (1998) as ‘oligarchic’. Re-scaling in the Italian context has meant reform and adaptation in relation to the particular features of the Italian university system. Although independence and self-government of universities was built into the Italian constitution, it was only fully realized in 1993, when universities were given the right to use the funds allocated by the state as they wished. Under the system of administration imposed during the Napoleonic occupation in the early nineteenth century on the universities, which had been, up to that time, autonomous centres of learning, university education had been centrally organized, with the state in charge of finance, the definition of the curricula and the allocation of teaching and research posts (Moscati, 2001).

However, the Italian universities had already been compelled to respond to pressures for change that were social rather than economic. The student movements at the end of the 1960s campaigned for ‘democratization’ of education, a drive for social mobility in an environment of strong economic growth. The government responded

with the institution of an open door policy by lifting the ‘*numerus clausus*’ (limitations on student numbers) restrictions. Another point of view, expressed by Moscati (2001), was that University education had previously fulfilled the role of training for employment in the civil service, providing a liberal education for the elite, rather than serving the needs of the economy. The only requirement for university entry, according to the new open door policy, was school matriculation. The result was a dramatic increase in student numbers.

However, according to Luzzatto (1996) the policy has had little impact on social mobility. He ascribed this to the fact that students were not required to follow a school programme that related to their field of study at the university. This lack of correlation between school and university subjects disadvantaged students who had attended technical schools, rather than the ‘*licei*’, which offered a range of subjects that related to university studies. The ‘*numerus clausus*’ was gradually re-implemented for professionally-oriented degrees, such as medicine, dentistry, engineering, architecture and psychology. However, the existing open door policy for the majority of university programmes has been blamed for the fact that Italy has the highest drop-out rates in Europe; between 1989 and 1999, drop-out rates for Italian universities averaged 65% (Duguid, 2001; Finocchietti, 2004), decreasing to 50% by 2003 (Finocchietti, 2004).

Drop-out rates may seem surprisingly high, given the length of time a student can stay at the university. Students can resit an exam if they fail (Eurydice, 2009/10) and, for many exams, according to tutors in the current study, could resit in order to get a higher grade, even if they had not failed. At the end of the last decade the average length of a student degree programme was 7.5 years (Duguid, 2001; Finocchietti,

2004), which could potentially be the case under the new bachelor's and master's cycles combined. According to the Eurydice report on the new system, 'the total length of study is usually prolonged'. An additional contributory factor to the duration of the degree could be that students are not compelled to attend classes and can choose when to complete the final assessment in a subject (Duguid, 2001).

The seeming contradiction between a large student population and high drop-out rates, despite the length of time possible for study, could be due to the fact that many students do not need to attend classes and remain at university for different periods of time. Finocchietti (2004), in his review of student evaluations, highlights the fact that students are unable to build a relationship with a particular student cohort. Students report feelings of loneliness and isolation. They also criticize the incompatibility of course timetables with work hours and clashes between slots allocated to courses in their programme, because they claim that timetables are designed to suit teachers rather than students.

The student evaluations were required as a result of the formation in 1997 of a National University Evaluation Council (Istituto Nazionale di Valutazione del Sistema Educativo di Istruzione e Formazione (INVALSI)) in response to the Berlin Communiqué (2003) in the Bologna Process (Eurydice, 2006/7). Universities are allocated funds to ensure internal and external evaluation of the programmes and their delivery, the results of which are made public. According to Finocchietti (2004) these reforms have driven competition between universities to attract students. In response to student criticisms and the poor retention rates, the state has introduced measures to

widen access, create new universities, branch campuses and distance learning provision.

In Italy, as in Hungary, the learning of languages has become a high priority, particularly English. Duguid (2001) makes Europe-wide comparisons of scores on internationally recognized examinations to demonstrate Italy's poor performance in relation to other European countries. She reports priorities for development in the policy statements of the Italian Prime Minister, Silvio Berlusconi: 'informatica, inglese e impresa' (information technology, English and industry). The Progetto Lingue 2000 was an ambitious attempt to improve language teaching in primary and secondary schools. English was regarded as a priority, with targets for English language attainment set for each school level; at the tertiary level the universities responded with the requirement that a language element be included in every 'laurea' (degree) programme (Duguid, 2001).

3.4 The Universities

3.4.1 The Hungarian university

Post 1990, student enrolment doubled at the Hungarian university in this study. Established in the 17th century, it is one of the oldest and largest universities in Hungary. English studies have been offered since 1886. Linguistics developed as a discipline within English studies just after World War II and the teaching of English as a foreign language became a feature of the programme in the 1970s and 1980s. The School of English and American Studies was fully constituted in 1994, with Departments of English Linguistics, Applied English Linguistics, American Studies, and English Studies and a Centre for English Teacher Training. It is the largest school

in the University, with 1,500 students and 125 faculty members. The website information claims that it is the largest centre for English and American studies in Hungary, probably the largest in East-Central Europe, and that the strength of the School is its diversity. Before the introduction of the undergraduate and graduate programme, the School offered courses and research opportunities in history, literature, cultural and area studies of English-speaking people and MAs in *English Language and Literature*, as well as *American Studies*. Now there is a BA in *English*, a BA in *American studies*, an MA in *English*, MA in *American Studies*, and an MA in *English Language Teaching*. All courses are delivered in English. The course materials are written in English and the website information on the courses is published in English and Hungarian. International relations are of prime importance, according to the School mission statement. It has many links through its activities with other higher education institutions globally.

At the time of my first visit, in March 2006, the School of English was situated outside the city centre, but it has since re-located to a Faculty campus of imposing 19th century blocks in the city centre. The School, a four-floor building, is structured around a central well, with offices on both sides of corridors that follow the structure around each side of the building. The members of the staff that I interviewed were located in offices on the third and fourth floors. Junior staff tended to share offices and senior staff to have their own. There were classrooms on the third and the fourth floor and classes were also held in a few other blocks on the campus. There is a formal restaurant selling freshly-cooked food on the ground floor, predominantly populated with staff and mature students, and a café in the basement, which is usually dark, quite

noisy, full of young students. Staff and students also use cafés in the other blocks. The Humanities library is on the ground floor of a separate building on the campus.

3.4.2 The Italian university

The Italian university was recorded as an established institution in the 13th century. It is one of the oldest in Italy and, probably, in Europe. The Faculty of Philosophy and Letters was in existence at that date and claims the first woman graduate in the world, who received her degree in 1678. The Department of Anglo-Germanic and Slavic Languages and Literatures was established in 1987, developed from two pre-existing institutes. Tutors in the Department conduct research in linguistics, literatures and philology of a number of languages of the Germanic and Slavic families: (English (Old, Middle and Modern; Anglo-American and post-colonial literatures in English), German, Old Norse, Russian, Polish, Czech and Slovak, Serbo-Croatian and Slovenian, and also research in cultural studies, translation and language teaching (Department self-assessment (2002-2006)).

The Department has a long tradition in the arts, where the study of languages is comparatively new in comparison with that of Latin and Greek literature. It delivers language and literature courses on undergraduate and postgraduate degrees within the Faculty of Philosophy and Letters. Students were registered for the first year of the new degree cycles in 2001, which introduced two large 'triennale' or 'laurea' (undergraduate cycle) programmes: *Languages, Literature and Cultural Studies* (232 students registered in 2006/7) and *Translation Studies* (338 students registered in 2006/7), which had originated with the degree reforms), and in 2004 for the two 'specialistica' (postgraduate cycle) programmes: *Languages, Literature and*

Euroamerican Cultural Studies (30 registered in 2006/7) and *Foreign Languages for International Communication* (94 registered in 2006/7). The website information is in Italian. The English language courses are delivered in English, but English literature courses may be delivered in English or Italian.

The four-year English studies programme was originally delivered mostly by English literature tutors. However, an English language professor had been appointed thirteen years previously, in the first wave of English language appointments in the universities. The Department has since made serious attempts to address the staffing for English language, and there are now equal numbers of English language and English literature tutors, though there are far more literature tutors who are of higher status than the English language tutors. There is also a large group of native speaker tutors (CEL) who are part of a larger network of such tutors across Italy. They have historically had to fight for recognition as teachers and for reward within the university system, but they provide considerable support for courses that are delivered in English.

Most of the courses take place in two buildings in a busy but narrow street close to the city centre and the station. The lecture halls are situated in a modern annex to a 16th century building across the road from an early 20th century building, in which the staff offices and computer suites are situated, with the department library in a tranquil leafy garden at the back. Staff offices are located over three floors. The Head of Department has his own office, and the other professors, assistant professors and researchers share offices. The CEL have a large room, which they share, on the second floor. During the period of my data collection, students were often sitting around a very large table on

that floor waiting with their work to see a tutor. There are no cafés or restaurants in the university buildings. Students and staff eat in the bars and trattorias in the surrounding streets.

3.5 The English Studies programmes

3.5.1 The Hungarian English Studies programme

The university converted to the three-year undergraduate and two-year postgraduate cycles in September 2006. The old five-year MA in English Language and Literature, which was the focus for the current study, offered courses at three levels: a foundation level with an introduction to linguistics and the study of British and American literature and history as well as English language courses, including academic skills development. The second level corresponded to the end of the undergraduate cycle with courses in Business English, ESP, Language through the Media, Creative Writing and Advanced Academic Skills, as well as American History, English Poetry and English Drama, English Phonetics and Phonology and English Applied Linguistics. At the third level (equivalent to the postgraduate), the focus for my data collection, students selected from a wide range of options in applied English linguistics, English linguistics and English literature.

Exams could normally be taken at the end of any given term. Students were not always required to attend lectures in order to take and pass an exam. Attendance was required for seminars but not lectures. English Applied Linguistics tutors told me that if students were absent for more than three courses they would be removed from the register. However, this policy did not seem to be enforced by all tutors. Students have to register for an exam for a lecture course by signing up for the date they want to take

the exam during the exam period. Students must be offered enough dates for everyone to have a chance to take the exam and re-take it if they fail.

According to the School website, in order to graduate from the old MA programme students had to obtain a final certificate, dependent on obtaining the following:

Final certificate: automatically issued on presentation and completion of all relevant units and academic obligations.

1. All obligatory units.
2. Basic level proficiency exam in a language other than English.
3. Philosophy, rhetoric and computer skills course.
4. For credit students – 100 credits not accredited by the School, either general education courses or courses from another degree subject.
5. PE 2 hours per week for 2 terms.
6. 8 terms on an English degree course at any of the institutions of HE.
7. Submission of a final thesis and
8. Oral defence of the thesis.

(abbreviated version of the regulations from the School website)

Students at the university were just graduating from the new BA programme at the time of my data collection in May/June 2008. The new two-year MA programme was due to commence in the following September. The students in my study were just completing the fifth year of the old MA programme. Each year was labelled as a numerical level: 100, 200, 300, 400 and the thesis level. I interviewed students at the 300 + levels because they were regarded as equivalent of the postgraduate cycle

described in the Bologna agreement. Staff felt that there was competition for the delivery of BAs because independent colleges had recently started to offer BA degrees, but the university was perceived to offer value-added in the form of the MA.

Theses in the School were completed in the final year. According to the School website:

In her Thesis the author must demonstrate her maturity for a university degree, that is, a degree equivalent to an MA. The School requires and strictly guards its international standard. Thesis writers should therefore be prepared to receive thorough criticism and realistic assessment of their MA theses, or even to get their work back for rewriting if it does not pass (i.e., gets a grade 1). They are requested to accept the fact that at this level strict criticism or even refusal are concomitants of serious academic work. Degree Theses are expected to demonstrate that their authors are capable of synthesizing acquired knowledge, making the first steps necessary for scholarly work, and applying the methodological, technical and stylistic tools required in English language academic argumentation.

Students were expected to approach a supervisor to discuss their thesis topic and submit a proposal for the approval of the supervisor and Head of Department, according to the disciplinary area in which the thesis work was situated. General instructions for the thesis were published on the School website, including length, which was specified as 40 pages or 80,000 words. Students were able to delay the deadline for submission by a term, but this had to be agreed by a thesis committee and it was accepted only in very exceptional cases. Specific guidelines on the Theses were posted on the Department website, for the subject area of the thesis. The thesis used to be evaluated by the supervisor and then, during the 1990s, the more 'objective' practice that existed at the time of my data collection was adopted, which entailed an additional evaluation by a referee, another specialist in the Department, selected by the Head of Department. The supervisor could challenge the grade awarded by the

referee, in which case, a second referee would be required to evaluate the work. Students were required to defend their thesis orally in response to questions posed by the referee on their written feedback, which was given to the students in time for them to prepare for the oral examination by a panel of academics from the School. The report could be written in English or Hungarian, but the rubric of the final grade was written in Hungarian. Students could discuss the feedback with tutors, but the website specified that the referee was ‘not obliged’ to discuss feedback with the students. At the oral defence, which lasts for thirty minutes, and which received a separate grade from the thesis, students would be required to respond to additional questions on a topic related to the thesis. The student had to prepare for twelve possible questions, prepared by specialists within the Department, and, at the oral examination, draw the question randomly from a pile of cards on which each of the questions was written. The panel for the oral examination consisted of a chair and two other committee members, one of whom was the referee of the thesis. One panel member had to be external to the faculty. The supervisor did not have to be present, but could be the chair or a member of the committee. There had to be at least three members of the committee present for the examination.

The Department of English Applied Linguistics had been particularly rigorous in adopting practices to improve the reliability of their marking. They had developed a common policy and procedures for assessment to enable greater objectivity and consistency in marking. To this end they had drawn on external expertise from the UK to develop scoring criteria for the thesis and methods to standardize scoring. They had established a departmental thesis committee, who agreed thesis scores, prior to the

final School examination at which the thesis marks were to be confirmed and ratified.

This was not a practice in the other departments.

According to one of the participants in the current project, who is a member of the Hungarian Accreditation Committee, the new MA thesis is not significantly different from the old one. Students are expected to demonstrate the same knowledge and competence. Minor changes include the fact that theses now will have to be submitted electronically, as well as in printed and bound form.

3.5.2 The Italian English Studies programme

Students in the current study were registered on one of two ‘specialistica’ programmes: either *Languages, Literature and Euroamerican Cultural Studies*, which aims at developing the student’s competence in at least two languages, and in which the courses focus on: linguistics, literary history, modern literature; or *Foreign Languages for International Communication*, which also aims at developing competence in at least two languages, and in which the courses focus on: culture/economics/politics, translation studies and contemporary society. Both programmes share English language and English literature courses in common as listed below, which are delivered by tutors from the Department of Anglo-Germanic Languages and Literature:

- English Language 1
- English Language 2
- Anglo-American Literature 1
- Contemporary English Literature
- Renaissance English Literature
- Medieval English Literature
- Modern English Literature

Students can choose from these and other courses relevant to their programme, offered by the Faculty of Philosophy and Letters and, in the case of the ‘laurea’ (undergraduate cycle), *Foreign Languages for International Communication*, offered by the Faculty of Political Sciences. They must take English Language 1 and 2 if they are majoring in English. Tutors are free to design their own courses and assessments.

Some of the courses require written assessment, but in all cases they require a final oral examination, whether or not students complete any written work for assessment.

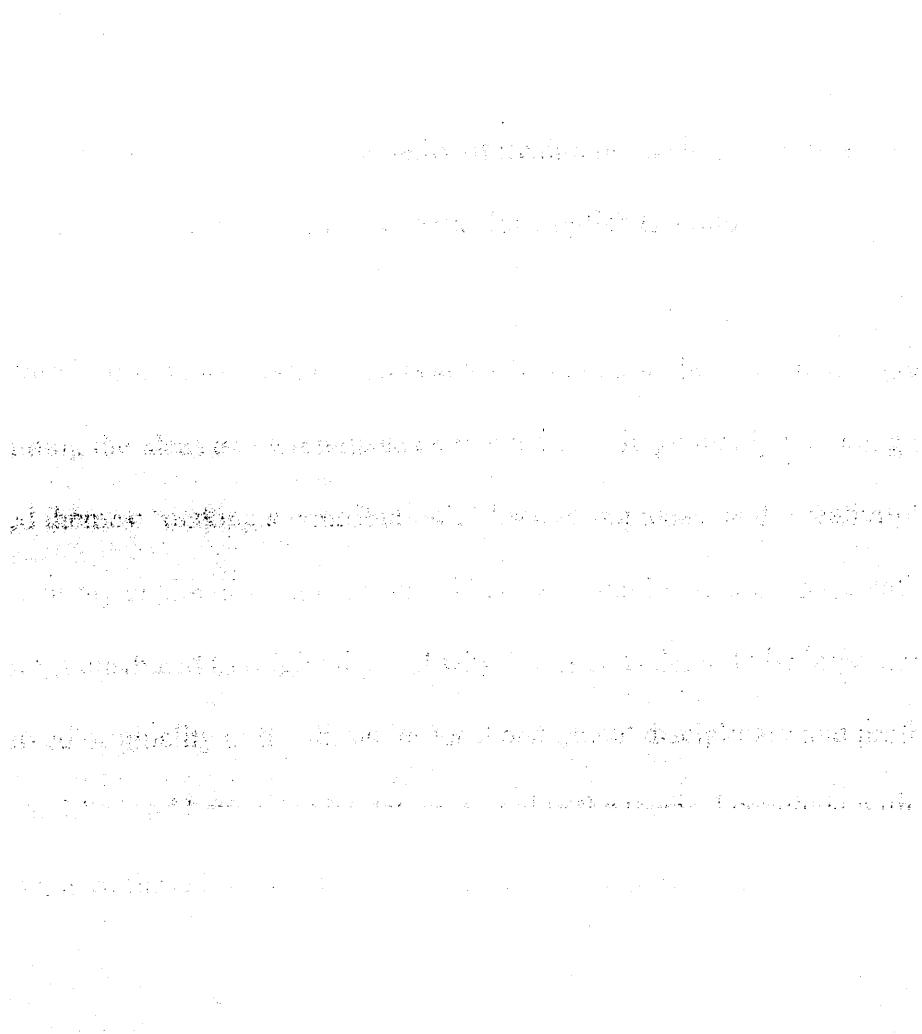
The final item of assessment is a thesis, which should be written in the foreign language of the major. No length is stipulated for the thesis. If students work with a supervisor who is not an English language expert, e.g. in marketing, they can write the thesis in Italian, with a 10% summary in English. The thesis must be approved by the supervisor(s). Unlike the Hungarian MA thesis, the grade for the Italian thesis is ratified at the defence. Students have to defend their thesis in a public oral examination, which the student's family and friends may observe, before a Commission of examiners, nominated by the President of the Faculty and composed of five tutors. The supervisor and a second reader, selected by the supervisor, also attend. Students speak about their work for about five minutes and then respond to questions posed by the supervisor, the second reader and any member of the Commission. The student is asked to leave, while the supervisor proposes a grade to the Commission, which they confirm or dispute. The student is then invited back to receive the Commission's grade. The final grade consists of a mark accumulated for the student's coursework, plus additional marks for the thesis. The final mark is out of 110. The thesis is usually awarded marks of 4, 5, or 6. The award for the thesis is balanced according to the grade already achieved for the coursework. Above 6 would normally be impossible even for good students because they are likely to have at least 104 accumulated coursework points. This would mean that for a student with an accumulated coursework grade of 107, they could not be awarded more than 3 points for the thesis, but the Commission reserve the right to award '110 cum laude', the highest mark possible, equivalent to a distinction, for such a student.

3.6 Conclusion

The English studies programmes in both locations include English literature and English language courses, with the opportunity to conduct thesis research in either disciplinary area for the thesis. I have used ‘studies’ with a small ‘s’ because it was not the title of the programme but traditionally in Europe constitutes the disciplinary fields that were the focus of my study, English literature and English language (Gupta and Katsarka, 2010). However, in the Hungarian context it is also possible to write a thesis in English linguistics or an aspect of Anglophone culture, and in the Italian context, within the fields of cultural studies, economics, politics, translation, or studies of contemporary society. In the Hungarian context, all theses must be written in English; in Italy, only if the thesis is within the field of English language or literature. The focus of English language studies in each is applied, language teaching in Hungary, and translation in Italy. The departmental labels, however, are different on each programme, English Applied Linguistics for the Hungarian Department and English Language and Linguistics in the Italian Department. Students in the current study would graduate with an English degree although, in each case, they are able to complete a thesis on a topic within either of two disciplinary fields, English literature or applied linguistics. It is theses within these fields of study that will be the focus of the current study to gain insights from a comparison of academic literacy practices in relation to context on the programmes in each country.

There is a surprising similarity between university structures and practices in the two universities, including the practice of student mentorship, that date back to the first universities in the medieval period (Verger 1992). Although the social, economic and

political histories of each university in the 20th century were markedly different, they are both currently under similar global economic, social and political pressures for change. It will be interesting to explore the extent to which the current micro-study will reflect these macro-contexts. Chapters 4 to 6 report and discuss prominent practices in the research data and the contexts that were identified as 'shapers' of these practices. Chapter 7 discusses the findings from the perspective of these and other contexts that were perceived to inform practices, including contexts that have been discussed in this chapter.



Chapter 4 Originality

4.1 Introduction

Of major importance in evaluation of the thesis in both contexts was ‘originality’. It was a criterion that was highlighted in all the interviews and in the thesis texts and assessors’ reports. It was usually emphasised, given as the first criterion for thesis evaluation, or sought in finding a focus for the thesis, but it was absent from the thesis guidelines in the Italian context and not accorded the same prominence in the criteria for thesis evaluation listed in the Hungarian context. ‘Originality: proof of original and independent use of academic research tools, providing a new approach to the area researched’ was listed 3rd as one of the criteria under ‘Analysis’, which constituted 40% of the marks in the analytic marking scheme used on the Department website for Applied Linguistics theses. ‘Originality of treatment’ is cited third in a list of ‘Some of the criteria that contribute to the mark’ for English Literature.

I explored ‘originality’ further in this study by collating the data on this theme and examining the ideas and alignments associated with it, gradually including data on related themes: ‘making a contribution’, ‘discovering ideas’ and ‘creativity’. The results of my explorations are discussed below in relation to the interpretations or meanings attributed to originality and why it was considered to be important – the perceived originality of the thesis for local and global disciplinary and professional communities, and how it can be demonstrated in the thesis. I conclude with a discussion of these issues in relation to my research questions.

4.2 Interpretations of originality

In the case studies, originality was framed by participants as presenting a new approach, new insights, new perspectives, new understandings, new methods through thesis research related to a particular academic community.

Table 4.1 Summary of claims for original in each case study

Case Study	Originality
Case Study 1	New approach used to interpret Wordsworth's <i>The Prelude</i> New insight into Wordsworth's <i>The Prelude</i>
Case Study 2	New insights into a metafictional work
Case Study 3	New perspective on dyslexia in language learning
Case Study 4	New understandings of an understudied 17 th Century English masque
Case Study 5	New method to investigate an aspect of Virginia Woolf's <i>To the Lighthouse</i>
Case Study 6	New method to investigate genre in web texts

The theses constituted the recontextualisation of spoken or written texts in a new academic context. New insights and understandings were sought through analysis of these texts and promoted and justified by means of argument, which facilitated the recontextualisation of the texts in the theses. Linell's (1998) conception of recontextualisation was pertinent to a study of the practices that resulted in 'originality' in the theses. He summarises the contexts that contribute to the production and comprehension of spoken and written text as 'a matrix of contexts': physical environment, people, prior discourse, background knowledge. Text and context are inter-dependent; a text that is taken out of its original matrix of contexts loses the cues that relate to its original interpretability. Linell proposes that spoken or written texts that are reproduced in other texts, or in the same text, by other voices or by the same voice, in another location or time are 'recontextualised'. The process of recontextualisation involves the reconstruction or selection, reduction and

interpretation of the original texts. In my investigation of academic literacy practices in the current study, I was interested in the practices of recontextualisation of spoken or written texts by different voices in another location and time and the ‘matrices of contexts’ within which these practices were embedded.

In the current study ‘originality’ was attributed to the recontextualisation of texts using analytical tools that had not been applied to these texts before (Case Studies 1, 2, 4 and 5), or where an inductive analysis was performed on new data (Case Study 3). In Case Studies 1, 2 and 6 the analytical tools were imported from another academic or professional community.

Table 4.2 Summary of analyses for each case study

Case Study	Analysis
Case Study 1	Text analysis of literary text using theory from another discipline, philosophy.
Case Study 2	Text analysis of literary text using theories external to the discipline.
Case Study 3	Analysis of new data (transcriptions of interviews with parents of dyslexic pupils)
Case Study 4	Text analysis of literary text using historical, social and cultural perspectives.
Case Study 5	Text analysis of literary text using a linguistic framework.
Case Study 6	Text analysis of web texts using a linguistic and a professional framework.

In Case Studies 1 and 6 the novel ‘pairing’ of texts and analytical frameworks for analysis was highly valued. Eva ‘paired’ a theoretical framework from another disciplinary community, philosophy, with a literary text: ‘perhaps the main strength of the whole thesis was its basic idea, the approach that it took. This is very novel. I’m not aware of anyone ever having come up with this particular pairing and it’s very rare for a thesis to do something original’ (Eva’s supervisor interview (36:39)). In Case

Study 6, Claudia's second reader praised the combination of two frameworks, one internal and one external to the disciplinary community, to evaluate the communicative effectiveness of website texts. This innovative combination of linguistic and practitioner frameworks for the purposes of analysis oriented him to the creativity of the student, who had taken this notably original approach: 'the idea is original when the approach is original when things are combined together. I mean to things that normally go separate, this is part of the originality of the person' (Second reader interview (125:130))

In Case Study 2, perhaps it was the assumption that it was desirable to import texts from outside the discipline to make claims for originality that had prompted Elek's search for new frameworks: 'well, from examples given in his book [the literary text], I tried to introduce new ideas, some ideas which were not used in talking about literature so far' (Elek interview (298:299)). Elek drew on a range of non-literary frameworks for the analysis of an episode in a novel to investigate the text as an example of metafiction: 'Besides contemporary literary theories, I also call for help from various fields of science, such as mathematics, physics, philosophy, semiotics and psychology' (Elek's thesis p.2). His supervisor encouraged Elek's use of 'external' frameworks and was enthused when he drew on those that the supervisor had been unaware of:

This starts with Plato and mimesis and the ideas and then we talked a little bit about Aristotle's notion of mimesis and Plato's and here he brought in Lacan, which was discarded. Now Quinn is one of the characters in the novel and this I didn't know, the Flow theory of Csíkszentmihályi [Hungarian psychologist]. This he brought in totally. I thought it was very good and relevant. (Elek's supervisor interview (125:129); Thesis Draft 1 (ix))

In Case Study 4, Adriana's supervisor expected her to examine a literary text from different social, historical and political perspectives, a combination of approaches that had not been utilised in relation to that text before. She asked Adriana to:

Find out a text which is not particularly well known and we try and choose a problem that has also historical and political implications, which I think was good for her because she has sort of expanded her view of the problem and you try to build up critical interpretation, applying these tools to something which has not been, I would say it's not been done before.

(Adriana's supervisor interview (42:54))

In Case Study 5, Cristina used a linguistic framework to analyse a literary text.

Although this application was not new to the study of this particular text, she used her selected framework to present a new angle on the novel. It was this 'novelty' that made the analysis particularly difficult, according to Cristina's supervisor, because there were no existing models: 'For these reasons there could be many mistakes but at the same time there could be something important because I did not have a model, so I have to do by myself, to decide without a model, so it was very difficult'. (Cristina interview (58:60))

In Case Study 3 Zsuzsanna's innovation was to examine a practitioner issue, the teaching of dyslexic foreign language learners, through the perspectives of a community external to the academy, the parents of dyslexic foreign language learners: 'I did something new in the way that I connected the research on the parent. I mean from the parents' perspective, what their feelings are, what help they would need and [supervisor⁵] told me that this was new in this field' (Zsuzsanna interview (471:473)). Zsuzsanna had identified themes and patterns in her data through inductive analysis in

⁵ Name withheld for confidentiality

order to discover new understandings of dyslexia in language learning. The originality of this approach was acknowledged by the referee in her written feedback: ‘The choice of the topic is good and represents an angle that has not been studied in much detail yet’ (Referee written feedback (4:5))

4.3 Making a contribution

The assumption made in both the Hungarian context and the Italian was that the research should contribute something new to academic or practitioner community practice. It could transform community thinking, consensus within the community, about a phenomenon:

Introducing and applying a new set of critical concepts, the author manages significantly to redefine Wordsworth's specific relationship with his autobiography (Case Study 1, Referee written feedback. (8:10))

They need to do some sort of research project where they are actually moving the discourse forward, moving the theory forward moving the application forward, moving the knowledge in our discourse forward even in some small way. (Case Study 5, Supervisor interview.txt (6:8))

The thesis could provide a new reference source to help scholars to interpret the primary source text: ‘Altogether, I think this is useful for anybody who hasn't read 'Raguaillo 'Oceano'.’ (Case Study 4, Supervisor interview (116:117)) Adriana's thesis supplied social, political and historical background knowledge concerning a text that had been neglected by English literature scholars. It was a text within the literary canon. It had already received attention from scholars, but her supervisor believed that it was still possible to contribute some new knowledge regarding the text: ‘She had a very good average, 110 cum laude, perhaps because she was brave enough to talk

about a topic that was not much exploited' (Case Study 4, Adriana's supervisor interview (86:88)). The use of the modifier 'brave' suggests that the neglect may have been due, at least in part, to the difficulty of the task.

Zsuzsanna believed that the research she was engaged in was necessary because it dealt with a topic that had been neglected in the training of teachers. The new contribution here would be to bring an existing problem to the attention of the practitioner community, a new awareness:

Unfortunately, during my university studies I was not educated on dyslexia at all. However, from my point of view, if teachers want to help dyslexics, they should be aware of the fact that that dyslexic students experience difficulties in several areas of learning (Case Study 3, Zsuzsanna's thesis p. 5)).

The thesis could provide new solutions to an unresolved problem: 'This philosophical background will, I believe, help in answering or answering differently and more appropriately a few long-present questions and theoretical problems that scholars have raised in Wordsworth's poetry'. (Case Study 1, Eva thesis p. 5)), in this case, for the community of Wordsworth scholars.

It could contribute clarification with regard to a concept: 'I had to explain what metafiction is and there are several misunderstandings about it so I felt I had to clear those in the thesis to set the basics, or something like that' (Case Study 2, Elek interview (248-250). Elek seems to assume that the topic requires clarification, perhaps for the academic community of literature scholars.

The thesis could also provide a new interpretation: ‘By analysing conjunction in ‘To the Lighthouse’, this thesis also aims to see whether one of these devices (conjunction) might signal different points of view, and might simplify or help the interpretation of point of view in the novel’ (Case Study 5, Cristina thesis p. 6)). Cristina indicates that there are a group of scholars who are exercised with the problem of interpreting ‘point of view’, which has not been resolved, at least not to the level of clarity required.

Claudia’s thesis contributed research on a new medium: ‘it may be interesting to investigate how these genres have been created and how language has been adapted to the new medium’ (Case Study 6, Claudia thesis p. 1)).

In each case, there is assumed collective knowledge and understandings of a topic. It seems that the community are wrestling with a problem, have an insufficient understanding of a concept or have paid insufficient attention to a phenomenon. The community seeks to assimilate and accommodate new knowledge and interpretations of phenomena in order to progress collective thinking in the field. There seems to be an assumption that the community have a thirst or a need for something new and that an MA thesis student can potentially satisfy that. In the next section I will discuss the nature of the community that will be addressed.

4.3.1 Beneficiaries

Local disciplinary groupings, but also global disciplinary communities, were assumed to benefit from these original contributions. The global disciplinary communities constituted an ‘invisible college’, academics or practitioners who shared an interest in

a particular topic or issue, a particular theoretical or methodological perspective. These alignments had been identified by Becher and Trowler (2001) in their ethnographic study of relationships between academic cultures and disciplinary knowledge in Britain and the US. As Evans (1993) discovered in his ethnography of English Literature programmes in three universities and one polytechnic in the UK, colleagues working in the same subject area do not necessarily identify with the same academic communities. Moreover, he problematises the concept of an academic community as a coherent, stable and homogeneous group, rather subject to the interpretations of groups and individuals within the range of possibilities perceived to be available to them. In the current study academics positioned themselves in relation to different communities: local and/or global, real or imagined, known or partially-known disciplinary or professional communities.

Social positioning theory, proposed by Harré and Van Langenhove helps to explain how individuals are positioned or position themselves discursively, according to the social possibilities that are perceived to be available in any context. These ‘social positionings’ are subject to individual choice, but also social constraint. Ivanic (1997:10) favoured the concept of ‘positionings’ rather than ‘role’ or ‘subject position’ to account for an individual’s social identity. ‘Role’ could not account for individual agency, but neither acknowledged the fluidity, interconnectedness and multiplicity of the ‘subject positionings’ that could be adopted. In the current study, academics and students positioned themselves within practitioner or disciplinary communities, departmental, subject-specific, theoretical and/or methodological, to judge the originality of the thesis contribution for ‘imagined’, known or partially-known communities.

An additional dimension was the ‘strength of framing’ of the communities that participants positioned themselves within in order to evaluate the contribution of the thesis. Bernstein (1975) explained the difference between school and life in the community in terms of the extent to which there was strong ‘framing’ of school knowledge in relation to life in the community outside the school, teacher knowledge compared with pupil knowledge and institutional control over learning. Strong framing indicates strong differentiation of knowledge inside compared to outside the school, teacher knowledge compared to pupil knowledge and institutional control of the curriculum and pedagogy. Evans (1988; 1993) discusses strong and weak framing in relation to the ‘boundariedness’ of fields of study, the extent to which they are differentiated from other fields of study and from learning outside the university. Weak framing enables fracture and split. In this study, I have used the concept of ‘strength of framing’ to explain the extent to which participants shared, or could potentially share, common perceptions and understandings of the identity, values and beliefs of the community that was to benefit from an original contribution, and the extent to which weaker framing, a weaker community identity, seemed to be associated with split and conflict. In Case Studies 1, 4, 5 and 6, there was relative agreement with regard to the value of the contribution and the identity of the community that would benefit. In Case Studies 2 and 3, however, there was conflict between referee and student and supervisor with regard to the originality of the contribution. These agreements and disagreements are discussed below in relation to strength of framing of the disciplinary communities, local and global, who were assumed to benefit from the thesis work, and the positioning of participants within these communities in order to judge the originality of the thesis contribution.

In Case Study 1, the ‘invisible’, global community of Wordsworth scholars was assumed to benefit from the original thesis ideas. The referee claims that the thesis ‘clarifies’, ‘manages significantly to redefine’ ideas about Wordsworth’s relationship to his autobiography, ‘by introducing and applying a new set of critical concepts’, presupposing an audience of scholars with a common purpose and a common collective knowledge and understanding. She positions herself as a community member when she discusses Eva’s argument: ‘are we perhaps to accept the traditional view’ (Referee’s written feedback.text). Eva shares this positioning in the thesis text: ‘even if we know a lot about them’ (ideas about memory and the construction of identity in Wordsworth’s poetry) from previous research’ (Thesis p. 5). She expects to address problems that have preoccupied the community by: ‘answering or answering differently and more appropriately a few long-present questions and theoretical problems that scholars have raised in connection with Wordsworth’s poetry’ (Eva’s thesis pp 5-6)). She was advised by her referee to select Nagy Ambrus to be her supervisor for the Wordsworth thesis because he was an expert on the poet. He was in touch with global community knowledge and perspectives: ‘he is very up-to-date in the critical events in Wordsworth scholarship’ (Referee interview (122:123)). He had been a pupil of Eva’s referee, who shared a common interest in the Romantic poets. The supervisor had worked jointly with Eva’s referee the previous year to internally moderate Eva’s entry on the topic of her thesis for a national essay writing competition, sponsored by the university, for which he had acted as referee, and the thesis referee had been the supervisor, so they had shared with the student a common interest and understanding of the thesis topic, which they had rehearsed for the national competition entry. Referee and supervisor seemed to share the same

interpretations of the community and what constituted community knowledge in their evaluation of the originality of Eva's thesis. They both agreed that the introduction of diacritical phenomenology by the student to interpret Wordsworth was new, although the referee may have been assured of its originality because the supervisor, whom she positioned as a Wordsworth specialist, had already identified it as an original idea.

The Italian English Literature section of the Department in Case Study 4 had a particular interest in historical and social approaches to the study of Tudor and Early Modern English Literature:

The overall (research) programme thus aims at exploring the interaction of literary, cultural and social models in specific contexts of time and placehow literary texts enter their historical and social contexts, influencing them and receiving their influence
(Department self-assessment (2002-2006) published on the University website)⁶.

Adriana's supervisor had expected her to produce 'original' research in this area: 'they (specialistica students) are expected to use, that they produce something that is at least in part original research, and this (Adriana's thesis), I think, has some of these elements' (Supervisor's interview.txt – (124:126)).

She had encouraged Adriana to find a text, which was not 'well-known' and situate it historically, socially and politically. The text she selected was presumably not 'well known' to scholars of English literature interested in 17th century masques, and/or the study of literary works from the perspective of New Historicism, or of Cultural Studies. Although the supervisor seems to refer to an 'invisible' academic community

⁶ Not cited due to issues of confidentiality.

of specialists, this special interest area is strongly-framed within the Department, so ‘well-known’ indexes the real local community of academics as well as a perception of global community consensus. English literature specialists were working together on two Department projects that adopted a historical and social approach to literature of the same period as the thesis. Adriana had received further confirmation of the value of her work to a community beyond the local community of academics when she conducted her thesis research within a community of specialists in an equivalent field in the US (‘Demonstrating originality: ‘imagined’ and ‘real’ communities’ discussed below). She had also managed to incorporate material that she had discovered in the library in the US that had not been available to the Department, so the research would have certainly made an ‘original’ contribution to the collective knowledge and research of the community of specialists within the Department: ‘she had the opportunity to find it, we don't have these materials here’ (Supervisor interview (105:106)).

In her interview, Cristina’s supervisor (Case Study 5) indexed a number of communities that would benefit from the thesis contribution, both local and global: the Departmental project, scholars of systemic functional linguistics, particularly in relation to stylistic analysis of literary texts, and those seeking new interpretations of Virginia Woolf’s novel, *To the Lighthouse*. There was strong framing with regard to the local project, which the supervisor co-ordinated, but also with regard to the global community of systemic functional linguists, in which she and other members of the Department participated through ‘international’ conferences and ‘international’⁷ publications (Department self-assessment (2002-2006)). The supervisor specifically

⁷ Publications with a reach beyond Italy, published in English including contributors of ‘international’ renown in systemic functional linguistics research.

sought students who could contribute to the Department project to investigate meaning in Virginia Woolf's novels through empirical studies involving a systemic functional analysis of the texts for their thesis: 'I had been looking for people to do this sort of corpus linguistics sort of work with the tagging of Virginia Woolf's texts for various linguistic phenomena' (Supervisor interview 365:367). As project leader she was able to identify gaps in the research:

CS: Do you refer students to previous studies?
Supervisor: Definitely. Definitely. I certainly do, particularly I do because I try to do things that fit together because I wanted to be able to put them all together to see an overall picture (Interview (323:327))

Supervisor: I usually try to get them to come up with some data of some sort to offer'. (Interview (710:711)).

This 'offer' was framed in terms of a contribution to the work of the Department but also more broadly to the wider community of scholars involved in stylistic research, or with a specific interest in new applications of systemic functional linguistics. The supervisor gave me a copy of an international publication in which she had cited systemic functional linguistic research by thesis students in the Department, including Cristina: 'What is going to happen is that the data is going to be used with reference to her thesis in that bibliography. The data is something that I've published and this is something that has already happened with other theses as well'. (Supervisor interview (26:28))

Claudia's thesis (Case Study 6) was identified as 'original' by the supervisor and second reader, who were engaged in Department projects that performed linguistic analyses of electronic texts. However, as with Case Study 5, there would be a strong

identity with the ‘international’ communities that these projects served because the academics participated in ‘international’ conferences and contributed to ‘international’ publications. The second reader, a young academic, was an English studies graduate at the university, where he had become interested in systemic functional linguistics. The supervisor positioned him as ‘expert’ in this approach to analysis. He was impressed that Claudia had combined a professional with a linguistic tool for analysis of the web texts. This combination of methodologies he declared to be original: ‘she tries to combine the two types of research, basically research on web usability and language complexity, language difficulty, so she brings two frameworks together. That’s what I found original about this piece of work’. (Second reader interview (24:26)). He perceives the work to be ‘original’ from his position within the local real community of academics, but also, perhaps, the wider global community in which he participates.

Claudia identifies linguistic features of web design in her analysis that violate web usability principles. She relates the implications of her study to the ‘imagined’, ‘virtual’ community of web designers in her ‘Conclusion’: ‘linguistic improvements are low in terms of expenses if compared to improvements in the re-design of a whole site. Language together with usability, should become the overriding criterion in the development of new sites.’ (Thesis p.142). It seems that she believes she is making an original contribution to this professional community. However, in the thesis text and participant interviews, the framing of this professional community is weak relative to that of the community of linguists engaged in systemic functional analysis. From the perspective of the academics, members of a community in which there is strong framing of this mode of analysis, there seems to be relative agreement with regard to the potential contribution of the systemic functional methodology to web design.

In Case Study 2, however, there is weak framing of the community who would be presumed to benefit from the thesis contribution, literary scholars interested in postmodern texts, or, more particularly, metafiction, which is the focus of Case Study 2. The supervisor had been enthusiastic about Elek's thesis and stated that it had produced 'insights', but the supervisor had not referred to a disciplinary community that would benefit from these insights. The referee, on the other hand, had declared that he was not a specialist in the topic of the thesis and for that reason he had researched the writer and the writer's relationship to the concept of 'metafiction'. He positioned himself as 'interested reader' rather than 'expert'. However, he stated that he was looking for 'a new angle', so there seems to be a community he represents that would recognise novelty, but the identity of the community was unclear. According to Evans (1993) weak framing of community identity enables fracture and split. Certainly, in this Case Study, there did not seem to be a common identity or perspective associated with a beneficiary community for this thesis. Conflicting interpretations of an 'invisible' disciplinary community that could benefit from the thesis are discussed below (Demonstrating originality: 'mastery' and 'creativity').

Conflict also occurred in evaluation of the original contribution of the thesis in Case Study 3, but, in this Case Study, the thesis was judged from the perspective of its contribution to two different communities. Zsuzsanna's referee evaluated the thesis in terms of its contribution to the Departmental project on language learning and dyslexia with the potential for a wider 'international' audience. Zsuzsanna and her supervisor valued the thesis for its contribution to the community of practitioners.

Zsuzsanna's referee conceded that the thesis revealed a perspective that was of value for academics interested in general educational issues associated with the problem of dyslexia: 'The results are interesting and eye-opening as regards the general problems students and their parents experience in mainstream education' (Referee written feedback (52:53)). However, she was disappointed that it did not contribute to the Department project on dyslexia:

I was very happy that she chose this topic because I thought, well, that's a perspective we have never investigated, how the parents perceive the problems these students have with language learning and I was disappointed because I learned very little about actual language learning problems (Referee interview (113:123))

There was not enough about language learning for the contribution to be acknowledged by this research community. Moreover, she positions herself within the 'international', as opposed to the Hungarian, academic community when she states that the work did not merit inclusion in the English medium journal that she edits for the Department:

So it's a pity because it's a good topic and I actually wanted to publish this in a volume that we edit but I decided no because there is not enough data in here because I mean three students are few anyway but I mean it would be OK for a Hungarian publication
(Referee interview (155-158)).

The implication made is that the thesis could make a contribution to Hungarian research in the field, but not to local applied linguistic or 'international' research.

On the other hand, the research reflected Zsuzsanna's own personal allegiance to the practitioner community. She had attended the school that was the focus of her study

and her mother taught there. Zsuzsanna intended to become a teacher. She believed that her research would contribute the voice of parents to the teaching community:

I think my aim wasn't to save the world. I just wanted to show dyslexia from another perspective from the parents' one. (So your aim was not to..) No, I didn't want to do a great research or to get published. I was very interested in this topic and I wanted to show to other people how parents feel and what help they need, what help they don't get and I don't know how it is in Britain, but in Hungary it's sad. I wouldn't have thought that. They don't really get help from anyone
(Zsuzsanna interview (496:501))

Zsuzsanna's supervisor shared her perspective:

I mean nobody interviews the parent. How do they experience finding out that the kid is dyslexic, that the teachers know nothing about dyslexia, that the kid needs a lot of extra help, that the kid would have rights and then the rights are not granted at school and how do they know and who are the support groups and who can they turn to and do the teachers talk to the parents and is it worth talking to the parents (Zsuzsanna's supervisor interview (32:37))

She hoped that Zsuzsanna's work would reach a wider audience through publication but not that she would publish as an academic, perhaps she anticipated that the work would be of value to teachers, rather than other academics:

I told her that after she has finished at the university, I would like her to think about writing it up in a short version and then publishing it because I think there's a lot in it that other people could learn from, particularly because the parents have never been thought of and they should. (Supervisor interview (285:288))

The conflict between social positionings in this Case Study, teacher and academic, reflects the tensions inherent in applied linguistics as an academic discipline and the weak framing of the discipline. Seidlhofer (2003) argues that, since its origins in the 1940's there has been confusion about the identity of applied linguistics. It was

perceived initially to provide a theoretical, conceptual basis for English language teaching, but has gradually embraced a broader range of issues, connecting linguistic theory to problems in the ‘real world’. However, the Department of Applied Linguists in Hungary was aligned to English language teaching. It offers modules in teaching methodology and opportunities for teaching practice. Students can produce a pedagogic thesis in addition to their English studies thesis. Zsuzsanna had chosen to write a thesis for her English studies programme which focused on a pedagogic issue in order to avoid completing an additional thesis because she already had to write a thesis for her German studies programme so she wanted to reduce the workload. The potential for conflict in positioning is, therefore, unsurprising, given the nature of the subject, particularly as it was interpreted in the Department, but also given that Zsuzsanna had chosen to combine a pedagogic with an English language thesis. The choice of topic had arisen from a need she had identified as a teacher and she had adopted this positioning in evaluating her work. Her supervisor had clearly become involved with Zsuzsanna’s mission and had evaluated the thesis in terms of its contribution to the community of language teachers. However, the referee had positioned herself as a member of the community of researchers within the Department and editor of the Departmental English language journal to judge the thesis, perhaps also the ‘invisible’ community of researchers beyond the Department, and she perceived that it failed to satisfy the requirements of these communities to qualify for a valid contribution.

The above discussion illustrates the multiple social positionings that were available to participants in the evaluation of the theses. These positionings related to community memberships, both local and global; present, lived, real and distant, invisible. The

extent to which there was agreement between referees and supervisors and students with regard to the contribution the theses made to these communities, reflected the strength of framing of the communities that were explicitly claimed or implicitly assumed to benefit from the contributions. Kaufer and Geisler (1991) adopt a socio-cognitive perspective of novelty in their review of social scientific research into innovation in science. They argue that an understanding of novelty for a global disciplinary community is dependent on the strength of an individual's social networks within the global disciplinary community and their synthesis of knowledge from social networks and 'the literature'. In the current study, the strength of framing of global disciplinary communities was related to group and individual contact with and interpretation of the literature, and the extent of group and individual participation in global networks related to the field of study.

In Case Study 1, Eva, together with her supervisor and referee, constituted a micro-community that shared a common understanding that the contribution of Eva's thesis to the wider academic community was original. There was a fairly strong framing of the community within this group. The supervisor was attributed with academic expertise on the topic of Wordsworth, which would relate to his connections with the wider community of Wordsworth scholars, through reading, publication, conference attendance and social networks. In Case Studies 5 and 6, framing of the academic communities, both local and global, which were assumed to benefit from the original contribution of the theses, was quite strong because academics worked together on projects in the Department utilising the methodology adopted for the theses for text analysis. More particularly, the thesis in Case Study 5 had been proposed in order to contribute new data and new understandings of a literary text for a Department

project. The theses were judged to be novel from the point of view of these local communities, who also represented broader community understandings as a result of academic participation in ‘international’ conferences and projects.

Similarly, in Case Study 4, there was strong framing of the disciplinary field of study in which the research was situated locally through Department projects, which would benefit from the original contribution of the thesis. Academics involved in these projects were also likely to have had connections with the global community through their research and conference attendance to be able to judge the contribution of the thesis to the broader disciplinary community. Additionally, Adriana had participated in a community of scholars in the specialism outside her local community and these scholars had validated her contribution.

However, in Case Studies 2 and 3 there was weaker framing of the special interest groups within the discipline that would benefit from an original contribution. The lack of strong framing, perhaps, enabled different perceptions of community requirements in Case Study 2 and, in Case Study 3, permitted allegiance to different communities within the field of study.

4.3.2 Practice: discovering and demonstrating originality

Discovering originality

Supervisors acted as mediators of community perceptions of novelty. The original contribution of the students to a great extent depended on the supervisor’s assumed knowledge of the perspectives, interests and knowledge of an academic or practitioner community. Eva’s and Elek’s supervisors had encouraged the students to develop an

academic interest. Eva's supervisor had noted the diacritical phenomenological perspective in the student's essay on Wordsworth's poetry, which he had refereed for the national essay writing competition the previous year. Elek's supervisor had been aware of Elek's long-term interest in Auster's metafiction and encouraged Elek to explore the text using different perspectives external to the discourse. Zsuzsanna's supervisor had encouraged Zsuzsanna to research the parent's perspective on dyslexia: '[Supervisor] told me that so far there has been no research on the parents' perspective' (Zsuzsanna interview (107:108)). Adriana's supervisor had helped Adriana to find a neglected literary work for her study. Cristina's supervisor had been looking for students who could contribute to the broader Departmental corpus linguistics project. Claudia's supervisor had been interested in the linguistic study of web texts, which Claudia had studied on the supervisor's course prior to commencing the thesis. They had discussed the linguistic analysis of web texts as a thesis project, though the supervisor had been somewhat alarmed that Claudia had decided to perform a systemic functional analysis of the web texts, since this analytical tool was not within the supervisor's area of expertise: 'She sort of went off in a direction which in a way was her own direction. I hadn't sort of foreseen it at all' (Claudia's supervisor interview (9:10)). However, from her experience within the Department, the supervisor judged the work to be original. This judgement had been supported by Claudia's second reader, positioned as expert in the analytical approach that Claudia had adopted.

Demonstrating originality: mastery vs creativity

Practices required to demonstrate originality revealed conflicting perceptions of expertise, mastery, community and tensions between genre requirements and creativity. Elek's referee, who participated on a panel to approve new Master's programmes in Hungary, assumed that students were required to demonstrate 'mastery' of existing research in order to make a case for originality, which had been selected as a criterion for success in the new Master's programmes. However, he conceded that this requirement was problematic:

It's very difficult to be original now, you see, so we ought to confront this situation that there is so much information available it is impossible to be master of anything nowadays because of just how much material concerning this or that topic there is. So maybe the whole idea ought to be reconsidered. (Case Study 2, Elek's referee interview (294:298)

An academic could not confidently make claims for originality based on what had been published within a disciplinary specialism in which so much published research is now accessible via electronic communications. Perhaps he was also alluding to the fact that many more academic publications have become accessible post 1989, highlighted by Eva's referee:

Of course 10 years ago, 15 years ago it was not very very easy to be strict about the critical background of the thesis because it was much more difficult to have access to 'international' publications, publications in the United States and Britain.

(Case Study 1, Eva's referee interview (51:54))

However, the referee's views with regard to 'originality' expressed an opposed ideological perspective to that taken by the supervisor and student, an opposition between a cumulative approach to knowledge, which acknowledged established

experts in the field, and a creative approach that did not take account of existing expertise in the field of study. Elek had adopted what could be described as a postmodern approach to text analysis and interpretation, seeking new understandings of a metafictional text, using theoretical perspectives from other fields of study as metapragmatic tools to re-contextualise the text and discover new meanings: ‘Besides contemporary literary theories, I also called for help from various fields of science, such as mathematics, physics, philosophy, semiotics, and psychology. These, I believe, were somehow required by the nature of my topic’ (Elek’s thesis p. 2)). His use of ‘were somehow required by the nature of the topic’ indicates that he believed that it was appropriate to draw on a range of markedly different disciplinary perspectives to examine a postmodern phenomenon. Perhaps he was seeking to destabilise and challenge prevailing assumptions within the discipline in the same way that postmodern fiction seeks to destabilise existing values and question the nature of truth (Barry, 1995; Selden, Widdowson, and Brooker, 2005).

Elek’s supervisor had encouraged this approach. He was disappointed that the referee did not accept that Elek had discovered new meanings through his analysis of the text: ‘I think he had some very original insights, which the reviewer didn’t seem to acknowledge it seems’ (Elek’s supervisor interview (93:94)). According to the supervisor, the referee questioned the novelty of the ideas in the thesis because he viewed them as ‘postmodern’, which *he* interpreted as the resurrection and reconstitution of old perspectives on fiction, rather than a set of diverse tools to discover new meanings in the text: ‘He said that these things are as always fiction and these are not necessarily novelties, so these are not new insights, but these go together with postmodern theory’ (Elek’s supervisor interview (247:248)). The supervisor

seems to be referring to the referee's written feedback in which he criticises the thesis for failing to present an expected 'new angle' on the topic:

The particular qualities that make metafiction what it is have been amply catalogued; there is no shortage of information on the metafictional character of TNYT⁸ either. Given this situation, the reader naturally expects some new angle or at least the highlighting of hitherto unnoticed or neglected phenomena. The thesis, however, fulfils such expectations only to a limited extent. (Elek's referee - written feedback (7:11))

The referee took a cumulative approach to knowledge-making. Elek was expected to contribute to the accumulated studies of metafiction made by members of the 'invisible' disciplinary community. He was to assume the role of 'expert' with regard to the published studies of metafiction and, from this position, to have identified a 'new angle', or 'phenomena unnoticed or neglected' by the 'imagined' disciplinary community, rather than detail features of metafiction, which had been 'amply catalogued'. The referee had admitted that he was not an expert in metafiction himself. He had acquainted himself with the work of Paul Auster, the author of the metafictional text, including reviews of Auster's work, in order to be able to assess the thesis. He had described himself as 'an interested reader'. He was evidently disappointed: 'The best I can say about it is that it gives us a review of all those features of Auster's text that may have metafictional connotations. On closer inspection, as we shall see, some of these turn out to be as old as fiction itself.' (Elek's referee – written feedback (12:14))

According to the referee, Elek had not situated the concepts he discussed historically. This signified ignorance and lack of rigour. Some of the features that Elek had

⁸ Auster, A. (1987). The New York Trilogy. London, Faber and Faber.

identified were not exclusive to metafiction. The referee's 'as we shall see' interdiscursively reproduces lecturer discourse, a didactic style, to introduce what he expected the writer should have included from the position of expert in the field. The referee now positions himself as 'expert' rather than 'interested reader'.

Metaphors used by the referee reflected his cumulative view of knowledge-making. He equates 'the quality of the research' with 'depth' and 'the amount of spadework done' (Elek's referee interview (43)). These metaphors were repeated in the interview and the written feedback. In the following extract, the referee exemplifies Elek's failure to acknowledge discussion of concepts already identified in earlier literary work within the disciplinary community. This omission is equated with absence of depth, 'superficiality'. The referee positions himself within a disciplinary community that would find the work 'banal', 'commonplace', lacking novelty:

My less than lukewarm account of this thesis is due to a number of causes. The most serious of these is its extreme superficiality. The terms in which the author discusses the issues he raises seldom go beyond the banal and the commonplace. Take beginnings and endings, for instance: of course it is true that they may take place at any point in time, but there is always a reason for the choice of that point, so, contrary to the claim the thesis makes, there is nothing arbitrary here; on top of it, this is not a peculiarity of metafiction. The reasons differ, of course; endings in the nineteenth century are not quite the same as they are in the twentieth, but there is a world of meaning in that difference, which, if explored, might have revealed more about the aspect of TNYT than the mere fact. (Elek's referee written feedback (36:45))

The supervisor, on the other hand, seems to equate originality more with invention, creativity (see discussion below), which he prized highly. In an interview in March 2006, he had stated that originality superseded essay structure and knowledge of the secondary literature when he awarded a top grade for a thesis.

Demonstrating originality: reproducing community genres

A further disagreement with regard to the originality of the Case Study 2 thesis was the style of the text, which related to the ideological approach Elek had adopted. Elek had imitated the style of the postmodern text that was the focus of his study, which was divided into three books. He had divided his thesis into three sections: 'The Eternal Life of the Author', 'The Text and Other Worlds' and 'The Reader'. Auster's three books, according to Elek, were connected through devices that related the reader to the author and the novel in diverse ways. . He examined the metafiction text, sometimes mimicking the style, speaking out to the reader, with the sub-heads: 'Let's begin?', 'The Who?', 'What a feeling – the Uncanny'. However, although the referee found the style refreshingly original, it indexed a lively but not a scholarly type of personality:

Speaks out of the text, addresses his reader, which is a very nice and lively thing so this is a something to be welcomed and there I can go back to again to the liveliness of the language. It is not the stuffy dry as dust kind of writing but it reflects rather agile personality if not very deep, scholarly type of personality. (Elek's referee interview (141:145))

Scholarliness is associated with sobriety. The referee's comments on the thesis demonstrate his irritation with a style which, though novel, conflicts with what is expected in academic writing.

Like this: I introduce a new 'rule' into thesis writing, let's say, addressing the reader: my dear reader, whether you like it or not, I'm also playing a game with you, a game where the outcome is uncertain, where you assume you know the rules, but in fact I have the power to introduce new ones; a game in which I'm in the controlling position, by the simple fact that I am the writer, and you are the reader (1).

And with my last sentence, I also created a piece of meta – what? Well, if not metafiction, let me say a piece of met writing (2) (Elek's thesis p. 9)).

(1) We are not children. It is the wrong use of the word. Far too jocular. Not serious. Inappropriate. This is not a serious argument (Referee's written comment).

(2) Please note that my position obviously differs from that of the fiction writer: whereas I may decide to address the reader in this thesis, I could not, for example, stretch the length of this writing over a certain number of pages, nor could I write this thesis in such a fashion that it would be about the process of the writing of this very thesis (Elek's footnote)

In the footnote, Elek refers to the hybridity of his style, mixing the literary and the academic, while acknowledging the constraints of the thesis. His understanding of what is allowable limits the extent to which he can imitate the literary text in terms of length and topic, although, in conflict with the referee, he believes he has the freedom to address the reader.

It is clear from the supervisor's feedback and interviews with Elek and his supervisor that the supervisor encouraged an innovative approach. Elek's supervisor was a novelist as well as an academic. He positioned himself as a novelist in empathising with Elek's approach to writing, which he believed reflected a pioneering spirit:

I always try to think what I would do as a next step if I were the author, so where I see that the author is most inclined to go and if there is a good direction then that should be encouraged, very much, but it's always a self-discovery, so while you write you discover what you are interested in and who you are, after all, so what I liked about Elek's paper, it was very much like him (Elek's supervisor interview (204:208))

Nevertheless, he believed that Elek had probably been too experimental, and this had cost him a grade that he had deserved: 'so it could have been, I mean he could have written a 5, which was the top grade, if he had not experimented with this topic. It's a little bit experimental' (Elek's supervisor interview (277:279)).

Elek and the other students had, however, utilised academic genre structures to make claims for the contribution of their theses to field-specific disciplinary or practitioner communities in their thesis writing, with the exception of Case Study 4. Only three of the theses, Case Study 1, 3 and 5, made an explicit attempt to discuss previous published work that related to theirs. Abstracts were included in the Hungarian, but not the Italian theses. Adriana, perhaps, did not consider it necessary to make appeals to novelty because the text that was the focus of her study was likely to be new to the reader, or, possibly because she was also working within a research tradition where claims for originality were not expected in an academic text. According to Hyland (2004), abstracts are an important means of capturing the attention of interested readers, to claim community membership and to promote original research. Readers are motivated by ‘a search for novelty and relevance to their own work’ (2004:64-65). Berkenkotter and Huckin (1995) examined claims for novelty in American scientific articles over half a century and identified an increase in the inclusion of abstracts in articles, used as a means of showcasing work. They explain this in terms of increased global competition for attention in academic, as well as an ideological shift towards a post-modern promotional, consumerist culture. The Hungarian thesis abstracts followed a common abstract structure identified in Anglophone journals by Hyland (2004:69): Purpose, Method, Product (outcomes, findings or conclusions). Originality is highlighted in Eva’s abstract. She claims that the theoretical framework that she has selected for analysis ‘has not been applied to Wordsworth’s poetry yet’. (Eva thesis abstract). Elek promotes the innovation of his author. He states that his paper will demonstrate how ‘Auster sheds light on a new perspective’ in the relationship between fiction and reality. Zsuzsanna does not make any specific claims for originality in her abstract. It could be that she expects her reader to perceive that the perspective is new.

However, although this text feature may have been regarded as important for the global academic community, it did not seem to be rated as highly by Eva's referee: 'I don't care about the abstract very much. I usually skip that' (Eva interview (93)). Unlike the reader of published articles, Eva's referee represented the real local community of referees, who could not select which papers to read from. As referee, she was compelled to read the paper, so the abstract served no purpose for her.

Swales (1990; 2004), Berkenkotter and Huckin (1995) and Bhatia (1993) described the research article Introduction as a persuasive, promotional tool for academics, particularly with regard to scientific work. Swales (1990; 2004) identified move structure in academic article Introductions, in which authors could promote novelty by indicating a gap in the research or adding to what is known, raising questions, or providing counter-claims for arguments made in previous research. In the case studies, students promoted the contribution of their research seemingly to the global disciplinary communities by using these generic move structures. Eva and Zsuzsanna made strong claims for the importance of the research on their chosen research focus: 'it (the topic) is evidently even more central and significant' 'memory is a significant factor' 'memory and identity are crucial factors' (Eva thesis introduction (1:12)). 'When there are dyslexic children in the family, it is not only the children who suffer, but also their parents, because they spend most of their time on trying to find ways of helping their children' (Zsuzsanna thesis Introduction (1:9)). This contrasted with the relative modesty discovered by Árvay and Tankó (2004) in their genre analysis of 66 Hungarian Linguistics journal articles, in which 'claiming centrality' was present in few introductions and never in initial position, 'establishing a niche' was the least frequent move, in which 'indicating a gap' was rare. Elek does not make any strong

claims for centrality, but hints that Auster's novels are worthy of attention because 'rumour has it that "his books are kept behind the counter in many bookshops because he is a favourite among shoplifters"' (Elek thesis Introduction (1.1, 3)). Both Eva and Zsuzsanna indicated a gap in the research: 'This philosophical background will, I believe, help in answering or answering differently and more appropriately a few long-present questions and theoretical problems that scholars have raised in connection with Wordsworth's poetry' (Eva thesis Introduction (21:24); 'This is a new aspect to the research, since, to the best of my knowledge, no research has been conducted on the role of the parents and on the difficulties they encounter during the primary education of their children' (Zsuzsanna thesis Introduction (6:9)). Elek seems to indicate an omission on the part of the research community with regard to his thesis focus by stating that Auster's books are as worthy of attention as Kafka and Beckett (Elek thesis Introduction (1.1, 5:7)). All three Hungarian students present positive justifications for their work. Eva frames hers in terms of using her approach to find 'new' solutions (Eva's Introduction (23:25)). Zsuzsanna highlights misconceptions about the abilities of dyslexic children, the difficulties faced by parents and the lack of adequate teacher training in these issues (Zsuzsanna thesis introduction (10:17)). Elek does not make an explicit justification but refers to the different methods he adopted for analysis as 'somehow required by the nature of my topic.' (Elek's thesis Introduction (1.1, 21))

The Italian students, Cristina and Claudia, also used similar 'moves' to make claims in their theses for the contribution of their research. Cristina explicitly indicated that she was adding to community knowledge and understanding by situating her work in relation to literary criticism, linguistic and stylistic research and offering her

contribution: 'By analysing conjunction in 'To the Lighthouse', this thesis also aims to see whether one of these devices (conjunction) might signal point of view, and might simplify or help the interpretation of point of view in the novel.' (Cristina thesis Introduction (35:37)). Both of the Italian theses presented positive justifications for their research. Cristina emphasises 'the importance of this kind of work' to the interpretation of Woolf's particular style, with reference to literary critics. She concludes: 'For this reason, it is very interesting to find out how she creates characters by the use of the multiple point of view technique' (Cristina thesis Introduction (51:53)). Claudia makes claims for centrality in her Introduction, in which web texts are highlighted as a new and exciting field of research: 'In the short time since its invention, the World Wide Web has become..' (Claudia thesis (1))) and, following some general information about the topic, she presents positive justification for her research in which the originality of her work seems to be implicit: 'Since many genres on the web derive from previous traditions, it may be interesting to investigate how these genres have been created and how language has been adapted to the new medium' (Claudia thesis (13:15)). The implication is that this perspective on the medium had not been investigated before by linguists. She also offers a new possibility: 'it is possible to examine how usability reflects the way language has been adapted to the web site' (17:18). The use of 'it is possible to examine' in this context, indicates that this opportunity has not been exploited in a previous linguistic study.

As Samraj (2008) discovered in her genre research of MA thesis introductions written by students of philosophy and applied linguistics in the US, claims were not necessarily situated within an extensive literature review. Eva and Cristina are the only students who discuss their work in relation to previous published research in the

Introduction, Eva with reference to the scholars who had published studies of memory and identity in Wordsworth, Cristina in relation to literary and stylistic studies of Virginia Woolf's *To the Lighthouse*. However, Eva and Zsuzsanna situate the new perspective they proposed in relation to published academic work in the field of study in the body of the thesis. Eva creates an argument in which she dispels the 'faulty' arguments' of other scholars in favour of her own argument (discussed in the next chapter). Zsuzsanna supplies a separate literature review and repeats the 'gap' or 'need' in the field of language teaching and dyslexia at the end of the review. The assumption is that she is contributing a new perspective to the research she has discussed: 'As we can see a lot of research has been conducted investigating dyslexia, but there are a number of questions left open. My aim is to open up for a new perspective: that of the parents' (Zsuzsanna thesis p. 17)).

Demonstrating originality: addressing 'imagined' vs 'real' communities, 'global' vs 'local'

Students seemed to understand that novelty was expected by alluding to gaps in the research that they intended to fill. However, they were in the peculiar position of making claims for their work in relation to disciplinary communities, where they were not members, not even legitimate peripheral participants as described by Lave and Wenger (1991) because they did not participate in the daily life of the community of academics as department members or disciplinary specialists, with the exception, to an extent, of Adriana and Eva, discussed below. They did not attend Departmental meetings, conferences, publish, teach or participate in online community networks. The communities that supervisors and referees made claims for were 'imagined', or partially experienced by students. Students were expected to demonstrate novelty in relation to existing work and anticipate the value of their contribution in relation to

global disciplinary or, in the case of Zsuzsanna, and, possibly, Claudia, practitioner communities. However, the real communities that would read the theses were local. They were the supervisors, assessors and researchers (student and academic) in each local context. This tension between writing for a global and a local audience was apparent in the student interviews and perhaps reflected the level of experience that they had had with more global communities, an explanation advanced for similar findings by Kaufer and Geisler (1991) and discussed by Bartholomae (1985); Berkenkotter and Huckin (1995); Ivanič (1997); Dysthe (2002) and Koutsantoni (2005).

Adriana seemed to be more confident about claims for originality with reference to the disciplinary communities in which her work was situated. This confidence could reflect a higher level of familiarity with these communities. Adriana had won a scholarship to spend four months in the US conducting research for her thesis and had been able to take on a role as legitimate peripheral participant. She had attended lectures as a student, but she had been able to discuss her thesis with specialists in the same topic area and had delivered a paper on her work at a regional conference there (Adriana interview (110:112)). She reported that her thesis had been of interest to academics in the US (Adriana interview (81:84)). Her thesis topic had been selected by her supervisor because it was a little-known text. She had been able to take advantage of the opportunity offered by the topic to make a contribution to the literary community because her thesis: ‘talked about a topic that was not much exploited’ (Adriana interview (87:88)). Adriana seemed assured of the originality and importance of her work to the community: ‘to challenge knowledge and do something original’ (Adriana interview (20)).

Eva also made quite confident claims for her perspective, perhaps because she had introduced it to her supervisor as expert, who had assured her that her work was original: 'Well, I think that this topic is quite a new perspective on Wordsworth's poetry and this is the strength of my paper' (Eva interview (733:736)). However, in her interview, she stated that she was not aiming for an audience of Wordsworth specialists:

I try to make my own points clear that can be understood by people who like literature and are not experts in Wordsworth's poetry. I think the philosophical part is quite hard to understand but actually I hope that I could write in a way in that everyone who is interested in literature and who reads other papers in literature can understand but I don't think this is very easy reading. (Eva interview (477:481))

Perhaps she was thinking of the potential audience of local MA students who might read her work.

Despite the fact that Cristina believed she had performed an original piece of research and had produced original results: 'I have created something which other people have tried but I have created an analysis. I have created some results, I have created a discussion' (Cristina interview (358:359)), in her interview, she framed novelty locally in relation to the Commission who would make the final decision on her grade for the thesis at the oral defence: 'they liked that I had chosen something innovative, something different from the other students' (Cristina interview (477:481)). This local audience is reflected in her comments on the audience for her writing:

By looking at an essay (?) Yes, essays meaning texts, books ...written by a Prof of Linguistics and by trying to think about the people who could have read my thesis so I tried to think like I was a person who does not know anything about

linguistics or a person who does not know what (?) is what is English linguistics, so I tried to be as clear as possible. Trying to repeat these ideas and so on'. (Cristina interview (400:404))

The apparent ambiguity of modelling her essay on a text written by a professor of linguistics and writing for an audience who were not linguists, reflects the ‘display’ nature of these texts, which were expected to be written in a style required by an ‘international’ audience in the specialism but which needed to be accessible in terms of content for the Commission, who would be composed of non-linguists as well as linguists.

Demonstrating originality: creativity and ownership

In addition to adopting practices that indexed global community memberships, students were aware of local MA thesis practices that afforded originality. Eva perceived the thesis work as an opportunity to perform independent research and this was equated with creativity.

I think I did write 2 or 3 argumentative essays in Linguistics and Literature but usually they were not that you found out something but that you had to read many and then to organise the things that you can prove that this is true or not so not being creative or something
(Eva interview (271:274)).

This reflected the perception of Claudia's supervisor that the thesis was about: 'how they managed to apply theory to doing something, so that it wasn't a literature review, it was original' (Claudia's supervisor interview.txt - 20:54 (306:307)). An MA thesis was about ownership, original research, not reporting the work of others. Cristina equated the process with freedom to do something independently that was her own:

The freedom. The freedom to have written a thesis which doesn't only have an analysis so I said that I have created something which other people have tried but I have created an analysis. I have created some results, I have created a discussion so my personality, my analysis the work I have made is the central point of this thesis not the ideas of other people. (Cristina interview (357:361)).

Cristina perceived the generation of data, analysis and results as creative, whereas Eva and Elek had another perspective on creativity. They wrote theses that involved the application of theoretical frameworks in relation to the thesis topic and spoke about opportunities for creativity afforded by the process: 'I enjoyed coming up with new ideas and writing' (Elek interview (577:578)). Both of them described textual form requirements as an imposition on their creative processes. Eva recognised that there

were different subjective positionings (Ongstad, 2002) within the Department with regard to creativity and form:

I was very happy that [Eva's referee] will be probably my how do you call the person (referee) thank you referee, because I knew that she likes creative ideas and there are other people who like well, the footnotes are good and correct and the paper is well-structured and I hoped that I wouldn't get a referee like this.
(Eva interview (487:491))

Hungarian was her other language major. She and Elek equated Hungarian academic writing with the possibility to be more creative because there were fewer constraints on form (discussed further in 7.5 Local linguistic contexts)

4.4 Conclusion

Originality, though not prominent in written thesis guidelines, was an important criterion in thesis evaluation in the interviews and texts. For a senior Hungarian academic, it distinguished postgraduate from undergraduate work:

A BA piece of writing is going to be just using other people's thoughts and trying to make sense of it, whereas at the MA level, in Applied Linguistics, we would definitely want them to do some original research and work on their own data and be able to write that up'
(Case Study 3 supervisor interview (486:489)).

For a senior Italian academic, it was the aim of the thesis: 'I tell them you know to read what they need to get going, take notes, and then get right into the actual purpose of their thesis. What's new?' (Case Study 5 supervisor interview (91:92)). This 'unofficial' significance attributed to originality is consistent with the findings of Guetzkow, Lamont and Mallard (2004:191) in their research on peer reviewers' evaluations of fellowship competition proposals in the Humanities and Social

Sciences in the US. They discovered that: ‘Only one of the fellowship programmes (WWNFF) specifically mentioned the “originality” of the proposal in their guidelines: yet it was of major concern to almost all the reviewers interviewed.’

Differences in perceptions of originality among the communities who would perceive the work to be original varied across the case studies and reflected the range of interpretations of originality identified by Guetzkow, Lamont and Mallard (2004) in peer reviewers’ evaluations in the US. As Prior (1991) observed in his research in a postgraduate class in the US, multiple contexts were invoked in evaluating the theses, local and global, present as well as imagined, ‘invisible’ communities. New meanings, understandings and interpretations were achieved through analysis, the deductive application of new perspectives, imported from another field of study, to analyse texts, or the inductive analysis of new or neglected texts.

Supervisors acted for students as mediators of community knowledge, understandings, unresolved problems and neglected texts. Communities were perceived to have collective cognition that could be transformed, enlightened, with new methodologies, new interpretations and new knowledge. The extent to which global fields of study were real or imagined depended on the strength of framing, the strength of identity, of these communities, which related to supervisor expertise, engagement in local projects in the field of study and contact with members of the ‘international’ community of scholars working within the same field. Weak framing could be due to lack of contact with community members and community knowledge and ideas, or where the framing of the disciplinary area was weak. It was interesting that conflict arose in Case Studies 2 and 3, in which the framing of the field of study for which originality was claimed

was relatively weak. In Case Study 2, opposed ideological perspectives with regard to knowledge-making superseded allegiances to an academic community. Ivanič (1997) describes discursal positioning in academic writing that demonstrates ideologies, representations of knowledge-making that are, e.g. positivist or constructivist, reverential for authority or challenging authority, organic or linear etc. In Case Study 3, referee and student and supervisor allegiances were split between an academic and a practitioner community. In their study of academic literacy practices conducted at two UK universities, Lea and Street (1998) also discovered variation in academic staff evaluations of student writing, which they related to the disciplinary experience, affiliations and perspectives of individual tutors.

Claims for the originality of the thesis were made by academics and students from different positionings within these global and local communities. The positionings were multiple, fluid and interconnected. Academics were positioned and positioned themselves as: Wordsworth scholar, systemic functional linguist, supervisor, referee, interested reader, writer of fiction, project member, project leader, journal editor, article writer, nurturer of academic talent, mentor, mediator of community values, maintainer of traditions, challenger of traditions. In Case Study 4, Adriana positioned herself as a legitimate peripheral participant in an American academic community, as well as a prospective PhD student in the Italian context. In Case Studies 1, 2, 3, 5 and 6, to make claims for originality, students positioned themselves as thesis writers who would be judged not only by academics locally, but also as members of the global academic community, using internationally-recognized genres required by Anglophone journals. The ambivalence expressed by students with regard to the audience of the theses is consistent with Kaufer and Geisler's (1989) findings that

master's students, as outsiders with regard to a disciplinary community, need to have access to insider networks and an insider knowledge framework in order to be able to adopt insider identities and insider positions convincingly.

Anglophone academic genres were used to promote novelty to global academic communities. The expectation that students should utilise these genres in their thesis writing reflects the pressures described by Dysthe (2002) and Curry and Lillis (2004) for European academics to conform to 'international' norms for publication. Although evident in the theses of students in the Hungarian and the Italian contexts, genre requirements were less explicit and less clearly-framed in the Italian context. Interestingly, students in the Hungarian context believed that genre constraints inhibited creativity, the generation of original ideas. In contrast, Hungarian genre requirements for academic work were perceived to afford greater potential for creativity. Creativity was regarded as an important aspect in the process for three of the case-study students. It was linked to producing original work, work in which they were able to have an authorial presence (Clark and Ivanič, 1997) as opposed to reproducing the work of others.

Similarities and variations across the case studies in perceptions of originality, of the beneficiaries of originality and practices of originality were not tied to the national or university context. However, the availability of fields of study in which the theses could be situated related to different individual or group interests in each university context. It also related to different opportunities afforded for students to extend their contact with community members beyond the university department. In the Italian context, English literature students were encouraged to collect data for their theses in

the United States or the UK, an opportunity facilitated through inter-departmental agreements. In Case Study 4, Adriana had had the opportunity to conduct research for her thesis in the US.

Local assessment practices, however, could potentially lead to different outcomes, depending on the referee's assessment of the originality of the thesis, as evidenced by Case Study 2, where different ideological perspectives adopted by the referee and supervisor in the Hungarian context led to an unexpected negative evaluation of the student thesis. Although the supervisor had the option to challenge the referee's grade in Case Study 2, he did not do so, perhaps because, as he stated, Elek 'had been too experimental'. In the Italian context this problem was not encountered since the supervisor graded the work and was supported by the reader, although it was possible that, if there was a shortage of expertise available for a particular thesis, the reader could be forced to select a second reader who would not necessarily support them. However, on the Italian English studies programme, the oral defence before a Commission of five academics is the ultimate arbitration and check on the final thesis grade.

Chapter 5 Argument as academic literacy practice

5.1 Introduction

New meanings and understandings that were so highly valued by academics in both contexts were promoted and justified through argument. Argument was a strong theme in the Case Study data. It was integral to the process of thesis development and evaluation, ritualised and concretised in the oral defence of the thesis, and essential for graduation in both contexts. The requirement for argument to be evident in the thesis was stated explicitly in the Hungarian case studies, and in Case Study 5 in the Italian context. However the significance of argument was implicit in all the case studies.

Argument was a determinant of the shape of the thesis texts in Case Studies 1, 2, 3, 5 and 6, and it was important in the shaping of the text in Case Study 4. The following extracts from the data provide evidence not only of the significance of argument in thesis writing, but also of the way in which argument was characterised. Eva was concerned about possible weaknesses in her arguments that could deleteriously affect her final mark. The shape of an argument was important to her: 'I was not sure about the form and some of my arguments, how well-formed they are, and that's why I thought maybe it would be a 4' (Interview 3 (764:66)). She and Elek's referee referred to multiple arguments in the thesis. For the referee, there was an appropriate structure for the arguments. He cited 'the ability to argue, to arrange arguments, present them in the proper manner' (4 (195:6)) as one of the major requirements for the thesis. The guidelines for English language theses in the Hungarian context referred to argument structure and the process of development of the argument that should be evident in the thesis, stipulating that students were expected to provide 'clear and convincing argumentation' in the presentation of their analysis. Clarity of argument structure and evidence of argument development in the text, were highlighted for praise in the

referee feedback on Eva's thesis: 'the argumentation is lucid' (37 (16)). Zsuzsanna's referee specified a particular form for argumentation. She was critical of the 'line of argumentation' in Zsuzsanna's thesis (Written feedback 28). Interview data that referenced or indexed argument through talk about presenting, defending claims, structuring arguments and providing evidential or 'authoritative' support for a point of view was collated and examined to identify the purposes, meanings, forms and uses of argument, discussed below.

Argument was used to promote new meanings, understandings and interpretations that the research contributed to the beneficiary communities, as discussed in the previous chapter, and to justify conclusions or interpretations reached through the process of analysis. Argument played an important role in the recontextualisation of spoken and written texts into an academic context. Eva used argument to justify her interpretation of the workings of Wordsworth's 'inner consciousness' in relation to his incessant revision of *The Prelude*. Elek used a variety of disciplinary perspectives to justify his interpretation of the actions and identities of the writer in a metafiction text and the responses of the reader. Adriana used historical and cultural material to support her claims concerning the relationship of the 17th century English masque, *Raguaillo D'Oceano* to the historical, political and cultural context, to establish fact, to explain the intentions of the author and to advance the significance of a text that had been 'overlooked' by scholars of 17th century English literature. Zsuzsanna argued for her interpretation of the ideas and values of members of a particular community, the parents of dyslexic pupils learning a foreign language. In Case Studies 5 and 6, argument was used to justify the outcomes of analyses used to test hypotheses: in Case Study 5 to demonstrate a relationship between conjunction and shift in point of view

in Virginia Woolf's *To the Lighthouse*, and in Case Study 6 to demonstrate the value of linguistic analysis of web texts in addition to web usability analysis in order to evaluate the communicative effectiveness of websites.

Additionally, according to Eva's supervisor and Elek's referee, argument was expected to have the perlocutionary effect of persuading, impressing or interesting the reader:

I was looking for her saying as clearly as possible what she thinks is the how should I put this, how we can profit reading Wordsworth from using Tengelyi. What I was urging her to do even in her exposition of philosophical texts, to constantly remind the reader and focus on why this is a good idea to bring to reading of *The Prelude* (Eva supervisor interview' - 2 (321:325))

Eva seems to have been successful. Her referee was certainly impressed with the persuasiveness of her argument: 'the presentation of this new theory that belongs to this Hungarian philosopher is very convincing' (Interview 1 (152:153)). Elek's referee described noting: 'convincing arguments' (4 (182)) when he assessed theses. The Department of Applied Linguistics stipulated the requirement for 'convincing argumentation'.

Argument was attributed with different meanings, which were variable within the interview data. During the interview, Cristina used argument in the sense of 'topic' or 'subject matter', the meaning of 'argomento' in Italian, which she may have transferred: 'the argument, which was at the same time difficult but interesting' (Interview 17 (477:78)). However, she also used it as semantically incompatible with 'topic' when she described her criteria for revision: 'I check grammar because I am not a mother tongue speaker, then content, coherence, argument, topics, text

organisation: introduction, central point, conclusion' (Interview 17 (635:6)). It was used in the sense of presenting claims by Zsuzsanna: 'I didn't know whether it was OK to use a lot of quotes to support my argument' (Interview 8 (356:57)), and by Cristina's supervisor: 'They do get training...stating their arguments, bringing in the proof for their arguments' (Interview 18 (209:12)). It was used as evidence to support a point of view by Zsuzsanna's referee: 'She didn't really have good strong arguments... She just said it was a good piece of work' (Interview 9 (47:48)).

The data sources quoted above evidence a range of characteristics, meanings and purposes of argument that were considered to be pertinent to the theses. The saliency of their use varied within and across the case studies. There could be one or more than one argument. It was expected that the argumentation, the process of developing an argument, should be evident in the thesis and that it should exhibit structure and clarity. A particular structure was preferred for the argumentation in some of the case studies. Argument required the presentation of claims, which should be supported. Argument was about presenting a point of view and could require training. Argument was used to promote the research and justify conclusions.

Reviews of theories of argument and argumentation (R. Andrews, 2005; Tindale, 1999; F. H. Van Eemeren, Grootendorst, and Kruiger, 1987) that discuss arguments in relation to European traditions, deal with a range of theories based on Aristotelian concepts of logic, a system of argumentation based on the syllogism, logically connected statements or premises leading to a conclusion; dialectic, defence or refutation of a thesis in debate or discussion; or rhetoric, argument designed to convince an audience of an opinion, or point of view. Since the 1950s there has been a

focus away from formal, mathematical, field invariant models based on logic, towards more informal, field dependent models, which attempt to unify earlier approaches, such as Van Eemeren's pragma-dialectic model (2004) or Perelman and Olbrecht-Tyteca's New Rhetoric (1969). Toulmin (1958; 2003) developed his model to account for field specific, or context-specific uses of argument, as opposed to 'syllogistic' models of formal logic. Although Toulmin did not intend his model to be used for an applied purpose, it has been widely adopted in educational contexts because it enables comparison of practices between fields of study and different disciplines. Not without difficulties in application, it is the model I have found useful in enabling a description and discussion of the thesis text data on argument.

In the discussion below, I have adopted the definition of argument that Andrews (2005) proposed for research and pedagogy in the field of education. He conceived of 'argument' as 'a connected series of statements intended to establish a position' and 'argumentation' as the process of developing arguments, with the abstract term, 'argument', to refer to both the process of establishing a position and the resultant product. However, I have further interpreted the use of argument as academic literacy practice, (Street, 1996), tutor and student perceptions of socially sanctioned ways of conducting argument within the production and evaluation of the thesis. Variation in practices that were discovered in the Case Study data will be discussed below.

5.2 Thesis development and evaluation

Argumentation in the sense of defending and contesting points of view was a practice embedded in thesis development and evaluation. It was evident in relation to disagreements and negotiations between supervisor and student in response to

formative feedback and the oral defence in both contexts. In the Hungarian context, it was also manifested in the provision of and response to the critical evaluation of student theses to support the grade.

Both Eva and Claudia commented on supervisor feedback that they had rejected during the thesis writing process:

Here [looking at the feedback] he commented that this is not true what I have written. He goes that I said that this didn't turn out from a person's writing, but he says that yes it did and I think this is a part that I just cancelled or deleted (so you agreed with him.) yes, actually, he was, so I could have made it more detailed or sophisticated and I could have shown how it is not, so how I mean that this is not turning out from this but this would have needed I don't know two more paragraphs and I thought that this is not so important.... I deleted because this was too general and really it was not so a good argument' (Eva interview (613:622) (Supervisor corrections 30 (16-18) (Text 8))

The disagreement involved different interpretations of 'good argument'. Eva believed that with more support for her case, she could have satisfied the supervisor's requirements for a 'good argument'. However, she decided to delete the argument because she did not consider it a 'good argument' to serve her purpose at that point in the text, which was to review alternative explanations for Wordsworth's continual revision of *The Prelude*.

Claudia would frequently defend her analysis in response to the supervisor's queries on the text (Text drafts coded 23, 26, 41, 48, 49, 54, 57). She used interpretations of her analytical framework to support her argument:

Made some changes. Here she circled the word "interpersonal" but as happened other times, I explained to her and she agreed with me because in the Eggin grammar when mode is explained, it refers to the interpersonal and the

experiential distance so that's why I used these terms (Supervisor comments and corrections 35 (38:38))

The supervisor would normally accept her claim (see discussion of '*selection of analytical tool*' in Chapter 6).

Argument was integral to the assessment process. Eva's referee described the process of grading the thesis, evaluating the students' arguments: 'I try to take notes about strong points and weak points and about things I want to clarify' (Interview 1 (29:31)). Elek's referee followed a similar procedure: 'I always note good points, bad points, convincing arguments, well-presented arguments, or the opposite' (Interview 4 (182:3)). Zsuzsanna's referee perceived that a function of the feedback was to defend the grade she had given: 'The purpose of the feedback. I mean it's several purposes. The first one is to support my my scoring, to explain why the student got the grade' (Interview 9 (32:33)). Students were expected to defend their thesis in an oral defence, a practice dating back to the universities of the Middle Ages (Verger, 1992). In the Italian context, according to the Head of Department (Jan 2007), students were expected to defend all written work. In Italy the oral defence was where the final decision for the thesis grade was actually made. The Committee of five academics from related disciplines was the arbiter of the final grade. A student's oral defence of the thesis could cause the Committee to overturn the grade awarded by the supervisor. It could even influence the supervisor to review her evaluation:

I mean some things depend on the day itself. I've had students who've performed better on the day than I expected and I've had people, you know, there who say the seem very sure of what they're doing, and suddenly you think, well, maybe they were sure of what they were doing, and I didn't realise that. (Claudia supervisor (267:71)).

However, in the Hungarian context, although an oral examination is required for graduation and questions are asked with regard to the thesis as well as related subjects, the grade for the oral defence is separate from that of the written thesis.

The defence ritualises and symbolises the asymmetrical power relationships between students and academics. Argument is not between equals, or, for the most part, within a context where it will affect policy or future actions. It is a form of display to test students in their ability to defend their thesis, their point of view, against the criticisms of ‘experts’, to demonstrate the extent to which they have the skills required of an academic, to be ‘initiated’ into the academic community, described as a function of the thesis process by two academics (Interviews 1 and 2 March, 2006). An extract of Cristina’s account of the event gives a sense of the challenges posed for the student in a performance, which is usually observed by family members: ‘Prof. X, who tried to create difficulties into my discussion so he had many questions in order to create a bad situation in the discussion so I thought that the fact that this could influence the final grade because he asked a lot of questions’ (Interview 17 (454:57)). Students are treated as trainees, offered help by supervisors and referees to prepare for the occasion. Claudia met her tutor and second reader before the defence to discuss the questions they would ask beforehand. In the Hungarian context, referees provided questions in their written feedback that they would ask at the oral defence. Elek understood that he had the freedom to disagree with the referee’s report himself, but, in the end he conceded his powerlessness: ‘Well, isn’t it hard to defend your views with someone who has taught English Literature for the last 40 years or so?’ (Interview 6 (380:1)). Elek’s statement reflects the disciplinary context and the

daunting weight of academic authority that would be used to challenge his ‘novel’ approach.

5.3 Structures and uses of argument

Perceptions of the structures and uses of argument varied across the case study data, reflecting differences in epistemological approaches, theoretical perspectives, principles of knowledge-making and positioning in relation to local and global disciplinary communities. The structures of argument identified in the texts are appended (Appendix 1: Argument structure). The labelling of the different stages in the process of argumentation depended on what would most effectively enable a representation of my interpretation of the data. For the most part, I have used Toulmin’s (2003) model, discussed in my introduction, in which the Grounds are the evidence to support a Claim or Conclusion. The Warrant is the regulative principle that is used to justify the relationship between the Grounds and the Claim. The Backing is the statement of fact(s) or authoritative source(s) that are used to support a Warrant. Claims may need Qualification, amplification or reduction in force, depending on the extent to which the relationship between Grounds and Claim can be justified by the Warrant. A Rebuttal can challenge the relationship between Grounds and Claim. It can be regarded as an exception.

Argumentation in Eva’s thesis seems to relate to her choice of topic and the principles of knowledge-making underpinning her approach. Eva was arguing for the efficacy of a new conceptual tool to produce answers to a very old and heavily-investigated problem concerning Wordsworth’s *The Prelude*. She adopted a cumulative approach, acknowledging revered authorities and building on existing valued understandings.

Her supervisor commended the fact that Eva had managed to find something new to say in such a crowded field: ‘so many things have been written about him and it is extremely difficult to find the most suitable concrete thing to write your thesis about and I was very much impressed by the fact that she managed to find an interesting topic’ (Interview 1 (144:47)). In order to promote her new idea, Eva uses a system of argumentation described below, which enables her to evaluate previous solutions and argue the case for her own. Eva’s referee described the structure of Eva’s argument spatially, as ‘a map’, the term used by Kaufer and Geisler (1991) and Geisler (1991), who describes this mode of argumentation as ‘a spatial map’ (p.145). The reader is led along a terrain towards the ‘truth’ away from other author’s positions that may be closer or further away from the author’s position along the main path. Real-time experience is represented as an abstract, two-dimensional, ‘timeless’ space. The referee appreciated the way that Eva ‘mapped the points of convergence and the points of difference between the traditional approach to Wordsworth and the new approach that she wanted to use’; ‘organisation from the point of view of method or logic in the organisation of the argumentations’ (Interview 1 (261)). Eva firstly presents key ideas from the philosophical text, which she claims will be useful in her analysis of *The Prelude* in refuting the ideas of two literary theorists (Appendix 1: Argument structure: Argument 1). The key ideas constitute her main path. She then introduces the ideas of two other authors, who attempt to explain why Wordsworth continually revised his poems (Argument 2). She refutes their explanations (faulty paths) and introduces the ideas of a literary critic whose ideas, she claims, are close to her own, but which do not provide an adequate explanation (Least faulty path): ‘Ahmed’s essays deal in depth with the topic of revision, yet, I believe that there are questions that still remain unanswered or only partly answered in connection with the

continual revising of *The Prelude*' (Thesis p.28). She introduces her statement of the problem, a problem that has not been addressed by the authors she has discarded. The arguments in the path follow 'a metric of faultiness' (Geisler, 1994:143) from most to least faulty. In the ensuing text, Eva addresses a series of faulty paths, including Ahmed's, in relation to issues that, according to her referee, have preoccupied Wordsworth scholars over the years: 'eventually she defines the theme of the thesis on page 28. It is here that she enumerates the problems the interpretation of which - in her judgment - can be redefined if the methods of diacritical phenomenology are applied' (Referee written feedback (28:30)). For each problem, Eva introduces her solution (the main path), usually to qualify or refute previous solutions.

In contrast to Eva, Elek's style of argumentation reflects an alternative theoretical perspective on text analysis and the approach to knowledge-making. He is not concerned to add, transform or refute accumulated knowledge on metafiction as Eva had done. Although he rejected the perspective of a valued literary theorist, Roland Barthes, in the introduction to his text, he did not adopt a main path/faulty path argument structure, which would have involved promoting his views in relation to those of previous literary scholars of the subject. It seems, however, that that is what the referee would have preferred, as discussed in Chapter 4 (4.3.2). Elek's purpose was not to persuade scholars of a new perspective on metafiction in relation to previous studies of the same phenomenon, but to elucidate the concept, using ideas from a range of disciplinary perspectives: 'to examine this peculiar series of novels in the light of modern and post-modern theories of fiction-writing, to explore how and why metafictional devices are used, and in what ways do these affect the reader' (Thesis p.2). Elek's approach to the study was synchronic rather than diachronic,

using, in his terms, 'modern' and 'postmodern' ideas. His central claim was that the author was alive in the Auster text, playing games with the reader. His thesis is divided into three sections and each section develops an argument to support the main thesis. In 'The Eternal Life of the Author', Elek makes the claim that the author is playing games in the text. In 'The Text and Other Worlds', he proposes that the text is the 'playground' in which the author plays games with the reader. In 'The Reader', he discusses ways in which the reader's expectations are frustrated by the text. Elek then adds his final claim, the predicted effect on the reader: 'the reader is bound to stop and ponder about the nature of fiction itself, or fiction's relation to reality, and about the nature of communication between Author and Reader' (Thesis p.40). The sections of the text are divided into sub-sections, each of which supports the claims made in that section. The referee approved of this 'systematic' style of argumentation: 'On the credit side, the thesis proceeds in a systematic way. After the clarification of what metafiction is, the arguments and the material that props them up are neatly arranged within the co-ordinates of Author, Text and Reader.' (Written feedback. 27 (16:18)).

However, apart from the overall structure, the argumentation did not accord with that favoured by the referee, who criticised it as too simplistic.

This young man is a an intelligent and, since I have met him, a very nice, friendly individual but also rather superficial. He set himself the task of demonstrating the presence of metafictional elements in *The New York Trilogy*. He made a list of what constitutes metafiction, then passed through the list, confronted the items of metafictionality with the novels in the trilogy and then he concluded yes, on this score on that score on that score again *The New York Trilogy* was a case for metafiction, so it's a rather simple arrangement, a simple question, is the point what metafiction is, then some demonstration then a conclusion, passing on to yet another metafictional element, then confronting that with this or that in the novel, a conclusion, passing on to a third and so on and so on. This is a rather simplistic approach and metafiction is a very complicated affair and many of the things he attributed to metafictionality or

associated with metafictionality as I say it here are as old as fiction itself, so perhaps a bit deeper more serious knowledge of what metafiction would have been helpful as well (Interview (124:37).

The referee's expectation seems to be that Elek would take a cumulative approach to knowledge-making, based on previous valued discussions of the concept in relation to other literature in the canon. Elek's 'alternative' approach, discussed in relation to 'originality' in 4.3.2, oriented the referee to Elek as an 'intelligent' but 'superficial' student.

Adriana's thesis, unlike that of Eva and Elek, was not organised around a central argument. Her thesis was largely presented as 'fact', expository, with the backing of information that she attributed to published academic sources, historical, cultural and literary. However, she also made claims that were presented as interpretation. The argument to support these claims dominated a section of text, e.g. either to account for the motives of the author of the 17th century masque for writing an autobiography, or to establish the date when the play was written (Appendix 1: Case Study 4). There were also arguments that recurred as themes throughout the text: the case for the author's intention in producing a masque or the case for the significance of the play, which implicitly promotes the value of her work.

Adriana presumably could not take a cumulative approach because she was presenting a relatively 'new' text to the community of scholars who would be interested in Stuart masques. Like Elek, but in contrast to Eva, her claims were supported rather than debated with reference to primary source materials, including the text of the masque, and valued writing on the period. It seems that, due to the dearth of published opinion on the Fane masque, which had been the rationale for the selection of the topic, it

would not have been possible to construct a main path/faulty path argument structure, refuting prior opinion and promoting her own. However, there were rare instances in which she did refute an earlier claim. In the example below she draws on her observation of the masque text and a literary historian's interpretation of the Virgilian text on the shield of one of the characters in the text, to support her claim for an alternative solution to that of Potter.

According to Potter, here "Fane was expressing ambivalent political feelings", because "If the Virgilian tag [was] an indictment of an ungrateful and complaining nation, the oversecure, careless shepherd may be meant for Charles 1" Yet, Fane's emblems can be understood only by linking the single Nation to the device picture and motto, in a triangular relationship that only can lead to the complete significance which Fane might have in mind. Indeed, the Virgilian quotation had been used, for instance, by Robert Burton in his *Anatomy of Melancholy*, when discussing the "Remedies of all manner of Discontent": (quote from Burton) from the context in which the quotation was hereby used, it seems evident that it was perceived as a statement exalting the Horacised* way of life, and the wisdom of that man who can recognise happiness without the need of looking continually for further riches, gain and emotions.' **Correction by supervisor: 'Horationised'*. (Thesis pp. 118-119))

The structures of the three English language theses (Case Studies 3, 5 and 6) reflect a different epistemological approach to research compared to the English literature theses. Each thesis exhibited, to a greater or lesser degree, a structure described by Swales (2004:207) as 'the hourglass arrangement' of argumentation that has become established for empirical research or data-driven reports: Introduction, Literature review, Methodology, Results and Discussion and Conclusion. Conclusions were based on evidence from the analysis. This rhetorical structure differs markedly from the theses texts discussed above and it indexes an alignment to a 'scientific' community - in the current study, a disciplinary community of linguists/applied linguists as opposed to a community of English literature scholars. Variation in the pattern of argumentation in the case study data for these theses reflects different

paradigmatic approaches to empirical research across these case studies and, in Case Study 3, the tensions between different social positionings in applied linguistic research.

Zsuzsanna's thesis reproduced the form of an empirical research report, as stipulated on the subject area website, which states that students should follow the American Psychological Association (APA) format guidelines for a research paper, proposed in the: Introduction, Literature Review, Methodology, Results and discussion and Conclusion (American Educational Research Association, 2002:Chap.1), 'the hourglass' structure. The argument structure was expected to be linear, a 'line of argumentation' (Interview 28 (9)). Linearity was achieved through logicality, a progression of logical statements (Written feedback 28 (21, 54)). However, the referee's evaluation of the extent to which the thesis achieved linearity in argumentation was contested by the student and indicates different expectations with regard to the focus of the argumentation between referee and student and supervisor. Where lack of logical connectedness identified by the referee was conceded by the student, it was attributed to other contextual pressures.

The referee criticised the Literature review and the Results and discussion sections as 'not organized' or 'not presented very logically', but it seems that the supervisor and student had worked hard to achieve linearity, logicality. The supervisor stressed the importance of 'how to structure the presentation of the data, so that it's logical, so that she arrives at some sort of a conclusion', a logical progression that justifies or relates to the conclusion, the end of the journey for the reader. The comments on the drafts reveal a high level of attention paid to ensuring a linear, logical line of argumentation

in the text. During the process of thesis writing, Zsuzsanna submitted four drafts for feedback from the supervisor. The feedback at the top of the first draft was: ‘Organisation!! Put some logic into it.’ The supervisor deleted text that was not considered relevant or was superfluous to need (Draft 1 (5), Draft 2 (4, 15), Draft 3 (3, 24), Draft 4 (1, 4, 5, 6, 11, 12, 14, 16, 18, 20, 21) and gave instructions to resituate text (Draft 2 (8, 10)), Draft 4 (8) to ensure logical continuity. The supervisor commented that she had had to remind Zsuzsanna of the linear structure required: ‘You read a chapter and say: “This lit review is not good because there's no system. You're jumping from here and there, or you should organise it like this and this and this”’ (Interview 7 (425:427). Zsuzsanna reproduced this metaphor of physical action, ‘jumping’, not ensuring a smooth connection between one topic and another, in explaining the process of text development: ‘So she told me that I should pay a lot of attention on organisation because it was a bit confusing when I just jumped from one topic to the other’ (Interview 8 (198:202)). Zsuzsanna was even preoccupied with the structure in her leisure time: ‘A lot of things got clear in my mind: what I want to do, what I don't want to do, so when I was watching TV, I noticed that after one hour I was thinking about whether I should include handling failure in this paragraph or not. So it helped a lot’ (Interview 8 (188:191). Zsuzsanna believed that structuring her writing had been a valuable achievement that she had gained from the practice of writing the thesis:

It was very important for me. It helped me to be focused. It helped me do time management. It helped me to. I mean I had to learn how to be focused, how to focus on the relevant pieces of information, and in connection with structure, and how to structure a longer piece of writing. I really enjoyed doing that. I mean writing up the paper. (Interview 8 (645:649))

Notwithstanding, the structure of the argumentation was insufficiently clear for the referee. She criticised not only the lack of logical connectedness of the argumentation in the Literature review, resulting from the omission of references to anticipated key literature, but also content that did not correspond to the expectations built into a sub-heading (Written feedback 28 (20:36)). In the Results and discussion section, she identified omissions in expected content: ‘No mention of language learning performance’, misplaced content: ‘Discussion of local networks should be in “Implications”’, ‘Recommendations of special education teachers are not closely related to the satisfaction of parents, but again are recommendations on how to improve the situation and thus they belong in “Conclusions” or “Implications”’, ‘should be moved to the section describing the participants’ ‘should be one of the first sections in the results chapter’, ‘should have been included in the section entitled “Participants”’ and the inclusion of content that she regarded as irrelevant: ‘Some of the conclusions drawn at the end of the section are obvious’ (28 (52:71))

Zsuzsanna conceded that perhaps the structure may not have been entirely logical because she had been dealing with so many competing demands on her time at the writing up stage: ‘there were some paragraph problems. The parts that belong together were not written together because I didn’t have time to re-read this, so when I write I cannot pay attention to everything and I always re-read my piece of writing, but here I didn’t have time for that’ (8 414:417). In addition she was challenged by the quantity of data that she was dealing with:

This illogical thing so I agree with the referee that sometimes it’s a bit maybe not vague but something in that direction because I had a lot of data and I had so many information that when setting up these categories it was very difficult for

me to decide which statement or which code belongs to this category and to that. (Interview 8 (492:495)

However, she contested the referee's criticism with regard to the mislocation of a section:

She pointed out or she highlighted that there were some illogical things in my thesis that she didn't really agree with, the way I set up my categories, because somewhere at the end I included a category, 'the time of diagnosis', and she thought it would be more appropriate at the beginning of the thesis. Well, I didn't really agree with that because I thought that it fits into the place where it is because it was in connection with school subjects and parents' perspectives and that was why I should include, so I had reason to include it there.

(Interview 8 (449:55))

The conflict with regard to the extent to which 'the line of argumentation' was consistent seems to be connected with different perceptions of what was relevant to the argument, which was the 'parent's perspective', according to Zsuzsanna and her supervisor: 'I really had to guide her in focusing, then noticing that the parents' perspective was something important and that's what she should follow up on' (Supervisor interview (236:38)); 'That I should, I mean, here I left out the parents' perspective and I only wrote that I am interested in the problems dyslexic learners encounter, so I forgot about the research focus here' (Zsuzsanna interview (315:317)) (Supervisor corrections Draft 2 (15)). However, the referee was disappointed that Zsuzsanna had not related her analysis closely enough to the focus that she had expected from the thesis title: 'The foreign language learning experiences of young dyslexic language learners: The parents' perspective'. The referee expected a focus on the foreign language learning of dyslexics. 'Results and discussion: I miss details about language learning as it is mainly about problems and issues in education in general' (Written feedback 28 (69:71)). 'What does this have to do with FL [foreign

language] learning?' (Referee thesis corrections (16:17)). In order to rectify this imbalance, the referee provided questions for the oral defence specifically related to dyslexia and language learning:

1. How can the results of the study be used in teaching foreign languages to dyslexic children? 2. In what ways are the findings of the research applicable for teaching languages to non-dyslexic children? 3. What advice would you give to the parents of dyslexic students in helping their children learn a foreign language? (Referee written feedback.txt (85:91))

In contrast, the focus in the title seems to have been interpreted differently by the supervisor and Zsuzsanna: 'We called it "Dyslexic language learners in schools: The parents' perspective". That's the sub-title, so it's heavily focusing on the parents' (Supervisor interview (42:4). The supervisor had reproduced this focus in the introduction that she added to the 'Implications and conclusion' section: 'The results of this research allow us to get an insider's view of the role of parents in the education of dyslexic children' (Thesis Draft 4, (25)). Reference to foreign language learning is absent from this introduction. Zsuzsanna, who had answered the referee's questions at the oral defence prior to her interview, had not been convinced by the referee's criticism of her focus in the thesis:

Her main problem with my thesis was that she meant that I didn't focus enough on foreign language learning, although this was the topic of my thesis, but I thought that from a parents perspective, or at least I wrote this from my interviews from the parents perspective, when a child fails at English, they consider the school subjects as more or less equal so that's why I didn't focus that much on foreign language. I had some sections on it but from the parents perspective and from the information I got from the interviews it was more or less, so it didn't make a difference whether the child failed in English because it was awful in those cases.

(Interview 8 (459:67))

Zsuzsanna's perception was that the impact on the parents of a child's failure at school was similar, no matter what the subject; the findings were generalisable to language learning, or inclusive of language learning.

In this case study, contested interpretations of what constituted a logical 'line of argumentation' related to the fact that there were two foci. The student and supervisor emphasised one at the expense of the other, while the referee expected the thesis to focus on both. Different perceptions of relevance here reflect the conflicting positionings discussed in 4.3.1. The title prepared the referee schematically for a 'line of argumentation' specifically oriented to foreign language teaching, as well as the parents' perspective. This required the location of content in specific sections of the thesis in order to maintain the salience of this focus. The referee was looking for insights from this new perspective that would contribute to the Department project and the publications emanating from the project, but her expectations were thwarted and she was consequently disappointed. Zsuzsanna had viewed the problem of language learning from the positioning of the participants in her project and had discovered a state of affairs that needed to be addressed in professional training, particularly crucial for well-established teachers:

It's a huge problem that teachers are unaware of these problems and some teachers, especially those who are not young. I mean those who haven't passed their degree or passed their exams. I mean recently. They don't believe that it's a real problem. They only say that well this child is stupid or lazy or anything like this. (Interview – 8 (114:118))

Her supervisor seems to have supported the view that the conclusion had important practical applications:

I think her finding was that there is no networking possibility for parents, that they are very much on their own and this is her conclusion, that since everybody's doing things on their own, if they are the kind of the assertive or aggressive parent then they can manage to get more provision for their children than those parents who are lost who don't know what to do, who don't know how to present themselves, who need support, who need a little reaching under their arm, and how important it would be for schools to actually provide assistance in creating these support groups because it's just not there and who should do it, the city council or the ministry. (Interview 245:53)).

She did not make reference to the Department study, or academic issues, but was concerned about the needs of parents of dyslexic children and the responsibility of schools. She positions herself as someone sympathetic to the situation in the local school, but her use of the plural 'schools' indicates a broader political concern for professional issues. Her alignment was less to the academy, more to the profession, a focus on the 'applied' in applied linguistics.

Unlike Zsuzsanna's thesis, Cristina's and Claudia's produced 'scientific' arguments that started with a hypothesis. They reproduced a pattern of argumentation used in scientific research described by Giere (1979), by means of which, starting from a hypothesis, a prediction about the nature of the world, it is possible to make predictions about the occurrence of certain phenomena based on the results of 'a good test' (p.105). Cristina's and Claudia's thesis texts are divided into sections that reflect, but, in contrast with Zsuzsanna's, do not rigorously reproduce the structure expected of an empirical scientific article. The structure of each in relation to Zsuzsanna's thesis structure is represented in the table below. They had planned this structure with their supervisors. The hypothesis was stated in the Introduction. The conditions under which the hypothesis was to be tested were explained in the equivalent of the literature review: Cristina discussed 'conjunction' and its interpretations within a systemic linguistic framework; Claudia gave an account of the web from the perspective of

valued linguists. They then described the tools they would use to test the hypotheses in the equivalent of the methodology section and reported the results in the following section, ending with the conclusion, in which they made a statement of the extent to which the results, evidence, supported the hypothesis.

Table 5.1 Summary of English language thesis structures

Zsuzsanna's thesis structure	Cristina's thesis structure	Claudia's thesis structure
Introduction	Introduction	Introduction
Literature review	Conjunction	Web sites characterize a new genre
Methodology	Tagging <i>To the Lighthouse</i> for conjunction	Sites about card games The model of systemic functional linguistics
Results and discussion	Conjunction in <i>To the Lighthouse</i> Point of view in <i>To the Lighthouse</i> and possible relations to conjunction	Explaining ⁹ Text 1.1 Applying Systemic Functional Linguistics Explaining Text 1.2 Applying Systemic Functional Linguistics Explaining Text 1.3: Applying Systemic Functional Linguistics
Implications and conclusion	Conclusions	Conclusion

Cristina had had substantial guidance from her supervisor because practices of writing within this structure had been new to her. Her 'tesina' at the end of the three-year degree BA-equivalent programme had been located within the disciplinary field of English Literature:

The other two chapters have been decided with Professor (her supervisor) because she gave me suggestions how to explain the results, how to divide the chapter regarding results because she told me that the results and this discussion of results was the most important part of my thesis. (Cristina interview (83:7))

⁹ Explaining entailed reporting the results of the analysis.

The thesis guidelines on the Italian website do not provide instructions for text structure and the supervisors, who worked very closely with the students during the writing process, seem not to have insisted on the ‘the standard IMRD pattern’ (Swales, 2004:208). Cristina’s supervisor anticipated some flexibility with the report structure: ‘I expect them to make an outline, a plan, an outline. That can change but at least they need to know where they think they’re going’ (Supervisor interview (83:4). This indicates a less prescriptive approach than in the Hungarian context in which the website guidelines for structuring a research report are modelled on the APA (American Psychological Association 2002) system.

From the text and the thesis interviews, however, it was clear that Cristina was aware of the scientific argumentation structure required. In the text Cristina stated that her main aim was exploratory: ‘to study the use of conjunction in *To the Lighthouse*’. She then posits a possible relationship between conjunction and point of view, which she firms up into a hypothesis that could be confirmed or disconfirmed (Thesis p.5):

The last part of my thesis starts from the hypothesis that there can be some relationship between the use of conjunction in “To the Lighthouse” and shifts in point of view in the novel by studying them together. They have been studied together to see whether or not they confirmed the hypothesis that there might be a relation between conjunction and shift in point of view. (Thesis p.6).

The claim she makes with the evidence for support derived from her analysis is stated in the ‘Conclusion’ of the structure that I identified in the thesis, which is represented below:

Hypothesis

the hypothesis that there might be a relation between conjunction and shift in point of view. (Thesis p.6))

Findings

There is a considerable number of conjunctions (316) which seem to contribute to signalling a change in point of view. (Thesis p.197)

Qualification

Other linguistic devices signal point of view in the novel. Conjunction is not necessary or the only indicator of shift in point of view (paraphrase of Cristina's text). (Thesis p.198)

Conclusion

From my analysis of conjunctions in relation to point of view, it emerges that in *To the Lighthouse* conjunctions of any type seem sometimes to play, along with other linguistic phenomena, a role in shifts of perspective. (Thesis p.197)

It is possible that she had learned this structure on the English language course delivered by her supervisor on the specialistica programme, in part of which students had conducted empirical research with online academic corpora.

In her interview she uses 'thesis' rather than 'hypothesis', a label from a different space, possibly the academic English course in the third year of the laurea (undergraduate cycle):

The starting point was seeing if there was a connection between conjunction and point of view and the last chapter tries to demonstrate if this thesis could be confirmed or not but, before this sort of conclusion. (Interview 18 (87:92))

In her Conclusion, Cristina returns to her hypothesis, formulated as 'thesis statement', which she has to qualify in relation to her findings:

The conclusion should repeat the thesis statement you have written at the beginning of a dissertation or an essay and should demonstrate should should say if whether you have stated if it's right or not, so you have to use the central part to demonstrate if your thesis is right or not.
(Interview 18 (258:61))

Claudia also refers to her hypothesis at the beginning of her text, although it is not directly signalled:

Since many genres on the web derive from previous traditions, it may be interesting to investigate how these genres have been created and how language was adapted to the new medium. Furthermore, since these genres appear within a computer mediated setting the analysis can be extended to the site's usability. Or, putting it another way, it is possible to examine how usability reflects the way language has been adapted to the website...to undertake a thorough review of the hypothesis, a number of analyses have been carried out. (Thesis p.1).

In the Conclusion section of the thesis, the argument she makes in relation to her hypothesis was not very easy to identify, but it is possible to discern an argument structure similar to that used by Cristina that reflects the pattern of scientific argumentation identified by Giere (1979). Both Cristina and Claudia included a summary of their analysis as evidential support for their conclusion in the Conclusion section. The argument structure presented below was identified in the Conclusion section of Claudia's thesis:

Hypothesis

‘The underlying premise of this thesis was the hypothesis of tracing a parallelism between the usability of the sites and the use of language within it’ (Thesis p.139).

Findings

‘The analyses have shown that each website has been developed following certain guidelines, thus posing several problems to users’. The linguistic patterns identified, ‘combined with usability problems hinders users’ experience of successfully coping with the reading and the comprehension of the writing.’ (Thesis p.139)

Conclusion

‘Language together with web usability should become the overriding criterion in the development of web sites.’ (Thesis p.142)

In accordance with the views of Zsuzsanna's referee, Cristina perceived argumentation as linear in terms of the thesis structure and maintenance of focus. It was important to maintain a point of view throughout her thesis to ensure unity: 'to give a logical sequence but not only a logical sequence, also a sense of the chapter of the paragraph in respect of the whole thesis, so each chapter should follow a line.' (17 (197:9)). She had to ensure that there was nothing: 'in antithesis with my starting point' (203). However, she was concerned that she might not have achieved this level of unity in her thesis: 'sometimes I felt confused, so I thought that - also, the results sometimes were contradictory so it has been happened that my results have arisen to me doubts' (208:210). She was disappointed that her results did not agree with her hypothesis.

Cristina seems to be confused about the epistemological approach that she was expected to adopt with respect to the investigation of elusive truth and the falsifiability of claims, which will be discussed in relation to the perceptions of Cristina and her supervisor in the next section.

5.4 Making and evaluating claims

Claims were expressed in terms of truth-value, commitment to a claim, attitude or point of view towards a claim. The argumentation could additionally involve the evaluation of alternative, competing claims or evidence. Variation in approaches to the qualification and evaluation of claims reflected not only departmental and disciplinary alignments, different paradigmatic concerns and different knowledge-making principles, but also different perceptions of the student's relationship to the community of experts in the field of study.

5.4.1 Qualifying claims

The English language students mitigated the force of their claims by stating the limitations of their results in the conclusion to their work. This was not evident in the data on the English Literature theses. Evaluating the research underpinning claims in numerical terms, the strength of a causal relationship claimed, or the generalisability of claims in the English language theses, indexed orientation to quantitative paradigms. Zsuzsanna and Claudia apologised for the sparseness of data in their studies, presupposing an insufficient sample. Zsuzsanna spoke of ‘the limited number of participants’, which meant that the ‘findings cannot be generalised’ (Thesis p. 55). Claudia referred to the fact that she had dealt with ‘only a small number’ of websites that cannot be ‘considered to be representative of the large amounts of site that are available on the Net’ (Thesis p.142). Cristina stated that her ‘observations indicate the futility of any attempt to make generalizations about determining the angles of narration in this novel’ (Thesis p.198).

Zsuzsanna’s reference to numerical, i.e., statistical, inadequacy reflects the orientation towards quantitative studies for the thesis evident in the interviews with the supervisor and referee in the Hungarian context. The referee considered that the number of pupils in Zsuzsanna’s study, three, was enough for a dissertation and for a Hungarian publication, but not for an Anglophone publication (Interview 9 (158:59). The supervisor also agreed that the number was adequate for an MA qualitative study: ‘For this kind of a thesis you cannot expect the students to have a lot of participants, which would definitely make it more effective’ (Interview 7 (292:94). Perhaps the supervisor’s expectations were determined by the time available for producing the thesis, which necessarily limited the scope for statistical rigour, but she acknowledged

that ideally there should have been more participants in the study. She attributed the increasing focus on qualitative rather than quantitative research in the Department to the need for students to complete their theses more independently, and, according to their competence, though perhaps with a resulting loss in quality. Quantitative research required training that had not been achievable, due to the programme remit. Consequently, students had, required too much help from the supervisors: 'When I saw some of the theses, I saw that actually some of my colleagues were getting so very involved. They were doing parts of the thesis for the students' (Interview 7 (386:87)). However, the supervisor had been impressed with the results, possibly due to the support provided, but perhaps also due to the specialist quantitative practices embedded in them: 'You don't get so many brilliant theses with factor analysis' (Interview 7 (398:99)).

Cristina, on the other hand, had been preoccupied with the limits of her ability to state a universal truth. Her statement in the text reflected her disappointment she had expressed in her interview that she had not been able to demonstrate a strong causal relationship between conjunction and point of view in her study. She had been compelled to acknowledge a weaker conclusion, while maintaining a belief in her achievement: 'so I have not created a sentence which was always true, a conclusion which could be universally true but I proposed a solution which was mine' (Interview 17 (211:13)). Her supervisor explained that she had had to persuade Cristina to accept the perspective taken in empirical research that claims were falsifiable and that hedging of scientific claims was desirable. The desirability of hedging within the scientific community is discussed in Hyland (2004), Koutsantoni (2005), Myers (2001).

Students were expected to hedge to reduce the force of their claims. Hedging was evident in all of the theses, although rare in Elek's (Appendix 2), and supervisors indicated requirements for additional hedging on drafts of Cristina's and Claudia's theses. Myers identified hedges in scientific writing as a form of pragmatic politeness, used to minimise imposition on others. He claims that hedges reflect the relationship between reader and writer rather than the degree of probability of a statement (Myers, 2001). According to Hyland (2004), hedges and boosters are ritually used in academic writing to demonstrate commitment to the truth, but also attitude, deference, modesty, humility, respect to other members of the academic community by mitigating the force of a claim. Students used hedges and, sometimes, boosters, in ways that demonstrated their level of certainty or commitment towards a claim, but also their awareness of and, perhaps, training in pragmatic politeness.

Elek seemed to be less concerned to show deference through mitigation, perhaps because he was not addressing a specific disciplinary community. He demonstrated confidence and commitment in his claims through the absence of hedges and the prominence of boosters: '*There must be*', '*in fact*', '*of course*', '*undeniably*', '*naturally*' (Qualifying claims). Only one hedge was evident and that was off-balanced by a booster: 'The Author and the Reader *may be* conceived of as players, but *in fact* it is the Author who...' (Thesis, p.8). He also used highly persuasive rhetorical strategies to address the reader directly and invite them to share his point of view: 'Isn't it frightening to think..' (Thesis p.25). He included the reader in his deliberations: 'There must be some underlying structure, some order in which *we*

perceive reality' (Thesis p.15). Elek had been concerned that his style was inappropriate:

I sometimes thought well, this is. Maybe this is not the preferred way to do it. It is basically, about the titles and there are some language, well my style is sometimes like speaking from a 'cattedra', giving a lecture, so this is... You know, asking questions (oh, rhetorical questions) about the book, are you with me, something like that. So, first I didn't know if it is OK with a thesis or not. So, is it cheeky or not, but Prof. [supervisor] said that it's alright. It's alright so I left it in. (Interview 6 390:97)).

However, he seems to have been encouraged by his supervisor's enthusiasm for his new approach. In this sense, Elek flouted the expectations of the orthodox community, but also neglected the requirements of the real local academic community of the Department, a community that he was forced to acknowledge at the oral defence.

As discussed earlier, Zsuzsanna was particularly committed to the claims she was making on behalf of the parents. She demonstrated an understanding of pragmatic politeness to introduce her claims: 'As we can see', 'we can conclude'. Rather than 'you must see', she uses 'we' to share her claim with the reader and 'can' to mitigate the force of her claims, as a 'face-saver' for the reader and perhaps to prepare the reader for the force of her claim: 'parents play an *enormous* role in helping their children overcome these difficulties'.

Adriana used appropriate hedging to demonstrate the required level of certainty in her interpretation, but also, perhaps, modesty with regard to the academic community. Humility, respect for the space of others, and deference towards authority, had required training, according to her supervisor. Her assertiveness had been regarded as 'a behavioural problem' that could impact on her career as an academic:

Weak points: she's so self-assertive that she intrudes on everything and everybody. She doesn't realise which are the limits within which she should move. She tends to encroach on the other students. She tends to tell you what you have to do, sometimes so ingenuously, you know that. The first time I got rather angry. The second time I was almost tender, you know (both laugh). She sort of puts herself automatically in the position of the one who decides what to do. So she has to learn because this, of course it depends on the people you're dealing with. It may be damning. You know one mistake of that kind with one person can be enough to spoil your career and also, this is a more serious cultural problem rather than these are behavioural problems. They must be sort of sorted out, if you must. You know if you really want a first class person then she cannot go about like that sort of bumping her head into the wall until she has broken it. (Interview 24 (19:30))

Cristina was also required to acknowledge that her conclusions were based on interpretation. Her supervisor was pleased that Cristina 'did hedge and modalise when she needed to' (Interview 18 (374)), because Cristina was stating 'a hypothesis', a falsifiable claim, 'and so the hedging was necessary' (240:1), but perhaps also because, as a novice, her claims might not withstand the scrutiny of 'imagined' experts: 'it was a very difficult subject and I'm not sure that everything she said can be defended completely' (Supervisor interview (372:3)). The hedging of claims was also explained in terms of negative politeness, minimising imposition on others, allowing readers the freedom to form their own opinion. It was about acknowledging the writer's own interpretation, but also allowing space for the reader: 'she told me try to be less dogmatic, not too dogmatic. You have to give to the reader a chance to freedom, if it is white, if it is black, if it is not so, she told me, so try to be less dogmatic she told me' (Cristina interview – (409:12)). Mitigation of claims had not been raised during the interviews regarding Claudia's thesis. However, she demonstrated awareness of due deference with regard to the claims she made with reference to her findings in the Conclusion of her thesis.

5.4.2 Evaluating alternative claims and evidence

According to Andrews (2007), summarising principles of argumentation that have emerged from research into academic argument, a highly important principle is that of criticality. Berrill (1996) contends that the traditional academic argument in Europe is based on ideas of persuasion influenced by Aristotle and assumptions of an ultimate ‘truth’ that it is possible to reach in dialectic/dialogic argument, the appreciation and evaluation of different points of view, but the identification of something that is missing, which the writer can supply. This was observable in the main path/faulty path style of argumentation adopted by Eva, but also in discussions of criticality in the data. A critical stance was with regard to alternative claims and evidence was expected in two of the English literature case studies, possibly a third, and a Literature review in one of the English language theses. The ability to critique the ideas of valued academics, was emphasised by Eva’s referee: ‘Eva is very critical about theories discussing objective differences. This is very positive’ (Comments and corrections 36 (26)) and seems to have been expected by her supervisor: ‘What I do correct is if they make any untenable statements... something that you cannot say in a critical discourse’ (Interview 2 (190:92). A critical response to ‘authoritative sources’ was also an essential requirement for a successful thesis for Zsuzsanna’s referee: It’s a final piece that concludes her studies, that shows that she’s able to do some empirical research, that she is able to interpret literature critically.’ (Interview 9 (265:67)). Adriana’s supervisor attributed Adriana’s disappointing performance on her English Literature course to an absence of criticality:

I remember when she was doing the first course of Renaissance, she insisted on having a tesina on Hamlet, and she wanted, not, sorry, not Hamlet, on Macbeth, dealing with Macbeth as a melancholic character, which I thought was sort of, you know, devoid of any critical basis, but, I mean, she was just beginning and

she went through Burton, the real text, not just the information you can extrapolate from Plessis to try and compare etc etc, but the comparison was not particularly critical. (Interview 24 (30:40))

According to Eva and her supervisor, criticality was associated with rationality, a way of thinking that was expected and nurtured. Criticality demanded objectivity, according to Eva's supervisor, a detached rather than an emotional reaction to texts: 'Give them a poem by Keats and they just say, I love this poem because it's beautiful and you know from there to making a critical statement. I think they do make some progress' (Interview 2 (455:61)). Eva viewed criticality as a cognitive skill that she had developed at university: 'I think I learned a way of thinking I think. That is the most important, how to read something and interpret it and how to be a critical thinker, well of course I learned many data and I read a lot but this is I think the most important that I will use' (Interview 3 (66:69)). She perceived that she had achieved this detachment and this criticality, through viewing a problem from different perspectives, which, according to Eva, had resulted from the university experience:

My other major was Hungarian and I had to learn cognitive linguistics, applied linguistics then sociolinguistics, psycholinguistics, Chomskyan linguistics, government and binding theory and many other things and because I had learned all of these I had to make kind of a critical approach to all of them to see whether they work or not, so this is the same for literature a bit. So there are quite a few literary theories that I have heard of.
(Interview 3 (74:80))

Adriana's supervisor described Adriana's failure to be critical as 'a cultural problem'. She needed 'a lot of training'. It demonstrated that she had not learned to write in the manner required by the academic community. The supervisor's solution was to use the thesis process as training in criticality. Adriana was required to produce her own comment on the text from contemporary historical, literary and political material,

rather than reproducing the interpretations of others. Criticality, in this sense, meant to develop her own point of view, based on evidence.

I suggested. I insisted that she chose a subject which was not particularly... she would have gone for Hamlet or something like that and I said, "No, you don't do that". I don't want, you know, sort of piles of critical stuff, without when it it becomes almost impossible with a subject like Hamlet, any other major subject, you will find criticism with the strangest critical theories, the updated the latest fashion and all that. They have said absolutely anything and the contrary, so I said, "No, you go to the basic facts. I want facts. Find out a text which is not particularly well known and we try and choose a problem that has also historical and political implications", which I think was good for her because she has sort of expanded her view of the problem and you try to build up critical interpretation, applying these tools to something which has not been, I would say it's not been done before, but where there is not a pile of materials. (so the tools of criticality) I wanted her to really think about critical methodology and in fact it worked in the end. (Interview 24 (42:54))

5.5 Substantiating claims

Students were expected to support their claims with reference to the work of valued scholars and by providing evidence from the text(s) or their analysis of the texts. The provision of textual evidence and analysis to support claims will be discussed in relation to the incorporation of the analysis into the thesis in Chapter 6. Since the use of the work of valued scholars to substantiate claims in an argument was not prominent in the data for the Italian Case Studies, 4, 5 and 6, they have not been included in the discussion below. However, in the Hungarian case studies, students were expected to use or refute the work of valued scholars to promote the claims they made in their arguments. In this endeavour, they were supported by the supervisor, although in Case Studies 2 and 3, the quality of the academic sources used was challenged. In Case Study 2, this indicated the difference in theoretical perspective adopted by the student and supervisor and the referee, discussed earlier. In Case Study 3, there seems to have been a difference of opinion with regard to the relevance,

quality and quantity of sources required. In all three case studies, the expectations about what was to be included to substantiate claims, appeared to relate to an 'imagined archive' of valued texts, which contained Hungarian, in addition to Anglophone, reading.

Eva's referee was pleased with Eva's selection of opinion and ideas for support or refutation in connection with the solutions generated by her Tengelyi framework. In order to demonstrate that her solution could answer 'differently' or 'more appropriately' the questions posed by scholars of Wordsworth, it was assumed that Eva would argue the case for her solution in relation to solutions proposed by valued Wordsworth scholars. Her referee stressed that one of the challenges for Eva was to select the most prized solutions. 'There is something I find important to check forever and that is the sense of direction in the critical traditions, displayed in the essay. The referee 'confessed' to using the bibliography as a strategy to help her in her assessment of a thesis. Her evaluation of the bibliography is likely to have been a strong influence in her assessment because she claimed that it framed her reading of a thesis: 'I have a look, probably this is something that I should have hidden in the dark, at the list of references, just to see how much I can expect a very well-researched thing to read (Interview – 1 (80:82)). She was pleased that Eva had managed to select the most valued and representative from the range of critical commentaries on the poet's work.

The presentation of the critical tradition which is not a very easy thing to do because Wordsworth of course has been a focus of attention for the past 150 years at least, especially in the past 3 decades.....lots and lots of things have been said about him and the critical approach has changed very very radically from decade to decade and she seemed to be able to understand all these changes, all these traditional views, their relative worth, the authenticity of

things and it's not easy to make your selection among all these things, so in this respect this is far better than any of the very good theses we have. (Interview – 1 (179:189)

Eva and her referee acknowledged the help of the supervisor as expert mediator in the selection of valued texts. (Referee interview (158) (Eva interview (374:375). The supervisor, perceived to be an 'insider' in the community presumed to benefit from Eva's solution, was a source of community knowledge, gaps in knowledge, community concerns: 'advise her on the topics that her whole subject was contiguous with or you know touched upon or needed to be entered into' (Supervisor interview (153:157)). However, the texts selected did not fully represent the reading mediated by the supervisor that Eva perceived to be of value to her discussion due to time constraints and other competing demands. Moreover, some ideas she had intended had not been included because of the search costs:

Sometimes I deleted parts, so there is one or two paragraphs. I remember one that I have definitely deleted because that was really not well grounded. That would have needed a lot of background work and that's why I decided that I will that was not so important, that paragraph' (Eva interview 3 (395:98)).

An additional dimension in the evaluation of the ideas selected to substantiate claims was the extent to which 'international' texts were included. This was a recent requirement enabled by political changes in Hungary. The referee's expectations had changed over the years in relation to the scope and recency of texts that she required thesis students to consult for their research. She related this transformation to historical and political events, the end of the Soviet era, resulting in access to 'international publications, which she equated with British and American publications:

These days it's not impossible to find up-to-date critical stuff, essays I mean, or books even (Interview 1 (31:32). '10 years ago, 15 years ago it was not very very easy to be strict about the critical background of the thesis because it was much more difficult to have access to international publications, publications in the United States and Britain' (Interview 1 (51:54))

New ideas, termed 'a new element', were associated with 'critical traditions', the relatively recent interest in critical theory in the field of English Literature. However, the referee also asserted the importance of the Hungarian tradition: 'In an MA paper an important new element is connected with the familiarity of the student with the critical traditions. In this respect I am very much convinced that the Hungarian critical tradition is to be seen as an all important issue: it is to be quoted, commented upon, "corrected", and juxtaposed with the student's own view or with the general position of British/American scholarship'. (Text traditions email 41 (16:20)). Recency and Hungarian, British and American scholarship were reflected in Eva's bibliography. The majority of the texts, twenty-three of the thirty cited, were recent, post-1980. Apart from one Hungarian translation of a French critic's text, an English translation of Husserl and the Hungarian and English version of her framework source, the remaining twenty-six texts in Eva's thesis bibliography were British, American and Canadian publications. Given the relatively low number of citations of Hungarian publications, it was perhaps the use of the Hungarian philosopher's framework as the tool for her analysis that had particularly impressed the referee.

While Eva's referee had approved of her choice of sources to back claims, and she and the supervisor seem to have been in accord with regard to the value of sources selected, Elek's referee had not fully approved of his. As discussed above, Elek did not refute the views of other experts in his thesis nor did he take a cumulative approach to knowledge-making by adopting a main path/faulty path argument

structure as Eva had done. He used the views of experts from different fields, rather than one field, in which there was an ‘imagined archive’ of expert texts to substantiate his claims. His referee, who seems to have expected a cumulative approach that drew on this pool of texts, had criticised Elek’s lack of ‘spadework’, the absence of acknowledgement of earlier references to metafiction. The supervisor, however, had taken an active role in approving and advising the selection of valued texts from different disciplines: ‘Should I take in the problem of the author, the death of the author, Eliot? I then I know that I encouraged him to go in the Eliot direction because that’s relevant. Here Kripke, so he asked me if it was a correct reconstruction of Kripke and I said yes’ (Interview 5 (165:8)). He also praised Elek’s ability to make a connection between an idea and a valued source, in this case, a Hungarian psychologist:

He's a very good reader, so he can see and he can very nicely connect what he finds in a paragraph with something read in the theoretical ? like this Csíkszentmihályi thing then he thought it would be relevant, Game Theory and asked me if it was relevant.
(Interview 5 (219:222))

However, the referee’s comments on “lack of spadework” and orientation towards Elek as ‘superficial’ could relate to two further criticisms he made with regard to the substantiation of claims. The first is the context from which the support for his claims was drawn. Elek used the ideas of valued academics to support or ‘back’ the warrants on which his claims were based, apart from three (Appendix 1 Arguments 1, 16, 17), for which he used backing that appealed to the non-academic reader’s authority, their experience of the world, to support the warrants, rather than academic sources, which the referee expected, as illustrated in the extracts from the text including comments from the referee below:

Argument 16

Claim 1: We can write a text while not writing a text in the strict sense.

Grounds: A character in the novel traces out a new letter each day as he walks.

Warrant: All actions are part of our life narrative,

Backing: Everything we do is part of our narrative, including the experience of reading the thesis text.

Referee criticism: ‘*Probably it is the nature of the argument. He is perplexed by a funny kind of argument. It is a spurious argument. My life story is a fashionably avant-garde sham. Don't need much scholarship. Think of e.g. Walter Pater, Studies of the Renaissance, 1873*

) (Referee corrections 34 (52:55))

Argument 17

Claim: The writer draws attention to the communication between himself and the reader in the text but the reader can never be sure that he has correctly interpreted the text.

Grounds: The writer uses intertextual and intratextual references as a language to communicate with the reader, which may not be mutually understood.

Warrant: Miscommunication is common in everyday communication.

Backing: When I say ‘chair’, how can I be sure that you are thinking of the same chair?

Referee criticism: ‘*This is a solipsism. How did it influence Henry James, Virginia Woolf. The conclusion is 5 or 6 pages. There are very important observations of new perceptions of reality in line with development in scientific thought at the time. Everything was in flux. No two images were alike. There is a philosophical tradition that informed these ideas. Not a secondhand treatment like this. Also 18th century and Bishop Berkeley. Things exist when we perceive them. Not necessarily when we go. There is an absence of seriousness here*

) (Referee corrections 34 (56:62))

The referee’s criticism of the text reflect a different ideological perspective on research and writing research from that taken by Elek and his supervisor. Elek’s grounds to support his justification in Argument 16, ‘all actions are part of life’s narrative’, are criticised by the referee. The argument reflects contemporary, perhaps post-modern, trends, ‘a fashionably avant-garde sham’. However, he rejects it as ‘spurious, not genuine, because Elek’s statements are not supported with the backing of academic sources, such as ‘Walter Pater’, or ‘Bishop Berkely’ (Argument 17).

Moreover, in Argument 17, Elek does not cite examples from the literary canon, ‘Virginia Woolf’ or ‘Henry James’, when he discusses the nature of existence. Elek’s

lack of discussion with reference to valued voices from ‘the philosophical tradition’, as ‘backing’ in his argument is also perceived to be flippant, lack seriousness. In contrast with an approach that acknowledges these traditions, the referee describes Elek’s treatment of the topic as ‘secondhand’, of little value, a poor representation of the original ideas.

The second criticism concerned a violation of the regulations with regard to the language medium of the texts that could be used for support, which was regarded very seriously by the referee and conceded as an oversight by the supervisor:

One of the constraints was and that, very negatively evaluated by the reviewer that a French source say, one which is originally in French, should not be quoted from the Hungarian, translated from the Hungarian back into English, but the English translation should be and that's justifiable but we didn't think of that. (Interview 5 (178:81)).

Elek had cited a translation of a work by Michel Foucault into Hungarian. The referee commented that the supervisor should have made the student aware of this breach of the rules (Corrections 34 (29:31)). The supervisor believed that Elek’s lack of attention to this aspect of the regulations was responsible for the award of grade 3, considered a mediocre grade, for the thesis rather than 4.

That was one of the main reasons why he got a 3 and not a 4, but it's OK. If it's in the regulations. You know they tell you about the margins and how many ‘n’s’ it should be. So there are many and that he should sign his work and so there are all sorts of constraints already when one. Otherwise, there were no constraints. It should be a pleasant reading. I think it is pleasant reading. (Interview 5 187:92)).

Although he accepts the decision, according to the constraints imposed by regulations, he balances this ‘aberration’ with the positive qualities of the work, ‘it is pleasant

reading', which could possibly override the constraints imposed by the institution in his estimation. However, the referee seems to have taken a different view: 'it's an elementary requirement to use either the original language or, if the original language is not English, then a good English translation'. The omission signified that Elek was unable to fulfil 'a basic requirement'. In addition to the Hungarian version of Foucault, the referee was particularly irritated by Elek's citation of a translation of T.S. Eliot as support in an argument (Appendix 1 Argument 9). The English text was salient for the referee because it had been included in a first-year English literature course that he delivered that would have been attended by Elek. The book in English had been on the reading list that he had handed out on the course and was available in the library. The referee described his emotional response to this negligence: 'it's rather difficult sometimes to keep control of one's feelings', which had affected his stance towards the thesis: 'that is an elementary omission and did not dispose me very favourably to the paper' (Interview 4 (111:20)). Elek, as an 'outsider', was unable to share the concern: 'but I still I don't see the point. Anyway, it's a translation so, if it's into English or Hungarian' (Interview 6 (329:30)). The referee's insistence on the use of the original English version relates to broader discussions in the data about the role of English as a medium of instruction and communication within each university that will be discussed in Chapter 7.

Comments on Zsuzsanna's literature review also reflect a difference of opinion between referee and supervisor and student with regard to the literature that was perceived to be important to the topic, presumably associated with the different experiences, knowledge of published work on the topic and the priorities of each tutor. As highlighted in 4.3.2, Zsuzsanna makes a case for her research in her Literature

review by indicating a gap in the literature of the community of research on the topic of dyslexia and language learning. She uses academic sources to describe and support her account of current community knowledge of the topic. The literature review reflects a funnel-shaped rhetorical structure, moving from the general to the particular. She begins with an account of dyslexia as a learning disability and gradually focuses in on the issue of dyslexia and language learning with particular attention to Hungarian research, which seems to have been prompted by the supervisor:

She also went to the library to look for Hungarian books and articles on teaching dyslexic children because she was working in a Hungarian context. It was not enough to look at only English language literature, but she also had to look at what our own psychologists and speech therapists have written about teaching dyslexics. (Supervisor interview 7 (62:65))

Zsuzsanna finally makes a claim for a gap in the research and states her aim to contribute ‘insights’ on the topic from her research into the parents’ perspective. However, the referee describes the introduction to Zsuzsanna’s claim for the value of her research: ‘as we can see a lot of research has been conducted investigating dyslexia’ (Thesis p.17), as ‘superficial’ and she questions the veracity of the statement: ‘The section on the definition of dyslexia contains a number of superficial statements such as ‘a lot of literature has been conducted in Hungary on dyslexia’ which I think is not really true’ (Written feedback 28 (29:31)). From the referee’s networks and knowledge of the field, the quantity of published research on the topic was relatively small. From Zsuzsanna’s and possibly her supervisor’s perspective, the quantity seemed relatively large. Notwithstanding, the referee still estimated that the quantity of research reported in the literature review insufficient: ‘The review of dyslexia and foreign language learning is very brief and does not provide sufficient detail about previous research done in this field’ (Written feedback 28 (34:36)). The

referee further criticises the literature review because Zsuzsanna did not consistently refer to what the referee considered to be key texts in order to support claims: ‘The author starts with a definition of dyslexia on p. 4. This definition, however, is not a widely accepted one as the Learning Association of California is not a very well-known dyslexia association. The same topic is again revisited with better definitions on p. 6’. From the referee’s perspective, the first reference is not of sufficient quality to warrant attention. So, there seems to be agreement that Zsuzsanna should demonstrate a cumulative approach to knowledge-making and add to the ‘imagined archive’ of research on the topic. However, the quantity of literature in the archive was contested and also the extent to which the selection was representative of existing texts. This is likely to relate to the experiences, reading and priorities of the referee and the supervisor. Interestingly, as in Case Study 1, the archive contained Hungarian as well as Anglophone literature.

5.6 Conclusion

The use of argument was evident as a significant sociohistorical practice in the production and evaluation of the theses. Traditions of argumentation through disputation, and studies of argumentation within the academic discipline of Rhetoric, date back to the early universities of the Middle Ages (Verger, 1992). Andrews (2007:3) summarises the claims made by Habermas (1984) that ‘Democratic societies aim to operate via argumentation to explore and resolve differences at personal, local, regional, national and global levels, trying to reach consensus that is a basis for agreed action’. Andrews further proposes that: ‘In continental Europe at postgraduate level, and in the research thesis or dissertation, students have a double responsibility: they not only have to write well on some topic in the field, but they also have to write

argumentatively.' The ability to argue was certainly important in these case studies, and for some theses it was more important than the argument itself. Eva's referee, for example, did not agree with a key point in her argument (Written feedback (35:43)), but nevertheless praised the lucidity of her argument and awarded her the top mark. Aristotelian concepts of logic, rhetoric and dialectic, discussed in the introduction to this section, were reflected in practices of argumentation in the case studies. There were preoccupations with logicality and form, though not in the formal operations of the deductive and the inductive syllogisms. There were also rhetorical concerns, effect on audience, in expectations that arguments should be 'convincing' in Case Studies 1 and 2. Dialectic, defence or refutation of point of view, was evident in concerns for critical response to texts in Case Studies 1 and 4, and response to critical opinion in trajectories of disputation in the Case Study theses, from supervision to the oral defence: between student and supervisor, referee and completed thesis, student and referee feedback, and student and academics at the oral defence.

Freedman (1996) proposed that modes of argumentation were discipline-specific, dependent on the consensus of a given discourse community. The findings of this research problematises this concept of consensus in relation to disciplinary genres of written argument. The case study data revealed variation in perceptions of what was required to 'write argumentatively' that indexed not only the influences, determinants and constraints of diverse epistemological orientations, theoretical, ideological and methodological perspectives and knowledge-making principles, but also the requirements and needs of known, partially-known, or imagined academic and/or professional communities, discussed in 4.3.1.

Theoretical approaches and principles of knowledge-making were embedded in practices of argumentation. Eva advanced her theoretical solution by conducting an argument with valued experts in the field of her study, thus acknowledging these experts, but it was possible to refute their views and advance her own. Elek did not follow this format in argumentation and paid little attention to previous authors in the disciplinary field. He was concerned to import ideas from other disciplinary fields and paradigms, thus breaking with the ‘traditional’ cumulative approach to knowledge-making expected by his referee. This unorthodox practice may reflect the influence of his supervisor, who represented the discipline of English literature as ‘subversive’ (Interview 5 (353:62). Adriana did not take a cumulative approach to argumentation because she was working with primary source material and a text that had been neglected by the literary community. In the English language case studies, the practice of specifying the limitations of the research in terms of the generalisability of claims and their explanatory power, indexes ‘scientific’ traditions of research and reporting research. These case studies also evidenced orientations towards different paradigms within scientific empirical research. The use of hypotheses in the argumentation of Case Studies 5 and 6, reflects positivist approaches. Although Case Study 3 was explicitly situated in a more interpretative paradigm, the discussions of the limitations of range and numerical adequacy in this Case Study, indicate a tendency towards reality-oriented interpretations of qualitative enquiry, a term used by Patton (2002) to describe qualitative research characteristic of academic enquiry in disciplines traditionally associated with quantitative research. Patton describes this orientation as concerned with truth-value, impartiality, confirmability, consistency, consistency, validity and reliability, the language of mainstream science.

In addition to variation with regard to the extent to which students were expected to take a cumulative view of knowledge making, different assumptions about criticality revealed tensions and variation with regard to the position students were expected to adopt within the academy. Eva's supervisor and referee, Zsuzsanna's referee and Adriana's supervisor seemed to take the view that successful thesis students should behave as equals in the academy, in the sense that they should be able to critique valued views. However, Eva was the only student who adopted this position. Adriana was given the task of critiquing evidence rather than the views of others as part of her 'training'. Eva's assertiveness seems to have been appreciated by her referee and could be largely due to the success she had already achieved in being selected by the School for entry in the national essay writing competition in the previous year. The practice and feedback she had already experienced for work of comparable magnitude together with the encouragement she had had to pursue the thesis study from the supervisor, who had been referee for her competition entry, could also be a strong factor. It is perhaps this degree of confidence and the level of familiarity that she had developed with the texts that had enabled her to be critical. She claimed that she had not had to read much more for the thesis in addition to the reading she had completed for the competition (Interview 3 (211:14)). The fact that the other students did not critique 'insider' views may indicate lower levels of confidence, and perhaps an awareness of the supervisor's expectations that, as 'outsiders', they could use these views for support, but not for refutation.

Myers (2001) proposed that Brown and Levinson's (2008) politeness strategies characterised written as well as spoken communication, that hedges serve an interactional rather than a transactional purpose in the writing of academics, acting as

a pragmatic politeness strategy to minimise imposition on academics and threats to face in the introduction of a new theory in the field, which could challenge existing valued theories and research. According to Hyland (2004), hedges or boosters were used in academic writing to communicate modesty or commitment towards claims, but also indicated levels of self-confidence and experience. Walkó (2007), in her study of Hungarian MA thesis papers and applied linguists' research articles, discovered that there was a difference between the way hedges were used as a politeness strategy. She interpreted students' overt show of politeness through hedging as a means of demonstrating their awareness of academic requirements. She attributed this to the difference in conceptions of the target audience. The thesis students were writing for assessors, to display their ability to use hedging, whereas the researchers were equals, writing for other researchers. The evidence in these case studies seems to support Walkó's findings, suggesting that, with the exception of Elek, students were trained or had learned through example to express the etiquette of academic writing, pragmatic politeness as defined by Myers (1989). Their writing imitated this interactional style of academic writing, even though the students were not, as Walkó (2007) observed and as previously discussed in 4.3.2, writing for the community of research that, it seemed to be assumed, would potentially benefit from their work.

There is direct evidence that Cristina was taught strategies of mitigation as a means of coming to terms with the limitations of the claims she could make with regard to the outcomes of her empirical work, in keeping with the conventions and expectations of a scientific community. However, perhaps because they were not operating under the constraints of writing for a 'real' community of academics, Eva and Zsuzsanna were also able to exhibit high levels of commitment to their claims. They used ritual politeness strategies to advance claims that reflected the conviction that they had

articulated in interviews and the strength of framing of the communities that they believed would benefit from their work. The facility with which students were able to use ‘insider’ discourse conventions is also perhaps an indication of their confidence and acquaintanceship with these conventions, suggested by Hyland (2002), and due to their positioning as either ‘insiders’ or ‘outsiders’ by academics. Apart from Elek, students were expected to adopt ‘insider’ positions in their writing. Elek, however, had been encouraged to flout ‘insider’ convention and thus indexed an ‘outsider’ position to his reader.

‘Insider’ views were also dependent on what referees and supervisors perceived to be insider knowledge; this seemed to relate to an ‘imagined repository’ or ‘archive’ of valued reading that was shared by an academic community. Students positioned as ‘insiders’ were expected to demonstrate knowledge of the valued works in this archive, in addition to making claims for novelty, as discussed in Chapter 4, in relation to an unknown or partially-known academic community. The size and content of the ‘archive’ was not always agreed by supervisor and referee, which led to conflict in Case Study 3. However, in Case Study 4, Adriana was able to contribute to the archive of primary source material, as will be discussed in the next chapter.

Perceptions of the nature and range of the archive in the Hungarian context reflected historical and political changes, and allegiances to local, national, as well as ‘international’ communities, including the constitution of those ‘international’ communities.

Students were expected to use argument to justify claims for their research. Variation and conflict in the practices of argument indexed not only the tensions between

perceived requirements and constraints of global and local, professional and academic communities, but also the strength of framing of a disciplinary community within a Department, as discussed in 4.3.1. Judgement of the effectiveness of argument was made according to the positioning of students in relation to the academy, the theoretical positionings of the academics, perceptions of the knowledge-making conventions of a disciplinary community, and the extent to which there was consensus, in the Hungarian context, with regard to the pool of valued community knowledge.

Students' responses to the question 'What is the most important thing to consider when writing an argument?' were as follows:

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 1)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 2)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 3)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 4)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 5)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 6)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 7)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 8)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 9)

...the argument has to be based on facts and figures, and it has to be well-structured and well-argued. (Student 10)

Chapter 6 Analysis as academic literacy practice

6.1 Introduction

The new meanings and understandings that were promoted and justified by means of argument were generated through analysis, which was also a strong theme in the case study data. According to the applied linguistic website criteria for the evaluation of the thesis in the Hungarian context, the analysis was allocated 40% of the marks for the thesis. Analysis was not explicitly highlighted as an element of thesis practice on the Italian website, although it was stipulated as an option in the guidelines for an English language ‘tesina’ at the end of the ‘laurea triennale’. As discussed in 4.2, analysis involved re-contextualising the texts that were the focus of study into a new academic context.

Analysis was used in the case studies to view a text or texts from different theoretical perspectives in order to achieve the new knowledge and understandings required. As a result of or through the process of analysis, the texts were recontextualised in the thesis, represented in the thesis text from particular viewpoints. Eva examined Wordsworth’s *The Prelude* from a diacritical phenomenological perspective, to recontextualise the different versions of the poem as texts that reveal the relationship between the memory of the poet and the continued revision of his autobiography. Elek took a ‘postmodern’ approach adopting perspectives from different fields of study to recontextualise Paul Auster’s *The New York Trilogy*, as an ‘interactive’ detective story, a game played by the writer with the reader. Zsuzsanna recontextualised the voices of dyslexic pupils, their parents and special education teachers at her local school as a political comment on the educational experiences of dyslexic children, perceived to impact on language learning. Adriana recontextualised her text as a

cultural, political and historical artefact and as a demonstration of the literary significance of the author. Cristina's was a recontextualisation of the linguistic strategies of the writer, Virginia Woolf, in achieving her literary purpose, and of shifts in point of view, in her novel *To the Lighthouse*. Claudia recontextualised web texts as examples of new genres. Literacy practices that enabled these recontextualisations are reported below in terms of the selection of text and tool for analysis, the practices of analysis and the practices of writing analysis in the texts.

6.2 Selection of texts and tools for analysis

The texts and tools selected for analysis revealed local interpretations and understandings of global disciplinary values as well as local disciplinary affiliations and interests.

6.2.1 Selection of texts

Texts that were selected for analysis represented a range of modes. Case Studies 1, 2, 4 and 5 dealt with single written texts, Case Study 6, three internet texts and Case Study 3, qualitative research data, notes from observations and transcripts of interviews. The texts were selected because they were considered to be of value to global disciplinary communities in relation to local interests.

Eva had selected a poem by Wordsworth, *The Prelude*, that was highly valued by the local and global community of Wordsworth scholars, and had demonstrated expertise in its interpretation. The referee noted Eva's achievement in dealing with a poet who had been the long-time subject of literary study, his work established in the canon, 'a focus of attention for the past 150 years at least, especially in the past three decades'

(Interview 1 (180:181)). She alluded to the numerous recontextualisations of Wordsworth's work that had maintained its prominence. Bauman and Briggs (1990) and Silverstein and Urban (1996) argue that the 'decontextualisation' and continual recontextualisation of texts, which enable them to be transported diachronically as well as synchronically, within the same culture and cross-culturally, is a means of establishing and maintaining the text as a cultural artefact that can unify cultural members, in this case, the community of English literature specialists. The referee referred to a particular moment in the history of recontextualisation, which she shared with community members: 'I remember when the book was published which actually attributed the most important status to Wordsworth among the Romantics. It was in '63 and ever since that time lots and lots of things have been said about him'

(Interview 1 (182:186)). Therefore, she regarded the production of a novel interpretation of his autobiographical poem, *The Prelude*, as a considerable challenge for anyone who attempted it, affording prestige to those who could achieve it. Eva was distinguished as someone who had demonstrated that she was capable of meeting that challenge: 'it's only for the very few to write about *The Prelude* because it is so very difficult and so very long' (Referee interview 1 (206:207)). The referee indicated that Eva's accomplishment would be highly regarded by the imagined global community of Wordsworth scholars.

Cristina was asked to perform an analysis on another, more recent, addition to the canon, *To the Lighthouse* by Virginia Woolf. Cristina's supervisor had led two corpus-based linguistic projects in her subject area. (Department self-assessment (2002-2006)) published on the University website, February 2008)¹⁰. Three texts by Virginia

¹⁰ Not cited, due to issues of confidentiality.

Woolf had been investigated within a research programme on the projection of speech and thought in texts belonging to different genres in English. Cristina's thesis contributed to this Departmental research project.

Adriana's 'contribution' was markedly different from Eva's and Cristina's. She had been asked to focus on a text that was acknowledged by her supervisor to be relatively unknown in the academic community of literary specialists, a masque, *Raguillo D'Oceano*, which had been written by a Royalist, Mildmay Fane, Earl of Westmorland, in 1640, and performed in his country home:

... not a particularly well known author, but an interesting case because it gives us an opportunity to discuss the masque for instance, at a time when practically there were no longer, you see '40 '42 when theatres were closed. (Supervisor interview 24 (64:67))

Perhaps, in using 'us', she is including Adriana's work in that of the Department because it related to the focus of a Department project on Early and Late Modernity in Great Britain and Germany, a study of literary texts written in those countries between the 15th and 17th centuries (Department self-assessment (2002-2006)) published on the University website).

Elek's selected text was also not a well-established canonical work, but his supervisor proposed that postmodern literature was gaining recognition, although he indicated a split within the disciplinary community with regard to its acceptance:

Auster started to write in the early 80's and when he became famous, let's put it this way, with *The New York Trilogy*. How that is evaluated today, whether it's a frivolous game or it is deep philosophy. There theoreticians will differ greatly, especially when, as I'm saying there is the- in the eyes of some, the threat in the

eyes of many, including myself, the kind of happy happy fact that these features are becoming canonised. (Supervisor interview (263:268))

The supervisor positioned himself in favour of postmodern work. He was pleased, perhaps, ironically, that this literature was gaining acceptance as a part of the canon. He also regarded Auster as an important exponent: ‘Auster is a postmodern author and therefore it’s very relevant what he says within the novels on the novel’ (Interview 5 (9:10)). He had encouraged Elek to focus on Paul Auster’s *The New York Trilogy*, a novel that had been Elek’s personal obsession before he had started at the university. His supervisor had noted his possession of the novel at the university entrance interview five years previously when they had discussed it. However, as discussed in 4.3.2, the writer and the text had not been so familiar to the referee, who positioned himself not as an expert on Auster or metafiction, but as ‘interested reader’. He had had to conduct some background research to equip himself with some basic knowledge on the writer:

I first looked into Paul Auster because I’m really the interested reader. I’m not the professional in this case and I just looked into the background of Auster and so well, checked what reviews he had say in the past say 10-15 years been given. ...I looked into his work as a writer’ (Interview – 4 (98:101)).

Expertise was a strong theme in relation to the selection of the literary texts regarded as members of the literary canon: in the case of Paul Auster’s, a recent addition; in the case of the 17th century masque, a potential member. The texts selected were valued by specialists in the period and/or literary genres within the department, and, in Case Studies 3, 4 and 5, because the analysis of these texts could potentially contribute to department projects or department knowledge. However, expertise also related to the strength of framing of the field of study, the difference between ‘insider’ and

‘outsider’ practices and understandings, discussed in 4.3.2. For the referee in Case Study 1, the text required a particular level of expertise to interpret it. The referee in Case Study 2 had to read about the text and the author to achieve a sufficient level of expertise to be ‘an interested reader’ of Elek’s thesis. Adriana had sought the help of a UK specialist to interpret Fane’s manuscripts.

The texts in Case Studies 3 and 6 were not members of the literary canon, nor were they likely to be. However, they related to local disciplinary interests. The perspectives of parents in Case Study 3 were of potential value to the Department project on dyslexia in language teaching, discussed in 4.3.1. The selection of online texts for analysis in Case Study 6 related to Department research and teaching projects. Members of the Department were engaged in research projects that included the analysis of multimedia texts. The tutor of the English language development course on the specialistica programme had experimented with online media as a platform for developing student writing (Department self-assessment (2002-2006) published on the University website). Claudia’s supervisor had used online peer evaluation of student written texts as a pedagogic strategy to improve student writing on the specialistica course that Claudia had attended. Claudia extended the practice to non-academic texts.

6.2.2 Selection of tools

In all except Case Study 3, where the analysis was inductive, students used a conceptual framework(s) to analyse the selected text(s) deductively. Students adopted or were advised to adopt tools that were valued because they were new to disciplinary

specialists in the Department (CS 1, 2, 6), and/or because they were already valued as tools for analysis within the Department (CS 4, 5, 6).

Eva's supervisor and referee had appreciated her choice of conceptual framework for analysis. As discussed in 4.2, the supervisor was not aware that it had been used for the analysis of *The Prelude* before, and he was also impressed because the philosophical ideas in the framework were particularly challenging. He had had to seek confirmation of her interpretation of the philosophical text, which was not within his own area of expertise, from a colleague in the Department of Aesthetics: 'She's not a philosophy major, yet she quite competently covers the philosophical parts of the thesis actually' (Supervisor interview (40:41)). In fact, the role of expert and novice were somewhat reversed by Eva's choice of framework because the supervisor had taken a personal interest in the philosopher as a result of reading her thesis. However, as discussed in 5.2.3, the referee was pleased that Eva had selected the ideas of a Hungarian philosopher.

In contrast, Elek, as discussed in 4.3.2, had controversially adopted a range of conceptual tools from different disciplinary fields to support the claims that he made for his interpretation of the text, whereas the referee had been critical of the quantity and selection of ideas. His supervisor had prompted, but also vetoed and approved Elek's choices:

This starts with Plato and mimesis and the ideas and then we talked a little bit about Aristotle's notion of mimesis and Plato's and here he brought in Lacan, which was discarded. Now Quinn is one of the characters in the novel and this I didn't know, the Flow theory of Csíkszentmihályi (a Hungarian psychologist). This he brought in totally. I thought it was very good and relevant. (Interview 5 (125-129)).

Elek had sought these ideas not only in other disciplines, but also in other physical locations outside the university: ‘He ordered books from D [university in another city] also... He gathered most of this himself, yes, and then he asked me if it was all right’ (Supervisor interview 5 (57:60)).

I used this library at the university and not too much because I don't like it and then I used Sub? (the main, the city library?) Yeah and then I also used there is a national foreign language library ... and then the internet of course. (Elek interview (321:324))

Adriana ‘situated’ the 17th century masque historically and politically, using literary and non-literary texts written at the time, in addition to more recent academic studies of the period. As discussed in 4.3.1, this approach to text analysis was valued by those in the English literature subject area within the Department: ‘The overall programme thus aims at exploring the interaction of literary, cultural and social models in specific contexts of time and place how literary texts enter their historical and social contexts, influencing them and receiving their influence.’ (Department self-assessment (2002-2006)). Faustina, a favourite tutor of Adriana, gave an example of the importance of contemporary historical material in text interpretation in relation to a student’s coursework assignment: ‘She was going to use King James Bible and I said, “Stop. We are going to use what Chaucer used” ’ (Faustina cswk 2 (52:53)). The requirement to research original manuscripts entailed knowledge of Latin. The ability to read Latin texts was considered an advantage for Italian researchers by Adriana’s supervisor, described as part of their ‘literary tradition’:

It's studied much more thoroughly here. It's still considered part of general education, instead of being a specialised subject, you see. So, the average

student here will know more about it, much more than the average English student. This of course doesn't mean ... the average English student knows more about other things, but it's a matter of literary tradition, basically. (Interview 24 (181:185))

The supervisor expressed her preferences:

We tend to suggest, you know, here there were problems of historical background, so Cultural Studies, things like that, stuff like Terry Eagleton [a British Marxist critic] etc. in terms of, or the New Historicism, Veeser etc, in terms of how to relate historical material, cultural material, literary material, and sometimes, not in this particular case, psychoanalytical interpretations as well, so it was general criticism on how to frame a problem. (Supervisor interview 24 (59:64))

The evaluation submission (February 2008) also emphasised 'the use of philology and textual analysis, with their sophisticated tools', which Adriana utilised in her study of the text. In addition to chapters on historical, cultural and political themes, Adriana also included chapters on the structural and the stylistic analysis of the masque.

Claudia impressed her supervisor and second reader by selecting a professional tool to evaluate the usability of websites in non-academic contexts. However, she was also obliged to perform a linguistic analysis in order to situate her work within the academy, but more especially, within her supervisor's academic discipline:

... the linguistic analysis according to me, it's the most difficult part because I mean my thesis focuses on web usability but it also takes in account - it also takes into account linguistic aspects because my supervisor is a teacher of linguistics so I have to take into account those aspects as well and so that's why I started I decided to start from the linguistic analysis because it's the most difficult part. (Claudia interview (163:167))

It seems that the 'original' combination of the two frameworks that she used for analysis, web usability and Halliday's functional grammar, may have been driven by

this imperative: 'First of all she was thinking of usability cos then I said there would have to be something from the language point of view' (Supervisor interview (28:29)).

The selection of systemic functional linguistics as an analytical tool also reflected the strong framing for systemic functional linguistics in the Department, discussed in 4.3.1.

Cristina, whose supervisor had been looking for students to contribute to the corpus-based Department project, required that she use Halliday's systemic functional linguistic model, which had been adopted for text analysis in the Department project. The assumption was made that the tool could be used to demonstrate how the shift in point of view from one character to another, a narrative strategy used by Virginia Woolf in her novel, could be linked to a linguistic feature. Quantification and statistical computation were important features of this type of analysis:

The ones (students) that come to me are the ones that are actually strong in getting into something and doing an experimental sort of thing. They like actually tagging a text and doing their calculations, using Wordsmith on it to see what they've got in there and trying to bring out some sort of statistics from it. (Cristina supervisor interview (263:67))

In contrast, Zsuzsanna's supervisor, as discussed in Chapter 5, encouraged her to adopt a qualitative approach to research design and analysis due to a history of difficulty experienced by students in the Department, who had not been sufficiently competent to do the quantitative data analysis. The differences in approach between the Hungarian and the Italian English language theses could be due to a stronger emphasis on text analysis in the Italian context, as opposed to pedagogic research and analysis favoured in the Hungarian context, which related to the different focus of each programme.

6.3 Generating ideas

Practices to collect, stimulate and develop ideas were prominent in the data for the English Literature theses and reflected theoretical, as opposed to empirical, approaches to research. Students interacted with texts and other authorities to develop their ideas, a dialogic, possibly dialectic, approach to developing ideas for the analysis. Adriana used the additional opportunities afforded within her programme of study, her scholarship to the United States and a link with a British Professor in Newcastle, to discuss her thesis (Interview 22 (81:83, 136:137)). The source texts were read and re-read to search for ideas. Eva had studied Wordsworth's poetry to write about cloud motifs in her research for the national essay-writing competition the previous year. She described the process of arriving at her idea for the thesis:

I looked at the whole poetry and then I looked at cloud motif in it and what can I say about memory if I analysed the cloud motif how it occurs and then I realised that cloud motif is not so important as this one, this memory and self identity part, so it was quite a long process. (Interview 3 (193:97)).

Elek took notes during his readings of *The New York Trilogy* and wrote up the notes to generate ideas:

And these are basically the notes I was taking while reading the book for the, I don't know, third time. I was taking notes and then from these notes, I made a one page – one and a half page - well, something. These are like ideas. Well, I tried to get a lot of ideas that were interesting and that were in the book that I thought we could or I could do something with it.
(Elek interview (122:29))

Adriana did not recount extensive reading of the masque, but stated that she had read all the works of the author to get an understanding of the context of her text, in addition to the masque that was the focus of her study (Interview 22 (10:11)).

These English literature students also used other texts to gather ideas. Eva adopted a technique she had been expected to use in her Hungarian Introduction to Linguistics course of recording ideas and their source on pieces of paper. She wrote the ideas more fully in her exercise book, but stored the pieces of paper in a Pickwick tea tin, where she could access them when she wanted to review them. It was particularly important to keep a clear record of the ideas from her reading because she was unable to borrow these books from the library (Interview 3 (217:86)). Elek realised that it was a requirement of the subject area that he should read books about theory. However, his strategy, due to shortage of time, was to limit the reading he did to ‘the basic theories’. He realised that there was the potential for more ‘spadework’, pursuing texts that were sourced by the text he was reading, but was conscious of the amount of time available for this:

Well mine is more about literary theories and that kind of research is really, well it's hard work. It takes a long time because once you read something, there's always a reference to some other earlier works and then you have to and from thereon you have to go back again and back again, so it's really hard and I didn't have the time for that, so I tried to get the basic theories and tried to put them in. (Interview 6 (111:116))

Adriana seemed to be less constrained by time. She spent two years reading about the author and the period, followed by four months in the US (Interview 22 (7:9)).

The selection of texts additional to the source text was mediated, to a varying extent, by the supervisors. Eva and Adriana were given reading that they described as invaluable to enable them to get started. Eva had not researched much beyond this reading, due to the reading on Wordsworth that she had already completed for the national competition (Interview 3 (213:214)), but Adriana had conducted research extensively in Italy and in the US and, through her research in the States, had introduced primary source materials that had been unknown to her supervisor: ‘You know she found them in the States, so she found in a way stuff that was really primary materials that were useful to her work on her own. I didn’t, neither I nor the University here, could provide it’ (Interview 24 (106:108)). Both students sent drafts of the developing theses to their supervisors for feedback, but Eva, after meeting the supervisor at the beginning, maintained only that channel of communication, responding to supervisor feedback via email: ‘when he answered my emails I went back and had a look at those parts he kind of criticised or had a comment about and then I tried to rewrite it or put new ideas on it or get into more details’ (Interview 3 (392:95)). After returning from the US, Adriana would submit her work every two weeks and, after receiving written feedback, discussed the supervisor’s comments in a tutorial. Her supervisor would make suggestions for additions and further reading (Interview 22 (25)). In contrast, Elek worked very closely with his supervisor in the initial stages of developing ideas. The supervisor described his role as advisory (Interview 6 (492:94)), but Elek viewed their tutorials more as a partnership that enabled the generation of new ideas, interactive, dialogic:

These are like ideas. Well, I tried to get a lot of ideas that were interesting and that were in the book that I thought we could or I could do something with it and then I went to Prof. (the supervisor) and we talked it over and then I had new ideas and I was somewhat gathering, well, what will the thesis be about? And

then he helped me a lot what kind of books I should consult. (Interview 6 (125:29)).

The interactions with his supervisor enabled the transformation of existing ideas that had already been incorporated into the text:

Many things are not in the thesis because at some point I realised that it wouldn't do, or not in that form, so I somewhat reworked it and maybe see it from a totally different angle. Usually the draft served as a starting point to our conversations. So it was a starting point and we started to talk about this and that and somehow we came back and then we started all over again. So, it was, it always took a lot of time. (Interview 6 (190:94))

Adriana was able to discuss her ideas with academics in the US, where she stated that 'Renaissance literature was very much valued' and she was able to talk with other academics who 'valued her work' and 'helped her with particular details' (Adriana interview 22 (81:84)). She also wrote to a Professor in the UK, who had edited some of the masque writer's work and aided her with her interpretation of the manuscript (Interview 22 (136:137)).

In addition to interactions with other academics to generate and develop ideas, directly or through their texts, Eva and Elek interacted with their own writing, achieving intradiscursivity: 'I am not the one who writes the conclusion and tries to get to it but I'm starting to write it and then I realise many things, so I can think deeply when I am writing' (Interview 3 (304:306)). She ensured that she was not committed to a specific central idea at the beginning by starting with a general title and then making it more specific, when she had established a focus: 'the title that I made quite general at the beginning and then I gave a second title or a sub-title, so the sub-title was a bit narrowing down the topic so I don't like to give titles one year earlier than writing a

paper so that was why I gave a general one.' (Interview - 3 (171:174)). Elek could not establish a structure for his work until he had worked through the process of writing, reading and conversation with his supervisor: 'I couldn't see the whole thing together, how would it be changed together? How will it be organised as a whole? I couldn't see it, so I had to sit down and write and at some point we came up with the idea of writer, text and reader.' (Interview 6 (158:161)).

6.4 Following guidelines, instructions, procedures

In contrast, the English language students were perceived to require training in the expertise necessary to perform an analysis. A requirement to follow guidelines, instructions or correct procedures was prominent in these theses, which reported empirical research. Zsuzsanna had followed a research methods course and her supervisor had also recommended a guide for her research:

I always ask them to specifically read a chapter from a qualitative analysis handbook, where they get very good examples, very clearly explained, how to do this kind of dealing with qualitative data when you just let the data talk to you and then you start sorting them out, what are the categories that emerge from the data, what actually are these people saying and how to triangulate the data sources. (Interview 7 (103:108))

Zsuzsanna described the process of inductive analysis that she had learned, involving drawing together the different data sources: 'you just let the data talk to you and then you start sorting them out, what are the categories that emerge from the data, what actually are these people saying and how to triangulate the data sources' (Interview 7 (103:105)). She had used a strategy similar to Eva's in order to record the ideas that she identified in the data. She stated that the technique, imported from her German studies programme, followed guidelines specified by Umberto Eco:

At that time, when I did this, I had already started my German thesis and there my supervisor advised me to use some kind of colour coding with the material because for my German thesis I also collected several interviews. I typed them in and I decided on colour coding them, so I used red, green, blue paper, so I printed one student on green, the other one on red paper so that I don't mix them up because what I did next was that I cut up the interviews and I was looking for topics, for emerging topics, like the first so that I don't mix them up because what I did next was that I cut up the interviews and I was looking for topics, for emerging topics like the first reaction to dyslexia, or I had link failure, success about school subjects, so I tried to set up categories and for this I had to be able to, so I had to know who said what because otherwise I would have mixed them up. (Interview 8 (136:142))

The technique enabled her to record the categories that she had identified. However, it was assumed that there was a correct or more appropriate way to label the categories:

And then I had a lot of categories and I put these slips of paper under one another, (Right. Oh. Yes. OK) and it helped a lot. Then I had to come back with all my categories to [supervisor]. (So you typed it all up, did you, the ideas?) Yes. And then she checked whether all the categories were OK. (Interview 8 (154:158)).

There was a 'correct order' in the text for the categories that she had identified. The supervisor had to check 'whether all the slips of paper were the material was at the correct place' (159).

Cristina and Claudia had to label or tag linguistic features in texts, but they had had difficulty interpreting the function of the linguistic features, required by the systemic functional framework. Cristina submitted to the guidance of her supervisor, who she recognised to be an expert in the use of the framework: 'I followed her suggestions. I wanted her suggestions because I trusted in her experience, her way of working so it has been a good collaboration from both sides.' (Interview 17 (121:123)), but she also

felt unconfident in the field of study because she had studied on the English Literature programme for her BA degree: 'Since I did not have experience in English Linguistics, I thought that the suggestions of Professor [supervisor] could be very useful for me.' (Interview 17 (305:306)). She talked about 'the rules of beginning', which had to be established in the first meetings with her supervisor (Interview 17 (313:15)). The analysis involved a high degree of input from her tutor initially: 'We stayed together sometimes for a whole afternoon, talking, analysing' (Interview 17 (66:67)).

I went to the office hours of Professor [supervisor] every week and Professor [supervisor] is someone who devotes so many hours to her students so I went every time I could meet her and we could speak about many things and I showed her every page I analysed so we started from the analysis. (Interview 17 (338:341))

However, because the particular focus of the analysis was new for her supervisor, they worked together initially. The assumption made by Cristina was that there was a 'right way': 'but it was not clear if we were starting in the right way because it was something new also for Professor [supervisor]. So, at the beginning we started together'. (Interview 17 (32:35)). When they met they had to ensure that the procedure was 'still right':

Every time we met, we looked if the procedure was still right, if something could be improved or changed, so a permanent point of my thesis has been the doubt, the uncertainty and we did not reach a certain point because in particular in my thesis there were some conjunctions that, analysis that depended on the reader's feeling so something was uncertain for Professor [supervisor]. (Interview 17 (48:53))

The supervisor acknowledged that students were normally perturbed by uncertainties: 'Sometimes they're doing an analysis and they're having problems with it and so

they'll ask me, is this right? I think I do this this way but I don't feel comfortable with it, or I've been doing this but I think I should start with this instead of that. What do you think and it's different if it's different?' (Interview 18 (168:172))

The tutorials were treated as training. Cristina was expected to make decisions: 'She has been very kind and, at the same time, very helpful because she gave me the freedom to decide. She gave me suggestions but at the same time she told me you have to decide.' (Cristina interview (53:55)). However, because so much of the work involved interpretation, she recounted her feelings of doubt, uncertainty. Ironically, the level of doubt was perceived to be a measure of her achievement because it equated with the experience of someone with expertise, the supervisor: 'She got to the point where she was doing a very good job of it. I mean where she had doubts I usually had doubts too.' (Supervisor interview (388:389))

Correctness with regard to the analysis was a strong theme in the data for Case Study 6. Claudia consulted a number of 'expert' sources to find correct solutions in her analysis. This seems to have been encouraged because the supervisor had not felt very confident in using the systemic functional linguistic framework for analysis: 'it was quite complicated from a content point of view for me because of what she had decided to do and I had to keep looking up things about systemic linguistics' (Interview 20 (7:9)). Like Zsuzsanna, Claudia consulted a guide (Claudia interview (406:409)), a recontextualisation, of the Hallidayan text that had been recommended by her supervisor and had served to mediate other analytical frameworks that she had used on an earlier course:

I had suggested the Eggins book as an initial reading because I thought of along with other things on web genres and genres in general because an introduction to some aspects of text analysis such as register analysis and genre and context and culture and I'd done some parts of it with them in that specialistica course and we'd looked at theme and rheme for example. (Supervisor interview (45:49))

In Case Study 6 there seemed to be a hierarchy of acknowledged expertise with regard to interpretation of the Hallidayan framework for analysis. The second reader would have preferred that Claudia had consulted the work of the originator of the framework, rather than another interpretation:

... maybe because Eggins was one of the readings that Professor [Cristina's supervisor in Case Study 5] gave her to do in the second year of the Master's. So you know she knew the book. She made reference to it. It's pretty clear and nitty gritty but you know it's kind of limited. Maybe Halliday's more you know. (Interview 21 (74:77))

Claudia did not consult Eggins exclusively. However, it was one of a number of sources that she used to help with the analysis:

We went through the theme and rheme and mood analysis more than once because I borrowed another book from the library by Halliday and he discussed a number of problems, which, a number of problems which Eggins didn't tackle so I had a number of sources of information and in the end the problem was to find, to agree on a version ...
(Interview 19 (449:453))

In order to find the most accurate solution for labelling the text, she sought models in the Eggins text and called on the supervisor's help when she had been unable to find the examples that she needed:

Sometimes she helped because I wasn't able to yeah, to tackle the problem because I could because at the end of the Eggins grammar there are some texts which are analysed for mood and theme which is the analysis I did but I couldn't

find any examples which suited my work, so I asked her for help. (Interview 19 (411:414))

Sometimes the supervisor demonstrated the authority to override the Eggins text:

‘although Eggins used this labelling FP, [supervisor] suggested to use just the F when I was referring to the verb “to be”’. However, she also acknowledged Claudia’s developing expertise that she perceived to supersede her own: ‘well, [supervisor] said that she wasn’t she hadn’t been facing this kind of analysis for many years so she sometimes she agreed with my suggestions because she said well you have just read the book’ (Claudia interview (443:456)). However, when they were unable to find a solution, the supervisor had sought advice from Cristina’s supervisor, who was experienced in using the framework and had earned recognition in the field through publication:

‘player one having no cards’. Well, I labelled it as ‘subject’ because, yeah, I labelled it as ‘subject’, but I wasn’t sure about a solution so I asked [supervisor] for help. She didn’t know how to answer, so she asked a colleague for help but the colleague couldn’t help as well, so in the end my solution was adopted (Claudia interview (420:424)).

We actually had little discussions about the mood analysis. Some of the things I even went to ask [Cristina’s supervisor] because I wasn’t quite sure.’ (Supervisor interview (207:209))

However, on occasion, in order to avoid error, when no solution could be found, Claudia was required to avoid the analysis: ‘[supervisor] deleted this example because she wasn’t sure about it, so she suggested to leave it out’ (Claudia interview 19 (556:557)); ‘because the structure ‘ing’ poses a number of problems in the mood analysis and we couldn’t find any examples, so we just left it as it was.’ (Claudia interview 19(429:430)) (Supervisor comments and corrections 35(74:74)).

Nevertheless, despite their exertions, the second reader identified inaccuracies: ‘the work is well done but you know there were some little things that according to Halliday’s theory, that were not clearly, I mean not correctly defined and some analyses were not accurate.’ (Interview 21 (132:134)). The supervisor acknowledged his expertise:

It was a very difficult topic to tackle. (Mm) and that's why he found some mistakes here and there. (Mm) And, well, the mistakes he pointed out. Well, I agreed with the mistakes he pointed out because because he was right. (Supervisor interview 19 (741:744))

Claudia, however, managed to develop her expertise through practice. Initially she did not realise that she had to be selective in her text analysis: ‘When I started working on the texts I did not have clear the focus of my investigation. Thus I analysed everything!’ (Email exchanges 44 (118:119)). She also needed more help: ‘At the beginning, (the supervisor) intervened a number of times to solve problems concerning Theme and Rheme analysis’ (Email exchanges 44 (114:115)), but later she was making decisions for herself:

Here, for example, what I think is an interpersonal theme (Mm) erm this is one I found in Eggins because first I just labelled the subject I as erm as a theme but in the end the verb and the subject had to be labelled because it is an interpersonal theme (this was something that the supervisor picked up) No it was something that I picked up (oh, you picked it up afterwards [she had written a correction]) because I noticed that this was a mistake and so I corrected it. (Interview 19 (464:469))

Procedures for text analysis were fraught not only because of the requirements for accuracy, but also because the process required stamina. Cristina had to perform her analysis at ‘different levels’ (Interview 17 (6:7)). First she had to tag the text for

linguistic features, perform the statistical analysis, and then she had to identify when the text introduced a shift in point of view, the actions in the novel perceived from the perspective of a different character, when it occurred with the linguistic feature of ‘conjunction’. Her supervisor described the process as ‘torture’ (Interview 18 (385)), an arduous process, which was not popular with many students. It took Cristina two months to complete the analysis of the whole text. Claudia regarded the relatively short amount of time taken to analyse her text as an achievement acknowledged by the second reader and, possibly, a criterion used to judge her work (Interview 19 (971:976)).

6.5 Writing analysis

6.5.1 Constraints and affordances

The seemingly clear demarcation between the English language and English literature theses in the practices discussed in the last two sections, reflecting different epistemological orientations, is less clear in the practices of writing analysis. There were constraints and limitations as well as affordances in the way the analyses were represented in thesis texts in all of the case studies, how and at what stage it was integrated into the text, decisions about how much and what to include and exclude from the analysis in the text, which indexed different contextual influences.

In Case Study 4, the analysis was represented and constrained by the Table of Contents agreed with the supervisor before Adriana started to write the thesis (Adriana interview 22 (21:22)) and reflected the approaches to analysis described above (6.2.2). The text of *Raguaillo D’Oceano* was recontextualised as a historical, cultural and political text, under separate chapter headings, as: a 17th century English travel play, a

text about 17th English mythological representation, and a text that reflected English beliefs about the nations and colonial ambition. There was also a chapter headed: 'A stylistic analysis of *Raguaillo D'Oceano*.' As discussed in 5.3, the analyses in Case Studies 1, 2, 3, 5 and 6 were structured within an argument. While the English Literature analyses were developed within the texts, in the English language case studies, 3, 5 and 6, the analysis supported the conclusions in the argument. In these case studies the analysis was made before writing the thesis and then incorporated into the thesis. This recontextualisation of the analysis required selection and transformation of the results of the analysis, which is discussed below.

In Case Studies 1, 3, 5 and 6, either inadequacy or superfluity was cited as a concern with regard to the amount of analysis, or the amount of textual evidence, that was expected in support of claims and conclusions. Eva's referee was disappointed that Eva had not provided enough analysis to support her argument for the explanatory power of Tengelyi's theory. The assumed purpose of the exercise is to find new interpretations of the literary work: 'unless you find new meanings, your methods are not really justified'. (Referee interview (213:214)). It seems then that, according to the referee, Eva failed to achieve her stated purpose: 'to look at the text and see what new layers and perspectives open up from the point-of-view of this theory' (Thesis p.2). The referee attributes this failing to the fact that Eva did not pay sufficient attention to the balance between the explanation of the methodology and the analysis: 'The bulk of the essay is concerned with methodological issues, relatively little room is allocated to close reading or any other form of textual analysis.' (Written feedback 29 (94:99)). She describes analysis as close reading of the text, which was presupposed. Textual support within the analysis was regarded as important evidential support for the

argument: 'the primary texts are always to be much in evidence' (Text traditions email 41 (26:27))

Inability to provide sufficient support disappointed tutor expectations: 'so she is perceptive, and these are good readings, but er they're not much supported by - They're not fronted with other critical opinions of these passages, and, in number, they're not necessarily enough to make a point' (Eva supervisor 2 (63:5)). However, he sympathises with Eva because the topic required substantial explanation, which did not allow time and space for the essential analysis: 'she had to cover a good deal of philosophical explication about the questions of self-identity about the diacritical method without talking about *The Prelude* and therefore she didn't have an opportunity to say why this will be very important for the reader in *The Prelude* (Interview 2 (334:338)).

The referee also attributes the inadequacy of the analysis to time and space limitations. She uses 'scientific' terminology - 'proof' and 'method' - to describe the requirements for the analysis: 'but she didn't have time, space to discuss Wordsworth to prove this method would yield fruit' (Interview 1 (160:161)). However, she points out that part of the challenge of the task was to condense the analysis into the space requirements: 'But I think it has to be accepted. You can say whatever you want to in 50 pages or so this is also one of the things that one has to see how much this space is well-organised or well-utilised'. (Interview 1 (162:164)). As a result, the supervisor judged that the texts and the tool were separate in the thesis. They were not drawn together sufficiently through analysis: 'The two things that she was bringing together fall into two separate parts, whereas what I was looking for primarily, when reading

her drafts, was the way she can bring them into interaction'. (Interview 2 (338:340)).

Perhaps Eva's strategy of writing to discover ideas, together with the lack of attention to form and revision discussed above, may have contributed to her inability to achieve the required balance of exposition and analysis in her text; limitations of time to write, due to the absence of a dedicated study space, may also have been a factor:

I had to so I had many diverging things around me because I have a smaller sister and my mother and so the family is at home. That's why I couldn't concentrate on it and things were going on around me and actually, I'm the type of person who can work at the evenings, so when I sat down at 6 o'clock this is the time I can concentrate and usually I worked till 2 or 3 a.m. but then I could really work, so during the day I really prepared my writing as looking at the notes and trying to have a so trying to put together in my mind what to write and at the evenings. (Interview 3 (408:14))

Nevertheless, it seems that the time afforded during the day for thinking and at night for writing may have been profitable, because she was awarded the top grade.

The Hungarian data for Case studies 1 and 3 reflected the need to balance knowledge-making principles within the discipline with time and space considerations. The referee and supervisor in Case Study 1 were disappointed with the inadequacy of the analysis. The thesis was, therefore, unable to achieve its purpose for these readers.

There could be some difference of opinion between supervisor and referee with regard to the limits required by the length versus the requirements of the exposition of the methodology. However, there also seems to be conflict between Eva's preferred method of writing creatively and fitting the textual whole into the required space.

Participants were concerned with how much of the analysis, or, in Case Study 3, how much of the data that was analysed, should be evident in the thesis. The latter was related to local limitations of text space within the institution. The supervisor's

account of the issue also reflected changes within the institution over time, the relatively recent development of the Applied Linguistics programme and the evolving policy with regard to thesis requirements.

Cristina's supervisor and Claudia's second reader had other concerns, which were about excesses and omissions with respect to their reports of the results. Despite the fact that the supervisor had appreciated the 'Discussion' (Interview 18 (556)), which, according to Cristina, had also been received favourably by the Commission, Cristina's inability to comment on and report the results oriented her supervisor negatively towards the text: 'The statement parts of the data sometimes got to be very boring and repetitive'. (Supervisor interview 18 (37:38). In the body of her thesis, Cristina had included 42 tables and 21 figures containing statistical analyses of her results, which she had reproduced in writing, rather than commenting on them later in the text (Thesis final draft (44:92)). The lack of written comment on the analysis was problematic for the supervisor, but she did not ask Cristina to revise the text, because she was impressed with Cristina's level of engagement and dedication to the work:

Repetition in the end because I'd say, OK, you need to go on and say it afterwards not leave it to your figures and then I saw that she was just really putting in too much of the same, at which point I gave up and left the too much. She at least got really heavily into it.
(Supervisor interview (436: 439).

Cristina had been troubled by the description of the results, which she highlighted as the most challenging part of the work: 'I did not know how to create a real text which described my results, so the biggest difficulty has been to create a text around my results.' (Interview 17 (393:394)). She equated her lack of confidence in writing this part of the thesis with absence of certainty, which contrasted with the relative certainty

of the first chapters of her work and reflected her expectations of correctness and accuracy in the analysis, reported above:

I started from the chapter I thought, seemed to me more simple. So I tried to make some chapters which are certain, for example, the theoretical chapter, the chapter describing the tags, these are for me today, a certain point of my thesis. The other chapter, regarding results and discussion are today are not certain because they could be revised, improved, corrected. (Interview 17 (110:114))

Perhaps due to the fact that there had been instructional materials and sample analyses for the application of the framework and the statistical analyses, the absence of models of the discussion that could be consulted was perceived to be a handicap: 'The most difficult thing has been the discussion because there is no book, no other work who can help you. You have to decide by yourself what these results mean.' (Cristina interview 17 (102:104)).

However, the repetitive style that her supervisor had referred to as 'boring' was perceived by Cristina to be a necessary style to report this type of analysis. Because the analysis required precision rather than nuances of meaning, repetition was necessary. Perhaps Cristina surmised that repetition was a feature of texts that reported statistical analysis because there was so much repetition in the statistical data.

I had to use some technical words, so I could not change the words I studied. I had to be precise and it had to be something positive, but at the same time negative because it seems to me to repeat the same things, but it is the way in which I had to express things. (Interview 17 (234:237)).

The Discussion section of the text will be dealt with in a little more detail below in order to relate the text to the comments above.

Claudia's second reader was critical of the absence of another aspect of discussion in her analysis, which her second reader also referred to as a 'repetitive' style: 'She is very kind of repetitive in her analysis. She doesn't combine things. She doesn't you know, for example, compare and put together.' (Interview 21 (38:40)). This oriented him to view her as a student who was very systematic: 'But I think she is the kind of person who wants to be very schematic tat tat tat tat tat, which is interesting' (Interview 21 (40:42)), a student who failed to consider the reader, not 'writer-responsible' (Hinds, 1987): 'I mean she is the kind of person who says OK, I want to say this this and this, irrespective of the reader' (Interview 21 (42:44)). In fact, it is this disregard of the reader that he found ironic, in relation to the aim of her thesis: 'I told [supervisor] and [supervisor] told it to the Commission: "OK, she investigated readability and wrote a not very readable text herself"' (Interview 21(100:102)).

The second reader's comments on text structure seem particularly ironic in relation to Claudia's comments on the relationship between the structure of her text and clarity. She mentioned the organisation of the text as an attribute on three occasions during our interview. She equated organisation with clarity and listed it as an important criterion in the evaluation: 'the organisation, because a person who is going to read your work should be able to go easy through it, so it should be well-organised and obviously the language because a reader shouldn't be asked for effort while reading your thesis' (Interview 19 (998:1001)). There seems to be conflict between Claudia and the second referee with regard to the style required to report and discuss the results of the analysis.

Claudia had tried to ensure a repetitive style in the interest of clarity for her reader. In her interview, she described how she had checked her work at the end to ensure that the parallel structure of each chapter was repeated in the structure of the paragraphs:

Here I write anaphoric reference and in the very final version I added some examples of anaphoric reference because at the very end when I finished everything, I went through my work again and to make it homogeneous? (Yeah) I added things here and there to make the paragraphs look similar to one another. (Interview 19 (523:527)).

However, the supervisor seems to have agreed with the second reader that the text was excessively repetitive. She explained that he had attributed this difficulty to the nature of the analytical framework, and also to the fact that the supervisor had seen the writing in episodes and had thus been unable to get a sense of the repetitive effect of the whole text (Supervisor interview (223:225)).

There seemed to be an assumption that the outcomes of the labelling exercise of the text should be discussed by the writer. Discussion was interpreted in terms of commenting on the data in Case Study 5 and comparing the results of the analysis for each website in Case Study 6. Like Cristina, Claudia had found the discussion of the analysis challenging. However, she believed that she had been successful:

The most difficult part about writing the thesis was to make sense of the data I collected. This was definitely the most difficult part because I had all the data in front of me and I didn't know how to make sense of them. But when I started making sense of them it was quite easy to go through the whole work. (Interview 19 (1009:1013)).

She referred to the discussion as making 'sense of the data', although the second reader's criticism had been that she had not compared the three sites sufficiently, but

had discussed the analysis in relation to each separately. The repetitive style, in fact, does not seem to have had a deleterious effect on the overall achievement that was evident in her thesis, the ability to apply theory to practice. The supervisor commends the ‘clear way’ she has communicated her research: ‘to apply theory and put it into practice in a clear way that actually seems to have some point to it. No, you know some reason for it all, that something was coming out of it’ (Supervisor interview (255:257)). The execution of the analysis and the outcomes were interesting enough to the referee to overcome the repetitive style that had affected his enjoyment of the text: ‘She actually found some interesting indications about the complexity and the difficulty of the two, the three websites and so I mean it's kind of interesting and also a very well-done work’ (Interview 21 (49:51)).

The requirement to discuss the results was not explicitly stated in the Department guidelines for the Italian English language theses, but was in Department guidelines on the Hungarian website, which stipulated that the results section ‘will normally contain the results of the analysis’ and are ‘often merged together with the discussion section’. The thesis should discuss the results in relation to the original question(s) and ‘the consequences of the results’. Zsuzsanna’s referee, in fact, made no reference to lack of discussion of the analysis. However, she was critical of the absence of another requirement for the representation of the analysis in the thesis. In addition to the logical connectedness and organisation of the analysis, previously discussed in 5.3, the referee was concerned with the absence of definitions of the analytical categories that had been identified in the data: ‘If you look at the analysis. I mean the analysis point covers research design and the way the results are analysed and discussed and the problem is, there is this issue of analysis that there's not rigorous. Definitions are not

provided' (Interview 9 (110:112)). The comment on the thesis at the end of the Methods section seems to indicate this omission: 'γ' [symbol for an omission] 'Analysis?' (Referee corrections 33 (25:25)) The referee related her criticism to the website criteria for the evaluation of the thesis, which includes methodology, data analysis, presentation of the results, interpretation and conclusion in the marks allocated to the 'analysis'

Besides the lack of expected inclusions in the representation of the analysis in the theses, Case Study 3, like Case Study 1 reported above, but unlike the Italian case studies, where there were no explicit constraints on text length or time required for completion, evidenced awareness of the limitations of space and time, which required exclusions. Zsuzsanna was expected to select the most relevant categories that she would include in the text with her supervisor: 'We had to make some changes because there were. I think there were altogether 16 categories and that was too much. We had to omit some, which weren't as relevant for my choice of topic.' (Interview 8 (159:161)). Zsuzsanna used her colour-coded papers to enable discussion of which categories to omit.

It was also necessary to provide an appropriate amount of evidence from the interview data for the categories that Zsuzsanna had identified. The solutions proposed by the supervisor were a result of compromises between her interpretation of the requirements in relation to the theoretical approach adopted for the research and writing the research, institutional demands and pressures from other academics. The particular quotes selected were a result of struggles between Cristina and her supervisor about how best to represent the achievements of the research in response to

institutional constraints, perceived requirements for the representation of the analysis within a qualitative paradigm and pressures from the wider academic community.

According to the Department website thesis guidelines: ‘All the conclusions have to be drawn on the basis of the data, and not subjective speculations’. There was an assumption that ‘objectivity’ was valued and that Zsuzsanna would achieve the required level of objectivity by providing quotes from the data as evidence to support her findings. However, the selection of quotes to substantiate claims made in the Results and Discussion section of the thesis engendered some conflict between student and supervisor, which the supervisor reported as intrinsic to the supervision process in qualitative research (Supervisor interview 7 (110:15)).

Zsuzsanna explained the difficulty she experienced in deciding how many quotes to select from the interview data: ‘When I wrote this piece of writing, I did not know how many quotes from the parents and from the students I should include because I didn't know whether it was OK to use a lot of quotes to support my arguments and then it wasn't clear for me.’ (Zsuzsanna interview 8:(35:7)). The supervisor described this dilemma as normal for students engaged in qualitative research: ‘you need to keep them under control and tell them, hey, if you go on like this you will never finish, and I remember Zsuzsanna saying, “Oh, but I'm nowhere yet I have so many more data. There is just so much.”’ (Supervisor interview 7 (99:102)). In the drafts of the thesis there is ample evidence of the difficulties Zsuzsanna experienced in the selection of quotes from corrections and comments made by the supervisor, who made requests for quotes and quote deletions in the drafts. She also recommended locations in the text for quotes (Draft 3 (22:27)) and indicated what the quotes should demonstrate: ‘in

which parents should explain why' (Draft 3, p. 24). Zsuzsanna responded positively to the feedback in Draft 4 (p. 3, 6 and 8:11), and seems to have adopted the strategy desired by her supervisor for quote selection because she added unprompted quotes to support her analysis throughout Draft 4, which were not corrected.

In order to control data selection, the supervisor advised Zsuzsanna according to her interpretation of the requirements of the research approach, and the constraints on thesis length imposed by the School:

... so she had to reduce and focus a bit more, and then the problem is, because it is qualitative, you need to have thick description which means a lot of quotes from your actual data sources, which again is lengthening the whole text, and then to find the right balance, that there are quotations taken, but, at the same time, she paraphrases a lot of what the people say, so that it doesn't become way too much in terms of length. I think she managed to do it quite well. (Interview (110:115))

Triangulation and thick description, requisites for dependability and transferability respectively, were cited by the supervisor as criteria for data selection: 'Note: "For thick description you need a quote. For triangulation you need quotes from different sources" ' (Draft 3 (26)), but also to avoid repetition: 'you should leave this out because it is from the same source (AM) and does not add to the triangulation' (Draft 4 (3)). The supervisor prescribed a minimum number of quotes to support a claim: 'and then she told me that whenever I write something important, I should support it with a quote, either from the parents or from the students or from the special education teachers, but at least two to meet the requirements of triangulation, so I should use a lot more quotes' (Zsuzsanna interview 8:(353:360)) (Supervisor's comments and corrections 32 (58:60)).

However, the supervisor had had to adjust her own expectations for the quantity of evidence necessary to support qualitative thesis research due to pressure not only from other academics in her own subject area in the Department, but also from other communities of practice. Her solution related to institutional constraints and affordances of the linguistic context. The requirement for interview transcripts to be appended to the thesis had arisen from conflict when a referee from another School, and also a referee in the same School, had stipulated this requirement for evidential support. An academic from a British University, who had delivered a course on writing research in the Department, had advised participants that they should ask students to append all the interview transcripts to the thesis in order that the wider academic community might share the data, to contribute to the accumulating pool of data on a research topic, perhaps, also, in the interest of academic openness. However, the supervisor described this procedure as impractical for them because it would result in a thesis that would be excessively long. The text needed to be sufficiently portable for assessment purposes and compact for library storage. In order to respond to these challenges, the supervisor had developed a compromise solution. Her compromise was communicated in her instructions to Zsuzsanna: ‘Why don’t you pick a few interesting bits and pieces from your transcripts, and then have Appendix 5, and then say: “interesting excerpts from the interviews”’ (Interview 7 (205:7)). She also responded to the potential and limitations in the linguistic context. Although the requirement was for the thesis to be written in English and for the interview data to be translated and transcribed, it was important to append the original Hungarian transcripts for the Hungarian reader: ‘since they spoke in Hungarian it might be interesting for someone to see how they actually talked or phrased what they said’. (Interview - 7:99 (210:213)). Zsuzsanna was aware of these solutions as responses to

the constraints on length and to the linguistic requirements: ‘I should include here that the quotes from the interviews can be read in the author’s translation. (Right) Yes, that I should include some samples, not all the interviews but some samples because it would have been too long if included all.’ (Interview 8(312:314)).

Local, institutional constraints and affordances could relate to the relative difference in pressure experienced by students in the Hungarian context compared to students completing the analysis in the Italian context. Time and space were reported as constraints in the Hungarian case studies. The text length limit was 40 pages, according to the School website, although students could exceed the limit; according to one of the staff, about 60 pages was the ‘unofficial’ limit. Students were expected to complete their thesis by March of the fifth year of the programme. Eva, Elek and Zsuzsanna all recounted the difficulties they had faced completing two theses in the same year. Zsuzsanna had selected a pedagogically-oriented thesis in order to avoid completing a third in language pedagogy, because she wanted to be an English teacher. In contrast, there was no specified limit for length or time to complete in the Italian study, apart from those that the students set themselves. At 69 pages, Eva’s was the longest Hungarian thesis. However, the Italian theses were much longer: Claudia’s was 142 pages, excluding appendices; Adriana’s 157 pages, excluding illustrations; and Cristina’s 201 pages, including the results of her electronic analysis of conjunction in the novel.

6.5.2 The written analysis

In this section the written analysis in the texts of two theses, representing markedly different approaches to analysis, Eva's and Claudia's will be examined to illustrate and complement the foregoing discussion of analysis as literacy practice. Examination of the similarities and differences in practices identified in and through these two 'diverse' texts enabled insights into relationships between text, practices and context with regard to the analysis. Each thesis is from a different university context in the study and represents contrasting approaches to research and analysis. The representation of the texts that were the focus of study in each thesis was investigated, using concepts from systemic functional linguistics (Halliday, 1989) and critical discourse analysis (Fairclough, 2003; Van Leeuwen, 2008) to determine to what extent the written analyses reflected the social practices of analysis discussed previously in this chapter, how the written representation related to other analysis practices identified in the data, and whether anything more could be discovered about the social practices of analysis and writing analysis from the texts themselves that was not the result of my inferences alone.

Eva's analysis

Of the analyses that Eva conducted to support her argument, the referee cited three that had impressed her:

... two passages from Book Two and the episode of the discharged soldier, are discussed in detail to show the efficiency of the author's new critical/philosophical approach: these analyses, however, show a great degree of inventive vigour and are absolutely convincing.
(Written feedback 29 (94:99))

In using the term ‘the efficiency’ of Eva’s approach, the referee presupposes that the purpose of this analysis is to persuade her, as representative of the broader academic community of Wordsworth scholars, of the explanatory power of the framework with regard to these episodes in *The Prelude*. She realised that Eva had made an important contribution to the academic debate concerning the discharged soldier episode, which had excited controversy amongst the critics. She was ‘impressed’ that Eva had managed to say something valuably new about this (Referee’s comments and corrections (54:55)), so Eva is perceived to have made a contribution to the imagined global community of Wordsworth scholars, with her analysis of this episode (Thesis p. 61:66), which is discussed below.

In the thesis Eva explained that she intended her analysis to support earlier claims and explanations she had made with regard to the Tengelyi framework: ‘to make these statements and observations a bit more tangible’. The analysis is reported in the section of the thesis prior to the conclusion, under a sub-head: ‘*The analysis of the Discharged Soldier episode*’. Eva uses Tengelyi’s theoretical framework (2004) to analyse the revisions of this episode. She recontextualises the episode as an account of the relationship between the memory of the poet and his autobiography. The diacritical phenomenological approach is used to investigate the poet’s experience of revision. It is ‘diacritical’ because the analyst is interested in explaining the moments of crisis when the poet is forced to face a split between life history and self-identity, when two aspects of the poet’s self, which are normally regarded as sharing the same signified, are revealed to be opposing elements that constitute the self. Eva’s analysis is used as an exemplar for the recontextualisation of the revisions of the entire poem as manifestations of the workings of the poet’s mind. The transformation of the texts

is achieved within an argument in which Eva constructs the case for her representation of the revisions. Through the course of the argument, she transforms the social actors and actions in the poem into the interpretations of others, and then, finally, that of Tengelyi.

The argument, outlined below, follows the ‘main path/faulty path’ structure identified in the overall argumentation in the text, discussed in 5.3. Eva presents claims that are closest to her own from less to least faulty and then responds to them with her own claim (main path), with reference to the Tengelyi framework. She takes the position that the persona’s (the narrator’s, the poet’s) act of kindness towards the soldier benefits the persona, strengthens him and reminds him that he has strayed from the true ‘Divine’ path. Wordsworth’s alterations in each revision are explained as attempts to reach an elusive unity of his narrative identity, but he fails to achieve this because he is constantly faced with previously concealed aspects of himself that relate to past experiences, which are revealed in crisis-stricken moments, and he is obliged to revise his poem. He cannot achieve the unity he seeks because there will always be vestiges of past experiences that have been pushed aside, only to re-emerge with another crisis. He fails to achieve this unity through his revisions, but he achieves an original aim, prompted by his friend Coleridge, and reported by Eva earlier in the text (23), insights into the poet’s mind.

Structure of the argument in the Discharged Soldier episode

Claim 1: ‘sympathetic identification’ does not result in the loss of identity of the narrator in the self of the soldier.

Grounds 1: the author helps an ailing soldier but does not lose his authority + quote from text

Grounds 2: as time passes the persona absorbs the self of the soldier + quote from text.

Grounds 3: there is not a narrator in the later versions.

Less faulty: Bromwich: Wordsworth is in the soldier.

Less faulty: Other critics: the soldier is the ‘alter ego’ of the poet.

Warrant: the soldier became increasingly part of Wordsworth’s narrative identity, when the poet is forced to become aware of other aspects of his life history, which had been neglected, and incorporate them into his life narrative.

Backing: Tengelyi

Claim 2: the purpose of the episode is to show how the event helped the poet re-discover his true path in life, based on Divine principles.

Least faulty: Bialostosky. The aims change in successive versions of *The Prelude*, but the narrative is subordinated to these Divine guiding principles

Grounds: text support.

Claim 3: Wordsworth throughout *The Prelude* wants to transform his life history into destiny, but he fails to do so. He depicts, instead, a series of destinal events.

Least faulty: Bialostosky: Wordsworth tries to unify the different events in the poem as the experiences of a person with one life story.

Warrant: The poem relates ‘crisis-stricken moments’ when the poet is forced to objectify himself and adjust to previously concealed aspects of his life history that contribute to his narrative identity. He is thus forced to revise his autobiography.

Backing: The Tengelyi framework.

Grounds: The poet constantly revised the poem but was unable to impose unity on his life narrative.

Conclusion: Fails in the task of achieving unity but achieves a broader aim that was not identified by the poet. Poet enables an insight into “the growth of the poet’s mind” by his inability to control his life narrative.

The argument structure reflects a cumulative view of knowledge-making, discussed in Chapters 4 and 5. Eva acknowledged previous, valued views before presenting her own, and also her belief, discussed in 4.3.2, that argument in the thesis was different from argument in the courses on the MA programme, because she was able to argue for something, the main path, rather than debate the views of others. The ‘multi-voiced’ text is also a product of the practices, described in 6.3 above, of collecting, organising and generating ideas, and it embeds the strategies used to deal with the constraints of time and study space. The concluding claim of her argument reflects an exchange with her supervisor on his response to her first draft, in which he refers to a potential ‘contribution’ that her paper could make to the assumed community of Wordsworth scholars:

... it might be useful to lay more emphasis on the difference between destiny and destinal event because *The Prelude* seemingly tends to form the life-history into destiny. (Destiny: “everything in our life-history that bears the sign of alterity and strangeness, we might consider the expression of our self-identity”) If your paper showed that as opposed to this, destinal events can be found in the text, it could be a valuable contribution of your paper to the issue. (Translation of supervisor comments on Draft 1 (8))

The transformations of the episodes, and then of the poem itself, are achieved through movement between different discoursal spaces. In Appendix 3, the thesis analysis is

coded using different font styles to represent the different discursal spaces that I have identified:

- *the poem-as-object-of study*, a metadiscursal space, in which Eva directs the reader to the different discursal spaces, expresses a relationship between these spaces and discusses factual information associated with the episode or the poem as a whole;
- *extracts from the poem*
- *the narrative*, Eva's account of the episode in the poem;
- *poem as artefact* the different published revisions of the poem;
- *poem interpretation (by Wordsworth scholars)*
- *the Tengelyi framework interpretation.*

An added dimension to text analysis is the different versions of the text, which Eva directs the reader to in *the poem-as-object-of study* space. Identifying herself as agent of the social actions, Eva metadiscoursally connects the text and narrative to the interpretations. Additive and causal conjunctive adjuncts progress the transformations. The conjunctive adjuncts she used in the *poem-as-object-of-study* space in her analysis arose from practices on her academic writing course in the earlier part of the programme:

I sometimes use a handout that we received for the linkers, so which linkers can be used with what and what they suggest and sometimes I use it as a bank of so what I can use because when I write 5 times 'however' I think that OK I have to use something else and then I consult that page and this is very useful.
(632:635))

She transforms the personalised social actors, the agents of material and semiotic processes in the episode of the poem, into psychological abstractions, finally represented in terms of the perspective of the Tengelyi framework, Tengelyi's theory of diacritical phenomenology. In Eva's analysis, the 'persona' of *the narrative* space is referred to as the 'narrator', 'Wordsworth' in the *poem-as-object-of-study* space. Then he is transformed into 'the self of the narrator', an abstracted identity of the narrator in the *poem-as-interpretation* space. The 'soldier', 'the ailing soldier' of *the narrative* space is metamorphosed in the *poem-as-interpretation* space into an 'uncomfortable residue of Wordsworth himself', then becomes the persona's 'alter ego', 'duplication of the persona'. The processes become abstract, de-agentialised, relational in this space in order to depict this transformation as something divorced from human agency, an abstract representation of relationships between phenomena, changes in phenomena that take place through the revisions of the poem. Finally, within *the interpretation space of the Tengelyi framework*, the transformations of the soldier in the text 'became an organic part of Wordsworth's narrative identity', an inevitable process. The 'poem', a concrete object, becomes a psychological abstraction, an imagined mental process of the poet, 'the effort to unify into an intelligible whole the significant moments of the poet's life' in the *poem-as-interpretation* space. However, the poet is perceived to have failed in his endeavours and, through antithesis, this failure is transformed into success: 'Even though Wordsworth fails to do this impossible task he has undertaken, he achieves something that is worth his efforts' The analysis section of the thesis ends with three nominalizations, abstractions, used to summarise the actions of the poet represented through the Tengelyi framework, the final transformations: 'a faithful documentation of crisis-stricken moments' becomes 'a documentation of the process of revising

narrative identity', then 'a string of autobiographical writings', finally, 'an adequate poem on the "growth of the poet's mind"'. This analysis seems to illustrate the 'contribution' that the referee claims for the thesis in her written feedback: 'Within the traditional phenomenological framework, by introducing and applying a new set of critical concepts, the author manages significantly to redefine Wordsworth's specific relationship with his autobiography' (37 (8:10))

Claudia's analysis

In contrast, Claudia, like the other students who had conducted empirical research, performed the analysis before she wrote the text. She submitted the analyses to her supervisor, who corrected them, and the final versions were attached to her thesis as appendices. The analyses were recontextualised in the text of the thesis. This approach contrasted with that of Cristina, who included all of her analysis in the thesis, and with that of Zsuzsanna, who did not include the earlier codifications of her data, made on slips of paper, in the thesis.

The rhetorical structure of the results and discussion sections of Claudia's thesis reflect the systematic treatment that the second reader found too repetitive and boring. Claudia dedicated a separate chapter to the analysis of each card games' website. The headings and sub-headings below are taken from one of these chapters. Each chapter reported the results under the same sub-headings. Each section in the chapter used a similar rhetorical structure to report and give an explanation of the results.

Chapter 4. Explaining Text 1.1: Applying Systemic Functional Linguistics

1. Theme analysis

- 1.1 Choice of topical theme
- 1.2 Markedness of Theme choices
- 1.3 Method of development
- 2. Mood analysis
- 3. Register analysis of the text
- 4. Schematic structure of the text
- 5. Language and web usability

I shall discuss the drafts of Claudia's thesis with regard to 4.2 in her thesis, her report of the Mood analysis because they clearly illustrate different stages in the analysis.

Claudia made three drafts for this analysis. The Mood analysis of this website was the first analysis that she made. The first two drafts were the linguistic analysis of the text and the third was the text of the final version of the thesis, which incorporated the third and final draft of the linguistic analysis as an appendix. The first draft was in tabular form and the second draft was a labelling of the website text. An extract from each of the two drafts is reproduced below.

Draft 1

The dealer	shuffles	the non-dealer	cuts	the cards	and	dealer	deals
Subject	Finite	Subject	Finite	Compl	Adj. Conj. Coord.	Subject	Finite
MOOD		MOOD		RESIDUE		MOOD	
topical				textual		topical	
THEME	RHEME	THEME	RHEME	THEME		RHEME	

Claudia adopted the Hallidayan (1989) tabular format in order to categorise the text in this draft. She tabulated all of the website text in this way and submitted it to her supervisor, but decided not to use tables in the second version because she was unable to reveal the punctuation. This change may have resulted from a discussion with her supervisor, because the supervisor had queried the absence of punctuation on the first draft.

As a solution, Claudia used the Eggins format for the analysis in the second draft and it is the corrected version of this draft that is appended to the thesis. An additional modification she made in the second version illustrates the supervisor's authority over the Eggins' text, discussed above. She required Claudia to use the label, F/P, rather than F for Finite.

[Supervisor] suggested to use just the F when I was referring to the verb 'to be' (why was that?). 'The verb "to be" check'? (reading the supervisor's notes on the text) Well she circled it here a number of times. Here, for example, 'is not' FP (but it was in Eggins, so) Yes, it was in Eggins. (Did [supervisor] say why it was probably better than..?) No, she didn't. Just said to do so' (Claudia interview (397:401))

The tabular format of the first draft, the finite number of labels used repeatedly throughout these texts and the one-to-one correspondence between label and linguistic form, the corrections and the ticks on the drafts, signify the importance of accuracy and correctness discussed with regard to this thesis and that of Case Study 5, which adopted the same framework for analysis.

Draft 2

The dealer (S) shuffles (F/P), the non-dealer (S) cuts (F/P) the cards (C) [but (Aj) see (F) variations (C)], and (Aj) dealer (S) deals (F/P)

In the final draft of the Mood analysis (101:103), the analysed website text is discussed in terms of the linguistic labels/features identified. These features are thematised throughout the thesis section. Words from the website text are included bracketed and in italics, as examples/evidence of the features identified and discussed, e.g. 'Usuality adjuncts (*always, never, often, sometimes, usually*) are the dominant in

Claudia's text (page 102). Claudia discusses the features that are significant in terms of quantity, e.g. 'the *most common* clause type', 'The *dominant* type of imperative', 'verbal modalities are *largely* of probability', 'the *second most common* category' (my italics) and uses the present simple to express a general truth with regard to the function of the features in general and their function in the text. The findings are explained in relation to the motives of the writer of the website text, who is also thematised in part of the text.

The linguistic features of the text, as stated above, are given quantitative attributes. They are identified with functional values. They also participate as 'sayers' in verbal processes in relation to the reader as target: 'Imperative clauses suggest', 'The information in the text signals'. The author is the subject of strategies to manipulate the context and develop a relationship with the reader. The writer is also backgrounded through nominalization, which reflects the formal context of an academic paper: 'The choice of using the typical mood structure of imperatives', 'the use of modalization', 'modalization'.

The text-as-object of study discourse as opposed to *text interpretation* is minimal, consisting of one sentence to introduce the analysis. Claudia backgrounds herself as social actor through exclusion and through the use of passivation: 'All ranking and embedded clauses in Text 1.1 have been analysed following the model of Eggins' (page 101) and nominalization, 'the analysis has shown', which links to her perception of the objectivity required for the analysis, the absence of subjectivity, and the 'scientific' quality of her writing criticised by the second reader above.

Comparison of the written texts

Eva's and Claudia's written analyses and the practices associated with them relate to the different epistemological orientations, principles of knowledge-making, theoretical and methodological perspectives and discourse conventions in the practices already discussed in relation to these theses. Eva's involved the transformation of the poem as she composed the text, acknowledging the ideas of others, but offering her own, an interpretivist, constructivist orientation to the analysis, but also demonstrating a cumulative view of knowledge-making, recognising valued authorities in the text. She takes a critical, theoretical perspective, stipulating a specific theory, which guides the recontextualisation of the text. The text was transformed into a representation of the mind of the poet, to try to get at the essence of the lived experience for him, a phenomenological perspective, but, more importantly, a diacritical phenomenological perspective, as proposed by Tengelyi, an examination of the split between real life history and the poet's construction of his autobiography. *Claudia's analysis* was performed outside the text. It reflected a positivist approach, the search for truth, the correct answer, reflected in the labelling and correction of the analysis and the search for accuracy in interactions between student and supervisor, supervisor and a colleague as authority, the written analysis in the final draft and the evaluation of second reader. In contrast with Eva, who was in the text, directing the reader through the transformations, expressing opinion, Claudia was backgrounded, for the most part excluded, an approach that valued objectivity. The search for generalisability as opposed to specificity is indexed through a preoccupation with quantity. Claudia's analysis appears to be monologic, or dialogic, using only quotes from the guide, Eggins, as a source, as opposed to Eva's 'multi-voiced' text. However, the interactions described above reveal that the text is, in reality, 'multi-voiced'. Her

approach is linguistic. She transforms the text into linguistic features, but uses a particular methodology, Halliday's systemic functional approach. The linguistic features are attributed with functions. The writers of the card games texts are perceived to manipulate these features in order to achieve a social purpose.

Eva's recontextualisation of the versions of *The Prelude* reflects the theoretical perspective that she has adopted and provides further evidence that she is able to work with the framing and practices and categorisations of the field of study because the referee is impressed by her work and particularly comments on her 'intellectual depth and sophisticated use of language', the fact that she 'clarifies psychological, literary and linguistic phenomena in the context of Wordsworth's *Prelude* that are extremely difficult to define' (Referee written feedback (3:5)). Eva's analysis had indexed her expertise in the texts and tool she had selected, discussed above (6.2). Claudia's was valued because she was able to demonstrate the requirements of the discipline, to use academic theory to solve non-academic practical problems: 'to apply theory and put it into practice in a clear way that actually seems to have some point to it. No you know some reason for it all, that something was coming out of it' (Supervisor interview 20 (255:57)). The second reader appreciated her analysis, taking a positioning within the 'linguistic' rather than the 'applied' camp: 'She managed to show the complexity of the language used in the different - in the various websites, and so it's pretty interesting how she did it' (Interview 21 (163:165)).

6.6 Conclusion

The investigation of analysis as academic literacy practice in the case studies revealed further facets and complexities of contexts that embedded practice. Allegiances to

global disciplinary communities were reflected in epistemological orientations, theoretical, ideological, methodological and knowledge-making perspectives. These influences were interfused in practices, more or less salient at different moments in accounts of practices, in thesis guidelines and in the thesis texts. As discussed in 4.3.1, global communities were a notional imagined body of scholars that included the local and shared common practices and values. Particularly prevalent were tensions between perceptions of global and local community requirements. Variation in interpretation of global requirements, and importation of practices from other communities, indicated weak framing of the field of study in which the thesis was situated. Local requirements constrained interpretations of global practices and afforded new possibilities. Reconciliation of the global and local seemed to relate to the real abilities and achievements of the students relative to the aspirations of academy members.

Local practices reflected global disciplinary interests and affiliations. Practices that focused on interaction with valued experts in order to discover and generate ideas, identified in the English literature case studies, indexed constructivist, interpretivist approaches to research and writing, in contrast with the more positivist epistemological orientations of the empirical case studies, 5 and 6, in which there was concern for following ‘correct’ procedures and achieving accuracy of interpretation. Case Study 3 adopted positioning between these two orientations; the data were to be interpreted inductively, but appropriate procedures needed to be followed for the analysis and the writing of the analysis. The empirical case studies 3, 5 and 6 indexed a range of interpretations along a qualitative/quantitative spectrum, with Zsuzsanna’s as more qualitative and Cristina’s more quantitative. While the quantification of

Claudia's data was not expected to be precise, Cristina's data were quantified statistically.

Additionally, there were variations in practices across the case studies that related to theoretical, ideological, methodological and knowledge-making perspectives. Eva, Elek and Claudia adopted a critical theoretical approach by explicitly selecting a theoretical concept through which to interpret and recontextualise their texts. Eva used diacritical phenomenology for the interpretation of Wordsworth's revisions of *The Prelude*. Elek selected widely from different valued texts outside the discipline, indicating his postmodern approach to selecting tools for analysis. Adriana made a cultural, historical and stylistic analysis of the 17th century masque. Zsuzsanna , Cristina and Claudia adopted more or less 'applied' approaches to linguistic analysis. Zsuzsanna was concerned to analyse interview transcripts in relation to a pedagogical problem and to use her findings for a political purpose, to give the parents of dyslexic children a voice in decision-making with regard to the education of their children. Claudia was concerned with the effectiveness of web texts and to demonstrate the utility of a linguistic framework for web design and evaluation. Cristina used her framework empirically in order to make a statement about the strategies used by a novelist, of less direct utility outside the academy. Cristina and Claudia deductively applied Halliday's systemic linguistic framework to interpret the strategies used by a writer that were related to specific aims. Within these case studies, expectations with regard to certainty and uncertainty of interpretation were mixed. However, the 'doubts' expressed by Cristina's supervisor, in contrast with the certainties implied in the 'inaccuracies' discovered by the second reader of Claudia's thesis, evidence orientations within positivist paradigms in this Case Study.

The ‘multi-voicedness’ of the written analyses varied across the case studies. All except Case Studies 5 and 6, reported a number of valued authorities in the written text. In Case Studies 1, 2 and 4 valued academics were cited, with the inclusion of dramatists, diarists and travel writers, who were contemporaries of the masque writer in Case Study 4. In Case Study 3, the voices of parents, pupils and special education teachers were regarded as authorities. However, the citations in the text did not fully reflect the ‘authorities’ who had been consulted for ideas and solutions. Apart from the supervisor, Adriana had valued the opinions of academics in the US and help in translating Fane’s manuscript from a Professor in the UK. Claudia quoted only one source in her analysis, the Eggins text, but this did not reflect the variety of authorities that she consulted in order to find solutions, the compromises reached and her own role in making the decisions in her analysis.

Framing of the subject areas is apparent in preoccupations with expertise and training in correct procedures. Eva was considered to have matured as an academic in her field because she was able to read a text, *The Prelude*, which the referee considered to be interpretable only by Wordsworth experts within the academy. Moreover, her understanding of the Tengelyi framework was confirmed by an authority within another discipline, philosophy. Eva crossed boundaries within the academy, and her expertise was valued in both disciplinary fields. Adriana’s thesis also demonstrated strong framing of the specialist area within the academic field of study. She had had to seek expert help to interpret the manuscripts and possess knowledge of Latin to read the specialist texts that she had used in her analysis. She had also needed to have access to specialist centres of knowledge in her subject area in the US and the UK for

sources to aid her analysis. She had imported sources from the US that were valued by the local academic community. Cristina and Claudia had had to learn how to apply their analytical framework. This had required specialist help in the subject area and lengthy periods of time for Cristina, in particular, because she had transferred from another discipline for her MA and had to learn new disciplinary practices.

Notwithstanding the time and training involved, they had been unable to demonstrate adequate competence in the report and discussion of the analysis for their assessors.

At the same time, the extent to which students could import ideas and practices from other disciplinary areas indicated variation in strength of framing of the disciplinary field and the desirability of strong framing as perceived by academics. Both supervisor and referee were pleased that Eva had introduced a theoretical perspective from another disciplinary field of study, perhaps because philosophy was perceived to be compatible with English studies. Postmodern approaches and metafiction in particular could have been relatively weak as a field of study within the Department, in the sense that there did not seem to be a strong methodological or knowledge base in Case Study 2 that the supervisor and referee shared, perhaps also because it was a recent addition to the canon, so analysis practices with regard to the subject were much more open to interpretation of the individual tutors. There also seemed to be a conflict with regard to the extent to which referee and supervisor required practices to be strongly framed within the discipline. The referee expected Elek to draw on valued literary authorities for his analysis, whereas, the supervisor took a more ‘revolutionary’ positioning and encouraged Elek to draw on valued sources from other disciplinary areas, thus fracturing the disciplinary framing, enabling potential re-framing. Framing of disciplinary areas in the Hungarian context was sufficiently

porous to enable students to import note-taking and recording strategies from other disciplines. As previously discussed with regard to Case Study 3, framing in applied linguistic research was relatively weak in that it allowed for interpretations along a continuum from practice to theory. The different interpretations of empirical research, text and pedagogic analysis, in the Italian and the Hungarian contexts respectively, evidenced a further split in orientation in applied linguistic research. Re-assertion of framing of the academic discipline was evident in Case Study 6. Claudia was praised for the introduction of a framework from outside the academy, but was constrained to additionally use a linguistic analysis to comply with expectations concerning analysis within the disciplinary field. The evolution of practices in the Hungarian context with reference to the transfer from quantitative to qualitative approaches, reported by Zsuzsanna's supervisor, and the quantity and location of evidential support for the analysis that was perceived to be necessary to include in the thesis, reflected the relatively weak framing of the subject area within the university, in that it was still a recently constituted discipline, developing and establishing practices.

Local and global tensions were evident in analysis practices in terms of local affordances and constraints in response to perceived global demands. Local requirements constrained practices or favoured new possibilities. In order to produce new meanings and understandings that would benefit imagined academic communities, Eva and Elek had to search for tools to help them with their analyses beyond the institutional confines of the university library, because it lacked the literature that they sought. This could be due to wider national political and economic decisions. In March 2006, the Head of School had reported to me that they had been unable to buy books for the library for four years and an English literature tutor

explained that she had had to resort to donations of literary texts from the British Council for her course. The amount of analysis that could be completed was related to constraints of text space and time afforded in the Hungarian context, as well as the additional pressure of completing more than one thesis. The pressure of time was evident in the Italian Case studies, but it was imposed by the students, rather than the institution, in response to external financial needs. Local linguistic affordances could also be a global constraint. Knowledge of Latin was perceived to be an asset for Italian students in historical literary research. The translations of interviews into Hungarian, which were appended to the theses, would necessarily be a loss for the global academic community who did not speak Hungarian. An orientation to Anglophone norms, referred to as ‘international’ in the Hungarian context, is evident in the insistence, in Case Study 3, on the adoption of APA (American Psychological Association) guidelines in order to structure the analysis within a ‘scientific’ argument in the English language thesis, and on the sourcing of English translations of other language texts, or a text in the original English, as opposed to Hungarian translations.

Evaluations of student achievements with regard to the recontextualisation of the texts made reference to global norms that were perceived to be significant. However, there was an apparent reconciliation of global aspirations with local realities. Eva’s referee criticised the lack of analysis and disagreed with her argument, but praised her ability to interpret the texts and to utilise valued sources for support. She was awarded the top grade. The referee had been disappointed that she had not wanted to progress onto a PhD. Cristina’s work was described as ‘torture’ by her supervisor, but despite the reservations that the supervisor had about the repetitive verbal reports of the statistical analyses, her work was praised. She had produced data that would be included in an

‘international’ publication. She was awarded the highest grade, 110 cum laude, for her thesis. Claudia was pleased that she had managed to demonstrate the ability to complete a ‘lengthy’ research task in a relatively short time, which she believed had contributed to the final grade (Interview 19 (971:74)): ‘I got 5 points out of 6’. Students told me that you are not given more than four points for a thesis written in English. Five points are very good and six are rare. You are given six points if your thesis is exceptional and the members of the commission want to give you the honour (cum laude). (Email exchange 44 (25:28)).

The findings concerning analysis revealed conflicts and tensions with regard to disciplinary identities associated with epistemological orientations, theoretical, ideological, methodological and knowledge-making perspectives, the strength of framing of disciplinary knowledge and practices globally and locally that could enable local initiatives, but also limit innovation. Local perspectives, affordances and constraints reveal the ‘situatedness’ of the practices of analysis within each Department and the reconciliation of global aspirations for MA students.

Chapter 7 Contexts in practice

7.1 Introduction

Literacy practices are necessarily ‘situated’ and can only make sense when studied in the context of the social, cultural, historical and/or political (Gee, 2000). According to Goodwin and Duranti (1992), many different contexts or aspects of context are available to an individual, but, during the course of an activity, what is perceived to be significant at any given moment becomes relevant or foregrounded. Blommaert (2010b) refers to these contextual influences as ‘polycentric’; that is, more than one can be relevant at any point in time.

Participants recontextualised thesis practices by explicitly referencing or indexing the environments that they perceived to constrain, determine, influence, stimulate or guide them. Within these environments, or contexts, practices were assumed to be consensual, but were also contested. In chapters 4, 5 and 6, I have related accounts of practices of thesis production and evaluation to global and local contexts that were referenced and indexed in the case study data. In order to provide a fuller account of the relationship between context and practice for the study, in this chapter, I focus on the values and beliefs of participants concerning the contexts identified: disciplinary, university, transnational, national and linguistic. They were not separate and distinct but permeated each other and became salient or focal during accounts of the social practices of thesis writing. I shall review practices previously discussed with the inclusion of additional thesis practices identified in relation to these contexts.

7.2 Disciplinary contexts

Disciplinary contexts provided norms, determinants, constraints and support for thesis literacy practices in relation to theoretical, ideological, methodological and subject-based perspectives and principles of knowledge-making that were perceived to be available, as discussed in Chapters 4, 5 and 6. The disciplinary specialisms also provided pools of knowledge and disciplinary experience through their communication networks and publications for students and tutors to draw upon. The diversity of subject-specialist allegiances across the case studies reflected the multiplicity of global disciplinary allegiances within university departments, identified by Becher and Trowler (2001) in universities in the UK, US and Canada, and by Lea and Street (1998) in two UK universities, that might be represented by individuals rather than groups of specialists at institutional level. This section will deal with broader disciplinary identities that were expressed by participants in accounting for the values that underpinned the production and evaluation of the theses, what students did and what they were expected to do.

Epistemological positionings adopted by tutors and students varied across the case studies within each discipline, which, in English literature, were represented ideologically by Elek's supervisor. The split, identified by Evans (1993) in the UK, between supporters of 'New Criticism', who advocate close reading of texts, as opposed to the relatively recent developments in Critical Theory, was evident in the preferences expressed by Elek's supervisor and Eva's referee. Elek's supervisor positioned himself as a humanist, in favour of 'New Criticism' as opposed to critical theory, cultural studies or historical perspectives on text, which he represented as privileged paradigms, favoured and promoted at the expense of the humanist view:

When the budget cuts first struck humanities they had to change either into some kind of watered down philosophy, which was called literary theory or into history, sociology and they call that cultural studies, in order to get some money still and to prove that they are legitimate and then they started a campaign against the humanist approach, New Criticism and so on where the personality was still important. (Supervisor interview 5 (333:338))

In countering the prevailing view, he presented his discipline in alliance with history and social sciences as dissident, subversive: ‘and in France in ’68, in Berkely in ’68 in ’70, who were rioting? The sociologists, the historians, the lit people’ (Supervisor interview 5 (360-362)). Eva’s referee represented one of the alternative camps because she assumed a knowledge of critical theory when she evaluated Eva’s work: ‘she has a much more extensive background in the critical traditions’ (Referee interview (141:142)). She praised Eva’s utilisation of a critical approach to ‘redefine Wordsworth’s specific relationship with his autobiography’ (Referee written feedback 37 (8:10)). She advanced this approach as a new and important movement within the text traditions of the Department: ‘In an MA paper an important new element is connected with the familiarity of the student with the critical traditions’ (Text traditions email 41 (16:17)). Adriana’s supervisor also preferred a critical theoretical approach (Text traditions 39 (15:17)). She specified critical perspectives that were favoured by the Department (6.2.2) and outlined in the Department self-evaluation (2006).

Practices in the English language case studies demonstrated different paradigm positions within applied linguistics. An empirical rather than theoretical approach was expected across these three case studies, along a spectrum from more quantitative to more qualitative. However, the marked difference in subject matter of the theses

reflects the different focus of each English studies programme. In Italy the theses were concerned with text analysis, while Zsuzsanna's thesis related to pedagogical applications. The theses also reflected local research interests manifested in collaborative projects within each department, systemic functional analysis in the Italian study and foreign language teaching and dyslexia in the Hungarian study.

Paradigm positionings were expressed in relation to broader disciplinary identities and reflect mental maps of disciplinary relationships discussed in Becher and Trowler (2001) and Evans (1990, 1993). Students framed their discipline in relation to other disciplines in accounting for their practices. Eva and Elek constructed English literature as personal and interpretative in opposition to mathematics and the natural sciences, which were less attractive to them because of the absence of the concrete, as opposed to the abstract and the personal:

I was also interested in maths but I thought that it was too set for me, too fixed, and I liked to have a critical approaches and to know about the world around us and I thought that this is a bit more practical and people-centred than the maths is and that's why I chose this. (Eva interview (26:29))

I never liked mathematics and physical sciences, so natural sciences. I was never really good at them. And when I came here I thought, as well, at last I can study literature and read books interesting books and I would be able to write about them. (Elek interview (65:66))

While Eva and Elek both perceived English literature to offer opportunities for creativity and freedom of expression (Interview 3 (267:74); interview 6 (577:78)), Cristina declared that English Linguistics would allow greater freedom for creativity: 'I thought about the thesis on my first degree and I wrote a thesis about English Literature and I was not satisfied ... I wanted to change the theme of my thesis and to choose something which could give me more freedom. I thought English linguistics

could give me the freedom to decide what to write and how to write' (Interview 17 (292:297)). For Cristina, English literature was concerned with the reproduction of others' ideas, whereas English language and linguistics was about finding ideas for herself through empirical research.

The students also framed fields of study by contrasting practices on different language studies programmes. Zsuzsanna, in Hungary, and Cristina, in Italy, described the difficulty of dealing with different practices in English and German: 'I was thinking about what the Germans do, and I realised that that's not the way we do it.' (Zsuzsanna interview (240:41)); 'It was confusing at the end of the third year in English and German. We had two different programmes and each had a different way of talking about the thesis [Here she is talking about the 'tesina' at the end of the undergraduate programme]. We had to follow the teachers.' (Cristina interview (616:18))

Tutors expressed strong disciplinary identities associated with the department, despite their various disciplinary allegiances beyond the department. According to Evans (1993), the university represents the concrete manifestation of the relationships between disciplines, rather than the imagined, abstract map in the minds of academics and students, and, as Evans found, academics made reference to both. The strength of framing of the department was particularly marked in the Hungarian case studies, where the English literature tutors that I interviewed positioned their department in opposition to other disciplinary fields of study in order to explain their assessment practices. Elek's referee was Head of the English Literature Department when I interviewed him in March 2006. He stressed the difficulties they had with the

universal 5-point scale for grading, which he described as: 'crude, because it is almost impossible to put it [the research paper] into 5 boxes'. He positioned their approach to the assessment of student papers as more personal, interpretative, holistic, artistic, compared with scientific, atomistic, objective approaches:

The aim of a literary text is to see something someone else has not seen in it. It is not like the natural sciences. We know water is made up of oxygen and hydrogen. We can always tell something else, something new on the grounds that he or she is different from that reader. (Head of Department interview, 2006)

An English Literature tutor expressed similar difficulties with grading. She aligned their Departmental discipline with the arts as opposed to the natural sciences and economics. She interpreted the scale as a recruiting rather than evaluative tool, inappropriate due to the popularity of their Department:

At the Faculty of Natural Sciences of the Technical University or the University of Economics colleagues don't have qualms about grading quality, especially not grading various talents in 5 categories. Now we are arty, farty sort of creatures of humanities. As the name suggests, we are very human, so most of my colleagues are worried, not by the fact that there won't be many students in the next seminar or in the next term because there are very many students, so nobody worries losing students, but the general feeling is that it's absurd. (English literature tutor interview, 2006)

The Head of Department (2006) also contrasted his Department's approach with that of Applied Linguistics. Oppositions between these two fields of study reflect differences in recontextualisation practices identified in 6.3 and 6.4:

The Department of Applied Linguistics sees the thesis as a very sophisticated mirror in which they read: richness of vocabulary, structure, down to the length of the paragraph. For me the best thing is if it has an idea or thought which strikes me as original, and the person shows he is concerned. (English Literature Head of Department, 2006)

English Literature took a more holistic, interpretive approach to evaluation, while Applied Linguistics sought mathematical precision. In order to improve the objectivity, reliability and fairness of their marking, the Applied Linguistics Department had adopted an analytic grading system. This entailed awarding a different mark for each aspect of a piece of work. For the thesis, 40% of the marks were allocated to form (format, 5 points; language, 5 points) and 60% for content (review of the literature 5 points; analysis, 10 points) (Applied Linguistics website). These scores were then translated into the 5-point scale. The contrast between the two disciplinary approaches was evident in the 2005 thesis feedback that I collected from the Department on my 2006 visit. Responses to student papers by English Literature tutors varied from one to four pages, resembling the generic form of a literary review, perhaps selected because it was a familiar form that seemed appropriate for the purpose, while those of Applied Linguistics extended to two pages, usually just over a page, consisting of a summary evaluation and a brief comment in relation to the mark awarded for each criterion.

In 2008, Elek's referee contrasted the abstract notion of the discipline with the institutional reality. He positioned the discipline of English literature similarly to his colleagues cited above with regard to grading: 'Maybe some people and some places, not literature departments, there are very exact criteria'. However, in order to explain his low estimation of Elek's work, illustrated by the grade, he contrasted their department with other English literature departments, which he perceived to be less generous in their grading: 'Perhaps in a place where rules are taken more strictly, he would have been awarded an even poorer mark but in this department a 3 passes for

rather poor' (Interview 4 (151:153)). Despite the difficulty in grading expressed by the Head of Department and the English Literature tutor above, he assumed a universal understanding of the grade scheme within their department.

Eva characterised English Literature similarly, but in opposition to Linguistics. She explained that she had not had to hand in a proposal for her thesis and speculated that it could have been due to the fact that she had already completed a similar exercise for the national competition, or the Department's relatively relaxed interpretation of the regulations: 'Probably it was because of the competition or at this department they are not so strict because I know that at Linguistics they have to hand it in but probably at this department they are not very - it is not very compulsory' (Interview 3 (321:323)).

The Applied Linguistics tutors expressed disciplinary allegiance by contrasting different paradigm approaches to research adopted by the Department of English Literature and their own. They described their research as empirical rather than theoretical and, therefore, more challenging because it entailed a lengthy arduous process of collecting data as opposed to reading and summarising the texts:

In Literature, I find that the writing they do focuses very much on some sort of original thought that the student can come up with and I never hear them talk about a research question or a research tool. It's just reading texts, literary pieces and then finding a new thought concerning that or those pieces of literature and presenting it and then defending it as a defence. That is very different from what we do. We made up our minds that Applied Linguistics should do empirical research and we do not get many theoretical papers. (Zsuzsanna supervisor interview 504:511))

The project they do is usually important for them because otherwise they could choose the easy way out because they can write a thesis in Literature as well and that's very easy because you go to the library and borrow 10 books and you know write something that you know that is the summary of the 10 books that

you've read and you can do that in two weeks' time and that's it but here you have to do empirical research. (Zsuzsanna referee interview (206:211))

Awareness of disciplinary differences was salient in preparation for the oral defence. Zsuzsanna's referee explained that she needed to counsel students to deal with the perspectives of tutors from the other departments in the School, who would sit on the panel at the oral defence:

Sometimes they ask students to summarise the main aspects of their work because at the exam there is me who is the applied linguist and there is usually a literature person and a linguist person and they wouldn't know anything about the thesis.

(Interview 9 (236:39))

Evans (1993) compares the abstract map of disciplinary knowledge with the institutional map of departments, schools and faculties. The institutional map may have affected the extent to which there were strong subject affiliations expressed by participants in this study. The strength of framing of the departmental disciplines was sociohistoric - there were parallel histories of disciplinary schism in both contexts – and manifested in the development of separate department identities in the Hungarian context, or the development of disciplinary identities within the Department of Anglo-Germanic and Slavic Studies in the Italian context. There was not such strong framing of the different disciplinary areas in the Italian case studies, perhaps because the English language and linguistics tutors had not had the opportunity or the power to develop an independent identity, as had the English language tutors in Hungary, where they constituted a separate department. Additionally, although English language and linguistics had a strong presence in the Italian department, there was only one English language tutor of the highest rank of professor compared with four English literature professors, who had taught English language on the English literature programme

before the introduction of English language as a recognised discipline. However, notwithstanding equal institutional status as a department, the Head of Applied Linguistics in Hungary (April, 2006) had explained that since its formation, the Department had been keen to establish a separate identity and separate practices, indexed in their history of developing policies with regard to evidential support for the analysis in the thesis (6.5.1). They had drawn on external expertise to develop scoring criteria for the thesis and methods to standardize scoring and had established a thesis committee, where thesis grades proposed by referees were agreed. This was not a practice in the other departments.

Duguid (2001) and Evans (1993) in their research into English Studies programmes discuss the asymmetry of power in favour of English literature, where language and literature tutors share the same disciplinary grouping within an institution. They attribute this asymmetry to the historical precedence of English literature. Before the advent of English language as a separate discipline, the language teaching had been the preserve of the English literature tutors and language assistants. Claudia's supervisor, who was new to supervision, was aware of the disadvantages of her relatively low status as a junior researcher and the potential antagonism towards the perspectives taken in the theses she supported by tutors who were not English language and linguistics tutors: 'You do find that when you are in these degree ceremony sessions, other people are sort of thinking, Oh, god, that's rubbish' (Interview 20 (122:24)). She identified an English literature professor, who could be highly critical of her students' work (127:29). She was relieved when the panel was composed of colleagues with whom she shared similar values and perspectives: 'On

Monday, it was so nice because the people on the Board for the Monday degrees were all English [English language tutors] people' (129:31).

In addition to these separate disciplinary identities, there seemed to be some, though rather weakly framed, programme identity, expressed in terms of the degree of consensus with regard to structural requirements for the thesis. The websites for each English studies programme specified the regulations for format and bibliographic style (7.3), and, for the Hungarian programme, thesis length. While there was variation in the Italian context and within the English Literature Department in the Hungarian context with regard to models for bibliographic style, there was close adherence to the required thesis format for each programme across the case studies and there seems to have been general agreement over the interpretation of thesis length, discussed in 6.5.1.

7.3 The university as a context

University identities were expressed in relation to perceptions of the thesis as a rite of passage into the university and the extent to which students were expected to engage with and demonstrate competence in 'insider' practices. Changes with regard to the role of supervision reflected social and political changes outside the university. However, the Bologna reforms were a new external, political influence on practices and a force for new structures, adjustments to practices and systems of meaning within the academy.

7.3.1 Insider and outsider identities

‘Insider’ and ‘outsider’ identities with regard to the university were expressed in relation to thesis practices and the values attributed to the theses. The thesis was regarded variously as an important stage on a trajectory of academic accomplishment; the culmination of academic achievement, a pre-requisite for a future academic career, or an exit requirement.

Elek’s referee viewed the thesis as the epitome of academic achievement on the MA:

A thesis is a demonstration of the students having acquired all the skill that in an establishment like this students are expected to acquire in this five-year course of study, so it should demonstrate intellectual abilities and also language competence and also interest. (Referee 4 188:91)

The thesis is described on the Hungarian website as ‘a serious challenge’, associated with effort, strength and determination. Elek referred to the writing as ‘painful’, ‘hard work’. It was defined as ‘an initiation into the academic community’ by Zsuzsanna’s supervisor in 2008 (Interview 7 (325)) and the Head of Applied Linguistics in 2006 (Interview 45 (137)). Students were expected to engage in ‘insider’ practices of the academy for the thesis. As discussed in Chapter 4, their work was judged in terms of the originality of its contribution to an imagined or real academic community and they were expected to engage with and persuade experts in the field and, in Case Studies 1 and 4, critique them (5.2.2). Eva appreciated the opportunity the thesis afforded to do ‘real research’ rather than the ‘superficial essays’ she had experienced on postgraduate courses (Eva interview (827)).

Moreover, work that earned the top grade in the Hungarian study was expected to be publishable, according to the Head of Applied Linguistics (Interview 45 (16:62)) and the Head of School in 2006 (Interview 46 (192:93)). Zsuzsanna's referee had been hoping to publish her work in the Department journal that she edited. Cristina's supervisor expected to publish the data generated by the corpus-based studies, such as Cristina's (4.3.1), and she highlighted the publication of earlier theses as an important achievement: 'Some of them could very well form the basis of a published book. One of my students who did this sort of work with me got his work published. It's now in international bibliographies'. (Interview 18 615:20)). Claudia's work was also viewed by her supervisor with regard to publication (Supervisor interview 20 (167:68)).

Adriana aspired to publish from her thesis (Interview 22 (101))

Students were expected to conduct independent research, which was a particular feature highlighted by tutors that differentiated the thesis from previous academic work. Eva's supervisor described his approach to supervision in terms of promoting autonomy (Interview 2 (235:242)). Elek's emphasised that he made suggestions but never told Elek what to write (Interview 5 (97:101)). Zsuzsanna's, Adriana's and Claudia's supervisor also emphasised the independence of their students (Interview 7 (381:387); 24 (106:108)): 'I think Claudia's strength was that she really did sort of - it was her thesis. It wasn't my thesis'. (Supervisor interview 20 (246:47)). Cristina and Claudia explained strategies adopted by their tutor to encourage autonomy: 'She gave me suggestions, but at the same time she told me, you have to decide' (Cristina interview (54:55)); 'She didn't give me guidelines, but just really talking helped me' (Claudia (1020:21)). However, independence was relative, or perhaps an ideal. Zsuzsanna, Adriana, Cristina and Claudia had regular support with the writing of the

thesis. Zsuzsanna's supervisor contrasted the relatively 'hands-off' approach taken to supervision in the past, compared with the level she had been compelled to provide more recently because it had become supervision practice, and this indexed social and political changes nationally with the 'democratization' of the universities (3.2):

When I first started having thesis students, I gave them a lot more independence, and then I noticed that other teachers got involved a lot more, and at first I thought they were wrong, that the student comes, you tell them what you can, and then it's their thesis; they should do it, but after a while you get frustrated because you see that very good students are not getting a good mark. (381:85)).

She and Claudia's supervisor, on the other hand, expressed the dilemma of providing support and ensuring autonomy (Interview (222:29); cswk 5 (203:205)), but the supervisor was the only person who would at the end of the process be able to guarantee the autonomy of the student:

There is this idea of how autonomous the student is I think is often taken into consideration. I think if people need to be spoon-fed and have to be told at every point do this do this in the end the final result may be OK but this comes down to the supervisor to tell people that they did need help. (Interview 20 (275:79)).

However, the practices did not necessarily relate to work outside the academy: 'How many of these are going to pursue an academic career? Very very few of them. And they're going to end up writing business letters or completely different things.' (Interview 5 cswk (697:99)). Eva expressed the discrepancy between academic and non-academic practices, but she did not expect practices to relate: 'The problem is that probably later on I don't need these skills because when I teach I don't need to write a thesis paper, but it is also true that at this major we are not specifically learning how to teach English but this is about Literature and Linguistics, so this is good.' (Interview 3 (828:31)). On the other hand, Zsuzsanna appreciated the applied aspect of her studies

that would benefit her teaching: 'My thesis helped me a lot because now I know some strategies, some techniques, that work with dyslexics and I know what I should omit from coursebooks and what kinds of tasks I should avoid because they cause more harm than what we can benefit from them' (Interview 8 (485:88)). Her supervisor also highlighted the relevance of the pedagogic knowledge evident in Zsuzsanna's thesis that would be useful for her work. (Interview 7 (284:288)).

7.3.2 Bologna Reforms

The thesis was also discussed within the broader context of the Bologna reforms. At the time of my visit, the Italian postgraduate programme had been delivered for three years and, although I was told that the identity of the programmes had not been clearly established, tutors and students differentiated between the two cycles. Tutors contrasted the BA 'tesina', a short paper, with the MA thesis in terms of the length of bibliography and opportunity for independent, original research, a defining feature of the postgraduate thesis as opposed to the undergraduate tesina:

The bibliography would be greater because basically you're talking about, if they refer to you know two or three books, two or three articles, that's fine for their tesina, but they really need to, I mean the bibliographical research they have to do by themselves. Basically with the tesina you tell them. They don't find things for themselves... and the depth of the analysis or whatever they're doing because of the time. They have a long time to do it. (Interview 20 (421:30))

First of all in terms of length. I mean undergraduate they have to write 40 pages, whereas postgraduate students have to write a longer piece of work and bigger li - I mean larger literature. (Interview 21 (312:14))

For a specialistic degree [postgraduate], you expect not only that they have read the necessary bibliography but they have an ability to handle all the instruments that they are expected to use, that they produce something that is at least in part original research, and this, I think, has some of these elements. (Interview 24 (123:26))

The Hungarian tutors had been speculating on the identity of the new postgraduate programme. Zsuzsanna's supervisor stipulated that original research was a defining feature of the MA as opposed to the BA (Interview 7 (486:489)). According to Elek's referee, the new English Literature MA:

... should also demonstrate certain intellectual abilities, the ability to argue, to arrange arguments, present them in the proper manner, also the proper knowledge of the technicalities of scholarly writing, bibliographies, works cited, also the ability to do research and well roughly this. I have just been reviewing applications submitted to the Hungarian Accreditation Committee by universities, an application by a provincial university for the MA degree you see. ...and the outline of what the thesis is to be like roughly what I have been telling you. (Elek's referee interview 4 (915:205))

As discussed in 4.3.2, as a national committee member, he had been speculating on the concept of Mastery and whether it should be reconsidered. However, there was a strong preoccupation with standards: 'We will be happy if the standards we have now can be maintained and that is a requirement by the way'. Standards were associated with 'international', frequently equated with Anglophone standards, termed by Lillis and Curry (2010) as a 'sliding signifier', the label indexes more than two or more nations.

An additional consideration was that bachelor's programmes were now also delivered by the colleges. According to Eva's referee, this implied that the MA defined 'university' as opposed to 'college' education:

I think this is because the educational scene has changed and now there is a most obvious tier problem attached to education in the education institutions. I mean there are independent colleges that are entitled to give out BA's and we

also have this tier at the university and we expect our MA students to take their studies very very seriously. (Interview 1 (61:64)).

Postgraduate study was considered to be ‘serious’ because it offered the potential to enter the university. The Hungarian tutors were in discussion about the new MA and the assessment for the end of the first BA degree, which was in its second year, when I made my data collection in May/June 2008. There was an expectation, expressed by Elek’s referee, that the requirement that only 35% of the final year BA students could progress onto a master’s would enable the selection of students with desirable qualities for a master’s: ‘because only one third of the BA students will be admitted to the MA, there will be more selection perhaps, so that may help’ (Interview 4 (363:64)).

However, Italian tutors, who stated that they had had similar expectations, had been disappointed. Cristina had valued the low student numbers on the postgraduate programme when she had joined it three-year previously. It was this particular feature that persuaded her to stay at the university and progress onto the postgraduate programme at the end of the BA because she realised that there was a difference in teaching style and she could obtain access to more tutor support than had been afforded by the high number of students on the undergraduate programme:

The content and the way it [the postgraduate programme] was taught was different. There were classes with 10, 15, 20 students. In the triennale there were 200 for English language, 220 people in the class. I wanted to go to another university because it was a problem to learn language, English is especially popular. (Interview 17 (600:603))

At the end of the triennale I didn’t know whether to go on and then I decided it was my choice and I enjoyed it. I wanted to improve my knowledge. When the professors have fewer students, they can be more available. They taught in a different way and were more available (Interview 17 (594:597)).

However, student numbers were increasing on the postgraduate programme, the 'specialistica'. Tutors perceived that the increase was due to the low value attributed to the three year undergraduate programme by students, parents and employers. A university degree was previously four years long, now only three and, therefore, there was an expected diminution in what could be achieved on the degree. A particular problem on the postgraduate programme was ensuring writing practice. The English literature tutor, quoted below, explained that the high student numbers were causing her to review her assignment task. Because she had to administer an oral exam in any case, she was increasingly unable to deal with supporting and assessing an additional written assignment:

Two years ago, I had fifteen students and I organised this in the form of an oral report in class that we discussed together and that's why originally I gave them. I chose for them separate critical material, so that in the end the whole group benefited from the work that each of them individually had done. This was originally the format, but this was feasible, of course, until you had 15-20 students. 20 students was already very difficult (yes, yes). The next year I had 45, so I kept the *tesina* [academic paper] in written form, but I couldn't do the oral input because there were too many of them. This year I had 90, and, you know, since I had already put in the instructions that I would have this written paper, I couldn't change it at the last minute, otherwise, quite frankly I would have changed it, because it proves an almost impossible task (Interview cswk 1 (254:64)).

Cristina's supervisor explained the pressure generated by an additional assessment, the 'tesina', required at the end of the undergraduate programme. The 'tesina' had to be approximately forty pages long and defended before a panel of five academics. This meant a substantial increase in assessment, in addition to the thesis, for which there were a growing number of candidates: 'Now they're beginning to come in great hordes and I'm beginning to say, Oh, god, we have to stop this procedure because I've

got specialistica and three-year theses at the same time.' (Interview 18 (697:699)).

Cristina had had to make an appointment to see her supervisor outside her office hours, when she had to see support students for the 'tesina' as well as the 'thesis':

Sometimes we met on a different day because on Tuesdays she has a very full day because she has the office hour of the students of the triennale [undergraduates] and the office hour of the students of the specialistica and having the laureandi [undergraduates] as well is already very demanding. (Interview 19 (696:699))

7.4 Transnational and national contexts

Students were required to conform to certain 'international' standards, which were frequently equated with Anglophone standards. Expectations that students should use bibliographic style guidelines for Anglophone publications relate to the quality of 'publishability' that was sought in student theses, but also the global dominance of Anglophone academic publications (Curry and Lillis, 2004; Lillis and Curry, 2010). High regard for Anglophone assessment methods relate to the commodification of higher education and powerful Anglophone influences on the 'globalist discourse' at global and local scale levels, discussed by Fairclough (1995/96).

7.4.1 Transnational contexts

Frequent reference was made to 'international standards' in the Hungarian study: 'We aim to establish a standard that is, you know, internationally-approved for research papers'. (Zsuzsanna's referee 321:22). Serious scholarship was equated with 'international scholarship': 'We expect our MA students to take their studies very very seriously and produce something that can be measured by the standards of international scholarship ... we are part of the international academia. We expect students to perform to their standards' (Eva's referee interview (64:68)). The referee's

reference to ‘international standards’ perhaps reflects the transition from pressure to conform under the Soviet regime, discussed in 5.2.3, to new external political and economic pressures (3.2), which were indexed by the referee in the following interview extract: ‘This career that has become international. But it is a problem source, lots and lots of problems if you -. Most people will not live in Hungary forever’ (Interview 1 (333:335)).

However, ‘English’ and ‘American’ were occasionally substituted for ‘international’. Eva talked about the requirement to follow publication guidelines: ‘Sometimes I think for journals for international journals I think we try to obey the English rules, or kind of international rules, no, not rules, principles is better’ (Interview 3 (144:47)).

Zsuzsanna’s referee perceived that *TESOL Quarterly* and American Psychological Association guidelines that students were required to follow for the theses signified that the Department guidelines were not context specific (Interview 9 (325:29)), thus indexing an abstract, global TimeSpace as discussed by Blommaert (2010b), timeless and transnational. Adriana was pleased that her writing had been appreciated by the American tutors she had discussed her work with in the US, and that they had similar expectations to her tutors (Interview 22 (230:231)).

Notwithstanding these instances of a ‘sliding signifier’ (Lillis and Curry, 2010) in perceptions of ‘international’ practices as Anglophone, either American or British bibliographic style guidelines for publication were specified for the thesis in both university contexts, although the Department guidelines in the Italian study did not refer to Anglophone styles. According to the departmental websites in Hungary, students were expected to follow Modern Languages Association (MLA) guidelines

for English Literature and American Psychological Association (APA) for Applied Linguistics. Zsuzsanna struggled to reproduce the APA style required by the Department, which conflicted with the style required for her German thesis. It was corrected frequently in her work:

I had some problems with APA citings because I did my German thesis and they do it this way, so I wrote my thesis parallel and I didn't really know. I wasn't thinking about the APA style. I mean I wasn't thinking about the APA style. I was thinking about what the Germans do and I realised that that's not the way we do it. (Interview 8 (237:41))

However, not all tutors followed the website recommendations. Elek's supervisor recommended the Modern Humanities Research Association (MHRA) style guide, as did Adriana's supervisor because she found them easier for students to follow. (Interview 1 cswk (339:41)). In Italy, the Department website guidelines were not linked to Anglophone styles. This could be because German was also taught in the same department, and, presumably required a different citation style. Cristina's supervisor asked students to reproduce the form and style of the books that they cited, although they were likely to be Anglophone.

There seemed to be a strong admiration for British and American assessment methods in the Hungarian departments. The School had adopted the American system of using referees, associated with aims for greater objectivity, which were equated with fairness: 'We adopted this more rational, more pragmatic and, probably, more effective system' (Elek's referee interview (62:63)). The staff in Applied Linguistics may have been influenced by the training they had received from British experts (6.5.1, 7.1). Zsuzsanna's referee perceived British evaluation to be more reliable: 'It's not like the British system where we have an external examiner ... I really like this

system of external examiner who would provide some quality control of what we are doing' (Interview 9 (49:53)). There was an expectation of higher standards: 'The meaning of distinction in Hungary is, because in Britain it's a big thing if you get a distinction, so it, but here it's kind of an expectation that you would have a 5 [the top grade]'. (Interview 9 (105:107)). The need to benchmark standards to Anglophone norms was evident in the strategy used by Elek's referee to check the standard of the MA theses. He had been looking at Yale University master's dissertations that had been made available on the internet:

I just went through a number of dissertations on topics that our students are as a rule interested in and I was very happy to see that the best of the doctoral dissertations submitted here are no worse than the best say in an American university, which is quite a lot. (Interview 4 (326:29))

Perhaps perceptions of inequality in quality and standards were also associated with inequality in wealth and access to resources: 'I mean this is not a British university. You don't have access to resources.' (Zsuzsanna's referee 9 (91:92))

7.4.2 National contexts

Restricted access to primary sources was described as a disadvantage resulting from the geographical location in both national contexts. Adriana's thesis topic was dependent on her ability to obtain the scholarship to the US: 'I couldn't have given it [the topic] to somebody who didn't go abroad for instance because she had the opportunity to find it. We don't have these materials here.' (Adriana's supervisor (104:106)). Eva's supervisor also explained limitations in selection of a thesis topic:

You cannot do any kind of work which requires original research, like to give you an example, someone wants to write a thesis on the influence of ? literature

on Jane Austen, then I tell them this is not a very good idea because in Hungary you cannot read eighteenth century ? books that were published in England. You cannot have access to that kind of literature, so some ideas have to be neglected for that kind of reason. (Interview 2 (254:259))

As discussed in 5.2.3 and above, Eva's referee had indexed the post-Soviet period when it had been possible to access 'international' publications, which she equated with US and UK publications. However, there were signs in the Hungarian context of an assertion of Hungarian scholarship. Elek's referee in a history of English as an academic publication in Hungary, which was published in a British journal, argues the case for some reciprocation:

The Hungarian interest in English literature and what goes with it, the English language, is part of a larger area of research: the history of cultural relations between Hungary and Britain. This in turn can best be seen in a broader, economic and political, perspective. The word *relations* suggests that there are at least two parties involved, a full treatment, therefore, would have to take account not only of the Hungarian reception of English achievements in literature and the broader field of culture, but also of how this was reciprocated on the British side. The same considerations apply in the study of Hungarian-American literary and cultural relations as well.¹¹

His comments echo sentiments expressed with regard to Bulgarian and Romanian English studies programmes. Affirmation of Hungarian academic achievement was particularly prevalent in the interview with Eva's referee (5.2.3). She was pleased that Eva's thesis reflected Hungarian as well as British and American scholarship:

I mean the thesis of the essay and the international perspective on the problem, well international means English, American, British, American and Hungarian as well. This is also something that seems to be one of my hobbyhorses. I want to see Hungarian scholarship reflected if possible in the essay, so this is something probably special, but I am very very ambitious about that to try to make them understand there's a long tradition in Hungary as well and it is to be relied on or created or discussed somehow. (Interview 1 (33:39))

¹¹ Not cited due to issues of confidentiality.

In first chapter Eva presents most impressive views of Tengelyi. She made a link between Hungarian scholarship and critical writing in the English tradition. [The referee] is happy to see this rich critical tradition. (Comments and corrections 36 (14:16))

The referee uses ‘international’ to signify ‘Anglophone’, and also ‘Hungarian’ . The importance of Hungarian scholarship in the local context was reiterated by Zsuzsanna’s supervisor (5.2.3). Linguistic issues related to language policies will be discussed in 7.5 below.

7.5 Linguistic contexts

Literacy practices in the case studies related to Anglophone and non-Anglophone linguistic contexts. However, there were specific non-Anglophone concerns, which were prevalent in thesis writing in addition to local policies and conditions that were claimed to influence practices.

7.5.1 Anglophone and non-Anglophone contexts

Students were expected to shape their theses and conform, to varying degrees, to discoursal norms perceived to be required by specialist Anglophone or ‘international’ disciplinary communities. In this chapter and in Chapters 4, 5 and 6, I have shown how perceptions of community requirements were related to practices of argument and recontextualisation. An additional linguistic concern, not previously discussed, but which was prevalent in thesis interviews, was ‘clarity’. Clarity was associated with ‘readability’, equated with essay structure, logical connectedness and explicitness. The structure of the thesis was something that Eva and Elek developed themselves, but which was negotiated between supervisors and students to varying degrees in the other

case studies at the start of writing, and was determined to a large extent by the structure of the argument in case studies 1, 2, 3, 5 and 6 (5.3). Zsuzsanna continued to develop the structure of her thesis throughout the thesis writing process in an effort to achieve greater clarity and Claudia's was overly clear, according to the second reader, 'not very readable' by being too readable (6.5.1). In the thesis drafts, tutors made requests for students to provide additional explanation and make explicit connections between sentences and paragraphs to help the reader through the text. Eva referred to a handout on 'linkers' that had been given to her in the academic writing classes that she used when writing her essay (Interview (631:35)). Students were aware that they had to make the text clear for the reader, perhaps due to the feedback they received from the supervisor on their drafts. Nevertheless, there was sometimes confusion over the identity of the audience for the thesis (4.3.2). These linguistic concerns would be familiar to English language support tutors in an Anglophone setting. However, the importance attributed to linguistic accuracy indexes non-Anglophone contexts.

The extract from the website guidelines for the Hungarian applied linguistics theses below lists language assessment criteria that contain linguistic considerations discussed above, but also 'accuracy', which indexes a non-Anglophone linguistic context:

- Accuracy (grammar, punctuation, etc.).
- Register (appropriate academic style, reader-friendliness).
- Discourse (clarity of argumentation, cohesion within and transition between paragraphs).

While access to Latin was a perceived linguistic advantage for Adriana in the Italian context (6.2.2), students in all the case studies were writing their theses in English,

which was not their mother tongue, and this presented challenges, which were expressed by these Hungarian tutors:

Very difficult thoughts are not very easy to express, especially if it is not your mother tongue. (Eva's referee interview 192:193)

I think the problem is that no matter how good your foreign language is, it's always a couple of steps behind your mother tongue competence, and your thoughts are always in mother tongue, and then how to express them in a language where you are not as fluent as that. At least, maybe you're fluent on an everyday language level but not, academically, in academic English. That is very hard. It's hard for me. It's hard for all my colleagues, most of them, and you feel like, something you need to write, like a linguistic toddler again, because your thoughts are there and your abilities are here. (Zsuzsanna's supervisor (361:368))

Accuracy and features of style associated with the students' L1 were evident in both university contexts. Eva and Elek contrasted the restrictions of Anglophone academic writing with what they regarded as the relatively creative, less constrained Hungarian style of academic writing (4.3.2). Lengthy sentences were highlighted as a particular problem in the English writing of Italian students by English language staff. Claudia was aware of the need to avoid lengthy sentences:

At the back of this sheet, there are some corrections I made in the first part of my thesis because I got aware that some sentences were too long, so I split them into shorter chunks (what made you do that?) because when I was writing the second part I got aware that I was using shorter sentences than at the beginning, so I went through the first part again and split these sentences because when you're writing in English, sentences tend to be shorter than Italian ones. Well, Italian sentences tend to be very very long, and dependent clauses, while English texts tend to have short sentences. (Interview 19 (605:612)

Perhaps her perception was due to the fact that it had been brought to her attention by an English language tutor, one of whom read an example of a particularly lengthy sentence to me from a student draft. A translation tutor on the postgraduate

programme attributed lengthy sentences to the amount of deviation tolerated in Italian writing:

An Italian sentence with lots of ‘incisi’ [insertions] is said to be lively. In English it is perceived as a badly structured sentence... Very formal written Italian aims to sound like spoken Italian with lots of changes of direction, ‘incisi’. If we write like this in English, it means we haven’t prepared and organised it properly. It looks as if we have just thrown in extra ideas. (Interview cswk. (75:80) – reconstructed from notes.)

This relates to the finding of Lillis and Curry (2010) , who report criticisms of lengthy sentences by Anglophone reviewers of non-Anglophone journal article submissions, which revealed different geocultural attitudes to non-Anglophone rhetorical traditions. They cite Bennet (2007), who discusses positive non-Anglophone attitudes to lengthy sentences, associated with scholarliness and ‘erudition’.

Error, however, was a strong focus of attention in thesis writing and was not related to linguistic context, except for particular errors of word usage made by Cristina and Zsuzsanna that were attributed to L1 interference. Linguistic errors were corrected on drafts and raised different but related issues with regard to the non-Anglophone context across the case studies. There seems to have been an expectation that error should be eliminated and the students reflected this preoccupation, though tolerance of error varied amongst tutors. There was a concern that linguistic error could bias a reader’s judgement of the thesis. However, it was possible to balance error against task difficulty, although some students could not reach that notional balance if they did not have the language level to deal with the task, a preoccupation that was particularly marked in the Italian context.

Cristina's supervisor highlighted linguistic ability as an issue on the Italian English studies programme: 'The language is a problem. They're not all that – their English is definitely not mother tongue level or even near mother tongue level. There are sometimes problems that there shouldn't be.' (Interview 18 (396:398)). This problem was voiced by the Italian tutors during my visits in connection with the 'open door' policy for university entry, discussed in 3.3. According to her supervisor, Cristina's language ability was a weakness in her thesis: 'The language, even after I had gone through it with her, the language was not as good as it should be and that's definitely a weakness.' (Supervisor interview (538:540)). I did not have access to Adriana's drafts for her thesis, and relied on supervisor and student accounts of revision practices. The supervisor stated that the weakness of the thesis was language and that it had been 'much corrected', although she acknowledged that Adriana's English had improved (24 (130:131)). Adriana spoke about a reference source that had helped her to correct or avoid linguistic error, which had been recommended by other Italian students. It was a book, compiled as a result of language support work with students, which listed typical Italian errors and provided samples of student work that exemplified and accounted for these mistakes, in addition to providing corrected versions. (Interview 22 (199:206)). Adriana was preoccupied with her linguistic performance. She was keen to eliminate error and seems that she had achieved her objective with regard to the thesis. In the brief list I received inside a copy of the final thesis, very few inaccuracies had been identified: an article error, a few morphological errors and three lexemes that had been miscopied from either Latin or Italian sources. She regarded the supervisor for her PhD as particularly fastidious in the correction of her work, explaining that he had just returned the first draft of her PhD with corrections. She

commented that he was ‘funny’ because he corrected everything, ‘even commas.’ (Interview 22 (151:52)).

Tolerability with regard to error was an issue. Cristina’s supervisor had a notional level of linguistic ability below which she would not accept work for correction: ‘If it’s just the normal amount of errors and things that a non-native speaker would make in a situation like that, I just go through it and correct it for them.’ (Interview 18 (144:146)). Cristina’s work seems to have met that notional level because it was judged to be worthy of correction. However, there was a difference with regard to toleration of error in Case Studies 2, 3 and 6. Elek’s and Zsuzsanna’s referee and supervisor, and Claudia’s supervisor and second reader seemed to differ with regard to the amount of error that was tolerable. Elek’s referee commented: ‘The language of the thesis is lively and, by and large, idiomatic, but is seriously marred by the slapdash manner of writing (subjects do not agree with predicates; sentences are incomplete and contain alien elements, etc.). (Written feedback 27 (63:65)). Elek highlighted the challenges: ‘Of course I was writing not in my native language so, which is another difficulty, of course.’ (Interview 6(495:496)). However, his supervisor seems to have been impressed with his English: ‘His English is pretty good. That’s also a strength, that it is in good English’ (Interview 5 (224:224)). Linguistic inaccuracies were corrected on each draft of Zsuzsanna’s thesis, but the referee still identified linguistic error: ‘There are a high number of typos and errors in word usage in the dissertation. The style of the thesis is occasionally informal.’ (Written feedback 28 (74:75)). On the final draft, she corrected lexical inaccuracies and inappropriacies, inaccuracy of expression, article and number errors. Claudia’s supervisor had corrected linguistic inaccuracies and inappropriacies in the drafts of Claudia’s work, which Claudia had

referred to as ‘a few imperfections.’ (Interview 19 (486:487)). Claudia seems to have been assiduous in revising her work to eliminate error (962:63). However, the second reader does not appear to have been entirely satisfied: ‘A very sound piece of work - with some inaccuracies’ (Interview 21 (83:84)).

Potential intolerance of error seems to have prompted Cristina’s supervisor to spend time correcting Cristina’s thesis. ‘She spent one afternoon, 5 hours, to correct the second half of my thesis because she wanted to say, “Now you have finished your thesis”, because she wanted me to graduate in this period.’ (Cristina interview (526:528)). Cristina understood that the supervisor wanted the second reader and the Commission to appreciate the value of the work, its originality, that their judgement of the thesis should not be coloured by their attitudes towards linguistic error: ‘She tried to give me the security of the books I had read, the innovation of my analysis, but she did not want to make me in a situation where people could criticise my ideas or criticise my work. She wanted to give me the possibility to explain what I have done without being criticised.’ (Cristina interview (504:507)).

Toleration of linguistic error was balanced by task difficulty in the evaluation of Eva’s thesis. Eva’s referee and supervisor seem to have been in accord with regard to this balance. In an email communication on text traditions in the Department (41), Eva’s referee declared that she expected thesis English to be ‘impeccable’. In her interview she stated that she became annoyed with ‘grammar mistakes or mistakes in usage’ (256). She also found that the English became ‘a bit unreliable or hesitant’ in Eva’s thesis (149). However, perhaps the fact that Eva was able to communicate

understanding of challenging ‘insider’ concepts compensated for her linguistic inaccuracies:

This MA Thesis, which is outstanding both in its intellectual depth and sophisticated use of language, clarifies psychological, literary and linguistic phenomena in the context of Wordsworth's Prelude that are extremely difficult to define. (Referee written feedback (3:5))

The supervisor seems to share her point of view with regard to linguistic accuracy. He noted the discrepancy between the referee's comments on language and his view of Eva's linguistic ability when he commented: ‘I thought her English language competence could have been improved, although I think the referee congratulates her on that.’ (Interview 2 (408:410)). He identified shortcomings in Eva's thesis with regard to the expression of difficult concepts: ‘She couldn't quite express what she wanted to say and so what you get in cases like this are confusing statements, or oversimplified statements, or incomprehensible statements and so I felt that, if her language skills were better, her thesis would have been much better.’ (Interview 2 (430:434)). Nevertheless, he conceded:

She was dealing with more complicated more difficult material than thesis writers normally do. Tengelyi's text is a demanding philosophical work and then there was Ricoeur and MacIntyre, none of them easy authors and she managed to do this in English quite well, so you do have to give her credit for her achievement in this. (Supervisor interview 2 (414:418))

Eva perceived that she had not encountered too many difficulties when writing (Interview 3 (883:89)), although she accepted that there was room for improvement: ‘I think language is quite difficult for me. I didn't have real problems with it, so I could pass all the exams first but I think this is my weak point, language.’ (Interview 3 (85:87)).

However, this balance was not always achieved. Claudia's supervisor was concerned that students' lack of linguistic ability prevented them from demonstrating their academic achievements. She commented on the strategies students used to deal with writing requirements that they were unable to meet:

The level of English has to be taken into consideration... generally the specialistica students aren't bad, but, you know, you occasionally find some who are rather weak and that is something in the end when that is interfering with them expressing their ideas or when you see they are copying and pasting articles or whatever rather than really trying to relate, you know, another, sort of, good point. (Interview 22(307:312))

She had been a language support tutor and interpreted her role of English language tutor on the undergraduate programme as one of helping students to develop their ability to write in English with a focus on academic English.

The preoccupation with error may have helped students to improve their linguistic accuracy in the thesis writing process. In Case Studies 2, 4, 5 and 6 students and tutors noted that students made fewer mistakes in their writing:

She got rid of some of the silly little mistakes that she was making because you know once I corrected them, once or twice, she was correcting them herself and other than that I don't remember. (Adriana's supervisor (597:99)).

Adriana regarded her improvements as 'a step on the ladder to perfection' (Interview 22 (156))

At the beginning I was not good at writing. I made a lot of mistakes. I did not know how to organise a text, the introduction etc. how to organise text, grammar, content. During the university year I tried to improve my language. I think it has improved a lot. (Cristina interview (626:629)

‘Even on a very very sort of basic level of grammatical accuracy. I mean she did improve, using the language. She was writing a lot. Fewer and fewer corrections. That sort as well’. (Claudia’s supervisor (393:95)). Correction was, in fact, not so evident on the final drafts of Claudia’s thesis.

7.5.2 Local linguistic contexts

Institutional and national policies provided or constrained opportunities for writing practice and support. These opportunities were related to programme language policies, student staff ratios and modes of assessment on the programmes.

The blanket English language policy on the Hungarian English studies programme appeared to enable academic English practice, although at the expense of Hungarian, according to two of the course tutors I interviewed and Eva’s referee:

But up to the time when you write your PhD courses, you never write in English if you are a student of English, which is, I think, blindness to some extent, because they should have some chance of practising their language; I mean Hungarian as well, in scholarly situations, and in class you never speak Hungarian; you are literally not allowed to, just to give them the chance to practice English all the time, and this is a drawback from a psychological point of view. (Interview 1 (383:389))

This concern was also voiced by a student that I interviewed with regard to written coursework on the postgraduate programme. The student explained the difficulty he had in dealing with academic reading on another academic programme:

I don’t know how to write in Hungarian, let’s say, so I was never taught to write a paper in Hungarian, but it’s interesting because I’m taking classes in teacher training and you know I had to read a couple of articles in Hungarian on various issues concerning education and it was so difficult because normally I don’t read in Hungarian because I don’t have the time because I have to read for my

classes in the English and American Studies Departments. So it was very difficult because I had a hard time figuring out what the article was about because I am so used to reading texts in English and I know what to expect from a text and somehow I just didn't get the idea when I read texts in Hungarian. (Student interview, June 2008)

Elek had fallen foul of the regulations generated by the English language policy because he had cited Hungarian translations for four of his sources, rather than the original English, or English translations of a non-English text, and this had oriented his referee unfavourably towards him (5.2.3).

Eva, who was studying Hungarian as her other language studies programme, was aware of limitations of Anglophone academic writing as opposed to Hungarian. She contrasted the constraints of 'international' rules, which she equated with 'English', with the less restrictive Hungarian conclusions, which afforded more opportunity for creativity:

It is good to have a sort of international rules how to write a paper and it is very good, I think but I am not very good at obeying rules in this sense because I like to be a bit more creative sometimes and in Hungarian these rules are not so set so in conclusions we many times bring up new ideas and questions that is sort of forbidden in English.' (Interview 3 (130:134)).

This difference between Hungarian and English academic styles was identified by Árvay and Tankó in their contrastive analysis of English and Hungarian theoretical linguistics research article introductions (2004). Elek expressed irritation with the requirements of conclusions, which signified 'Anglo-Saxon' practice: 'Oh, I hate conclusions because of course in the Anglo-Saxon tradition you can't... What you do in the conclusion is repeat what you've done, which is, you always feel that it's stupid.' (Interview 6 (462:64)).

However, practices regarded as restrictive in the Italian context related to modes of assessment that privileged oral examination and, consequently, limited opportunities for practices perceived to be relevant for thesis writing. Particularly problematic, according to Claudia's second reader, was the strong focus on oral examination. He contrasted the regurgitation of facts in the Italian oral defence with 'argumentative writing', which he had learned through time spent in England and his contact with English tutors (Interview 21 (433)):

Our exams are oral exams most of the time and sometimes when you write a paper when you write an argument do argumentative writing, you have to just choose some topics and talk about them and link them, whereas when you do an oral exam you tend to become kind of encyclopaedic and they taught us to be encyclopaedic in my opinion, so a good writer is a person who chooses things and the order the things should be told to the person and then manages to he she should manage to write in an appropriate way and tell things in an appropriate way, whereas the Italian system was like, the more the better the highest mark. (Interview 21 (423:430)

It seems, according to the second reader, that oral examination in the Italian context did not encourage the enactment of transformational processes required for argumentative writing because it prompted knowledge-telling rather than the desired knowledge-transformation (Bereiter and Scardamalia, 1987).

Depending on the courses students selected, it was also possible to avoid or miss academic writing opportunities in the Hungarian as well as the Italian context. The Hungarian student quoted below attended a large number of her degree courses offered by the Department of Linguistics, but wrote an English literature thesis on Tennessee Williams:

Well most of the time they were Linguistics courses where you had to write end term tests and that's it, yeh, so not much writing there maybe you get to know these short essay-type questions where you get two theories in Linguistics and Syntax and you have to compare them; this happens every exam, so you've got like 60 minutes to do your contrastive analysis basically. (March 2006)

An additional constraint, according to tutors in the Italian study, was the high student numbers, which had frustrated Cristina in her studies at undergraduate level (7.2), and which posed a formidable challenge for teachers of academic English writing at undergraduate level (Claudia's supervisor cswk.interview 7 (18:21)). However, the increasing numbers of student at the new postgraduate level placed intolerable pressure on formative and summative assessment of writing, according to the English literature tutor and Cristina's supervisor, quoted above (7.3): 'It becomes absolutely unbearable as far as the numbers' (Cristina's supervisor interview (689:90)). The pressure of students needing support for their written coursework restricted the time available for theses students. Claudia explained that she had to meet her supervisor outside tutorial hours because the supervisor was inundated with students at those times: 'Sometimes she saw 30-40 students in the morning and meeting me as well wasn't the best thing to do because she had to concentrate to tackle the problems, so that's why we sometimes met on a different day' (Interview 19 (705:707)). This concern was reiterated by the supervisor herself: 'Very often I fixed different appointments with her outside my office hours because I was sort of my office hours were just packed full of people, you know you can't just sit there for half an hour going through an analysis and you've got twenty people waiting outside the door.' (Interview 20 (115:118))

Adriana articulated the problem. There were not enough tutors for the number of students (Interview 22 (225:26)). The difficulties in ensuring adequate language

practice at undergraduate level could explain why students were not required to write the new ‘tesina’ (a forty-page dissertation) in English, although they did have to supply a summary in English, and why an additional English language class was offered at postgraduate level.

7.6 Conclusion

Current findings with regard to the relationship of contexts to practices were identified in New Literacy Studies research by Maybin (2000) and Tusting, Ivanič and Wilson. Participants indexed multiple contexts in their accounts of constraints, influences, determinants and aids for thesis writing practices. Some contexts or configurations of context were foregrounded more than others in relation to particular practices. The contexts were not static, but dynamic. Practices were embedded in contexts of change, transformation of university programmes, under global pressures, more particularly the Bologna Process, but senior tutors reported changes that had already occurred within these contexts that had influenced practices. Concepts of framing and social positioning enabled explanations of the relationship between context and practices in these case studies.

The theses were shaped according to conceptions of the requirements and affordances of global disciplinary communities in relation to epistemology, the subject of study and the theoretical, ideological and methodological perspectives and knowledge-making principles adopted. Global possibilities and local constraints were largely mediated for the student by the supervisor, their knowledge and academic networks, their positioning and perceptions of limitations and affordances of these contexts. Strength of framing of the global and the local was evident in shared understandings

between supervisor and referee with regard to the value of the thesis research globally.

The variation in each of these considerations across the case studies illustrates the potential range of perspectives and topics that were possible, but also those that were not acceptable. However, in this regard, the boundaries could be somewhat blurred.

Boundary limits are indexed in Case Study 6, where Claudia was expected to perform a linguistic analysis in addition to using the web design and evaluation tool, but, in Case Study 2 and 3, where tutors differed with regard to what was possible, there was weak framing and, possibly, potential for change. It seems that Elek and his supervisor had positioned themselves outside the discipline boundary and had had some limited success. The topic was new to the discipline. The perspective taken and the style of the thesis were unconventional, but it did not fail and the student succeeded in achieving a 4 at the defence. Perhaps there was space for change. Zsuzsanna had positioned herself beyond the boundaries of the discipline by focusing too much on practice, but this had been supported by the supervisor and she had been awarded a 5. These case studies also indicated weaker framing of disciplines and, in Case Study 2, subject of study.

Weak framing, resulting in fracture and split, was sociohistoric within the life of the English studies programme. On both English studies programmes, the original discipline of English literature had exhibited weak framing and English language, which had acted as a conduit for the study of English literature, had split off into a separate field of study. Evans observed the same fracturing between English language and literature in the UK (Evans, 1993). On the Hungarian English studies programme, it had formed a separate Department and a separate identity, but was still establishing separate practices. The Italian English language subject area was accumulating a

cohort of staff, and had developed a strong global and national research profile, but not a separate power base within the Faculty. English language, manifested as ‘applied linguistics’ in both programmes exhibited the fractures that characterise the subject globally, discussed in 4.3.1. The emphasis in both departments was applied rather than theoretical linguistics, and concerned with issues connected with translation and practices of text analysis in the Italian department and pedagogy in the Hungarian departments. However, tutors and students in both national contexts expressed strong disciplinary identities in relation to other local institutional disciplines. Despite the strong differences and identities between the English literature and language subject areas, students were able to select options from both subject areas on the degree programmes. In the Hungarian context, they tended to specialise at the level of the postgraduate cycle, while in Italy, English language modules were compulsory at the postgraduate level. According to Hewings (2009), who was comparing the inclusion of English language studies with English literature in Bulgarian and Romanian English studies programmes, post-2007, in comparison with the separation of the two into separate degrees in the UK:

The diversity of traditions and expectations that underlie these different sub-disciplines within English studies mean that for students writing across the whole range possible within English studies may be problematical. Nevertheless it is the range and diversity of approaches that is so attractive and academically rich, a feature to be nurtured and allowed to enhance scholarly endeavour and teaching within the discipline. (p. 118)

Permeating literacy practices associated with global and local contexts were those of the university in generic terms, as symbolic of ‘the academy’, rather than constituting either institution. Students were to a greater or lesser degree expected to adopt traditional ‘insider’ practices: interacting with and critiquing experts or evidence,

acquiring knowledge and transforming texts, conducting argument/defending point of view, engaging in independent research, writing research, following publication guidelines and responding to critique. However, ambivalence was evident with regard to the utility of these practices to life outside the academy.

Additionally, there was evidence that ‘insider’ practices were influenced by external economic, political and social pressures. Senior Hungarian tutors noted that students received more support than they had received as students, which reflected the recent demographic changes and democratization of the universities. The scarcity of resources posed challenges for traditional practices. Limited funding for books problematised the cumulative view of knowledge making and, according to the Head of School (March 2006), favoured the close reading of texts in English Literature. The enactment of the Bologna reforms in the Italian context provides an example of ‘rescaling’ to the European higher education scale, discussed by Fairclough in relation to Romania (1995/96), although this interpretation was contested by Blommaert (2010b), who argued that this was not an example of ‘rescaling’ because global scales already existed in the ex-Soviet bloc countries, rather it was a cultural change, the accommodation to new western European orders of indexicality at the global scale level. On the Italian English studies programme, original projections of low student numbers and the natural selection of students with ‘academic’ interests, motivations and abilities, who would progress onto the new master’s programme, were being revised because student numbers were rapidly increasing. The growing popularity of the programme was explained in terms of lack of confidence in the quality of the new three-year undergraduate programme, which had replaced the previous four-year degree programme. The length of the degree was not an obstacle in Italy because

students could continue seemingly indefinitely at the university. However, what was expected on a four-year degree was presumed to be qualitatively different from a three year degree. In the Italian context there were signs that the imposition of the three year degree on a system of education with an ‘open door’ policy and the prioritisation of oral examination was placing untold pressure on academics because they were expected to support individual students completing the undergraduate *tesina* in addition to the postgraduate thesis and this also had implications for the amount of support students could expect in Case Study 4 and 6.

There was also evidence of pressure for students to meet perceived ‘global’ standards, not only in terms of their academic achievement on the thesis, but their English language ability. Stress on correction of linguistic inaccuracies in both contexts was attributed to ensuring that judgements of student ability were not affected by attitude to linguistic error. Judgement of inaccuracy could be counterbalanced by student ability, but there seemed to be differential tolerance for accuracy. On the Italian English studies programme, there seems to be a greater potential, due to the open access policy, for higher numbers of students on the programme whose English language skills were not strong enough to demonstrate their academic ability. However, Italian students did not need to write their ‘*tesina*’s in English and, depending on their choice of thesis, might not have to write their thesis in English. They could also take longer to complete their thesis.

Anglophone standards seemed to provide powerful orders of indexicality at the ‘international’ scale level. Blommaert (2010b) discusses differential values that can be attributed to orders of indexicality, ‘linguistic behaviours’ privileged according to

stratified systems of power and authority. The adoption of Anglophone assessment practices by the Applied Linguistics Department and the desire of Elek's referee to check the standards of the Hungarian English literature theses against those of a prestigious US university, index 'scale-jumping' from the national to the 'international' scale level and the domination of Anglophone measurement practices. There was evidence of local retaliation against post-1989 'geocultural globalization processes' (Blommaert, 2010b:16), assimilation of Anglophone values in Hungary, and the insistence on English language use throughout the programme, with a valorisation of Hungarian scholarship and the affordances of Hungarian scholarly writing, the importance of local audiences and local voices.

Anderson (2006) coined the term 'imagined communities' to explain the sense of connectedness that defines nationhood; the fact that individuals may not meet one another on a regular basis, but share a sense of common unity, 'us' as opposed to 'them', 'imagined as a *community*; because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship' (p. 7). Findings in relation to this thesis research indicated tensions between real and imagined (Anderson, 2006) global and local communities and the response of universities to changing social and political pressures external to the academy, indicating the politics of location identified by Lillis and Curry (2010): geographical (at the level of the immediate local context of the department, the university, or the state, region), geopolitical (local, national and European policies) and geolinguistic (language policies at the local or transnational level), but also geocultural (cultural values at the local or global scale levels). There are signs of some resistance in relation to the assumption that English language and literature should be

interpreted through Anglophone scholarship through the medium of English and evaluated with Anglophone instruments.

Chapter 8 Conclusions

8.1 Key findings of the study

This research has demonstrated the value of an investigation of thesis making as a social practice. Prior (1991:28) cites Brandt (1990) in support of a ‘situated’ approach to investigating reading and writing. To focus on the text alone: ‘is like coming upon the scene of a party after it is over and everyone has gone home, being left to imagine from the remnants what the party must have been like.’ Literacy practices could only be inferred by the researcher from texts or tasks alone. Genre studies are unable to explain what students do to create and manipulate genres, what influences their choices and how these choices might be differentially valued by assessors. Similarly, Pennycook (2010) argues that the concept of studying language in use presupposes that language and use are separable, and that language can be removed from context, analysed, taught and used in another context, but these case studies have demonstrated that language is very much integral to context. As Gee (2000) states, contexts and practices are mutually shaping. Situations do not exist apart from practices. They are actively constituted by ‘enactive and recognition work’. Students adopted practices of thesis making in the current study to win the recognition of ‘imagined’ and real communities, academic or professional, and to impress local academics, but also for intrinsic reasons, self-improvement, pleasure, intellectual curiosity. The extent to which they were successful related to practices that were valued by the tutors, according to their beliefs about the contexts that should shape an MA thesis.

An ‘ethnographic style approach’ to this qualitative research project provided ‘rich’, ‘situated’ information about contexts that could constrain, determine and influence thesis making. The study captured multiple contexts, global and local, that were

perceived to shape practices at the time of data collection. Similarities, differences and contested practices highlighted the heterogeneity of practices possible across the English studies programmes, and the heterogeneity of contexts that could shape the thesis. Practices and talk about practices indexed social, political, economic and educational changes at national, European and global scale levels. Local responses to global and regional pressures and national policies were identified, in addition to local disciplinary and non-disciplinary influences on thesis making and evaluation. Differences in practices between the two national contexts indicated the different sociohistoric developments of each programme.

The current study is based on empirical qualitative research of practices at the end of an English studies master's programme at a point in time in two micro-contexts in the European Higher Education Area. While the research is a recontextualisation of practices, reported through the lens of the author, it represents an attempt to report what academics and students actually do, which could inform and challenge Bologna reform policies that are encountering local resistance. The findings contribute to critical evaluations of the 'top-down' nature of the Bologna process and argues the case for a more 'bottom-up' approach.

8.2 Responses to the Research Questions

The research questions (1.2.3) will be addressed in relation to the findings reported in chapters 4-7.

8.2.1 RQ1: What are the literacy practices of writing an MA thesis on the two English studies programmes and how are they valued?

A rich range of practices was cited for MA thesis writing. Practices of originality involved the creation of new meanings, knowledge, understandings and interpretations, using academic genres identified in published Anglophone research reports to promote novelty. Practices of argumentation involved structuring arguments, making, critiquing, substantiating and mitigating claims. Practices of recontextualisation required the selection of tasks and tools for analysis that were valued by, and were perceived to produce something new for, academic communities. Strategies were used to generate, record and synthesise ideas valued by academic communities. Students were required to follow guidelines, procedures, models, analyse text and recontextualise the analysis, interpret, select from, transform, explain and comment on text or analysis, representing text through one or more perspectives. The writer, social actions and social actors were backgrounded or foregrounded to achieve discursal aims. There was a tension between perceived and real institutional parameters for adequacy of analysis and evidential support for claims made in the analysis, text length, time required, but also between all of these requirements and the writer's personal constraints and other academic commitments. There was variation in thesis practices that were adopted and the values attributed to them across the case studies, which will be discussed in relation to the second research question.

8.2.2 RQ2: What similarities and differences in practices can be identified across the two programmes?

Across the case studies practices reflected disciplinary differences, variation in selection of topic, in epistemology, in the theoretical, methodological and ideological perspectives adopted for the recontextualisation of the focus texts, and also in the strength of framing of the field of study and positioning of participants in relation to different academic or professional communities. Although Lea and Street (2006) regarded epistemology as a dominant framing in academic literacies research, these other considerations were indexed as powerful shaping forces at different moments in the current study.

Differences in practices and the values attributed to them reflected the different epistemologies associated with the disciplinary fields of study. The English literature theses required constructivist, interpretivist approaches, the generation and synthesis of ideas. Students were required to interpret the focus texts from different theoretical perspectives to select and transform text. Claims for text interpretation were supported using evidence from the text and the backing of valued authorities. In contrast, the English language theses dealt with research described as ‘empirical’, as opposed to ‘theoretical’. This was interpreted as ‘scientific’, a positivist rather than constructivist approach to knowledge-making. There was preoccupation with following correct procedures for analysis, which was undertaken before writing the thesis and then the representation of the analysis within the text. The analyses were framed within the ‘hourglass’ structure identified in Anglophone research reports and, for two of the theses, there was concern to ensure a logical line of argumentation. Mitigation was regarded as important in terms of expressing limitations on the generalizability of claims.

Practices for the English Literature theses varied according to the topic selected and the theoretical, methodological and ideological perspectives adopted for knowledge making. Eva's text was valued because she was perceived to convincingly present a new explanation of Wordsworth's revision of *The Prelude* to a global community of scholars. Reflecting a cumulative view of knowledge-making, she refuted the ideas of esteemed Wordsworth scholars in a 'main path/faulty path' style of argumentation. It was valued that she demonstrated 'insider' practices through her selection of valued academic authorities, her ability to refute their arguments with her own, her understanding of the Wordsworth poem and the theoretical perspective adopted for analysis. The analysis in the text reflected the phenomenological perspective adopted. She was able to recontextualise the Wordsworth text transforming the social action in the poem into insight into the poet's relationship with his autobiography by metadiscoursally directing the reader to the different versions of the text and to the different transformations of the social action and the social actors. Elek's thesis illustrates conflicting ideological values. The interpretation he and his supervisor took of a 'postmodern' perspective was to break with the traditional, cumulative view of knowledge-making evidenced in Eva's thesis. He imported views from other disciplines, rather than build on the perspectives of his own. He used these imported ideas to recontextualise the text together with non-academic sources as backing for his claims. He imitated Auster's style to illustrate his points about metafiction, dividing the text into three parts, echoing the 'Trilogy' of his text focus, in order to highlight the three important elements in his thesis argument. He imitated the style of Auster to illustrate his points. However, this approach was not valued by the referee, who expected a traditional, cumulative approach to research, adopting an 'insider' style of

argumentation, perhaps like that of Eva, acknowledging valued literary novelists and theorists and maintaining a formal academic register. Adriana's thesis did not allow Eva's style of argumentation because she had researched a text about which little had been published. There was, therefore, no opinion to refute. She adopted a variety of perspectives, historical, cultural and stylistic, on text interpretation, which corresponded to the compartmentalisation of her text. She used argument to justify the themes identified and her interpretation of factual evidence. Like Elek, argument involved the support of claims with evidence from the text and backing from, in Adriana's case, primary sources as well as historical and literary authorities.

There was variation in English language thesis practices, which reflected positionings along a qualitative/quantitative spectrum, and was evident in the variation with which the results of the research and analysis was represented in the text. Cristina and Claudia were concerned to ensure accurate interpretation of their focus texts according to the systemic functional analytic framework and scientific consistency in their analysis, which was reproduced in the text in a repetitive rhetorical structure. Cristina conducted a quantitative analysis of the text, which she imported into the thesis in the form of tables and bar charts. She and Claudia were concerned to ensure clarity and scientific consistency, which allowed repetition of lexis. Mitigation was required as a means of acknowledging the scientific falsifiability of claims and to ritually avoid overt challenge to the academic reputation of others. However, although the rigour evident in the texts and the results of the analysis was commended by the supervisors and second reader, student representation of 'scientific' procedures in the theses was not entirely appreciated by the tutors, who would have preferred less repetition and more discussion of the results. The value of Zsuzsanna's thesis was contested as a

result of the different ideological positionings adopted by supervisor and student and referee to this applied linguistic research. The supervisor and student focused on the application of her research to deal with an ‘outsider’ problem, while the referee expected a cumulative view of research, acknowledging experts in the field, with the potential to contribute to an ‘insider’ project.

8.2.3 RQ3: How do these practices relate to the social contexts of the programmes?

This study identified multiple social contexts that were embedded in academic literacy practices of thesis making: disciplinary, professional, departmental, Anglophone, European, national and local. The term ‘polycentric’ (Blommaert, 2010b) accounts for the many authorities that were possible sources for practices, which could constitute people, groups or institutions. Participants positioned themselves in relation to the authorities (social contexts) that they perceived to be available to them and necessary for thesis making, and these varied across the case studies. Practices were dynamic and sociohistoric; references were made to past and future practices, as well as to current practices that reflected the changing political, social, economic and disciplinary environment. Practices indexed different scale levels, local, national and transnational, and reflected geo-cultural or what I would term ‘geo-disciplinary’, in addition to the geopolitical and geolinguistic dimensions of location identified by Lillis and Curry (2010) in their study of the politics of academic publication.

Local relationships, local courses, disciplines and local research were embedded in thesis practices. Relationships with a local disciplinary authority provided the core context for thesis practices, approximating Wenger’s (1998) concept of a community of practice because there was a joint enterprise, mutual engagement and, to an extent,

a shared repertoire of discourses, actions and artefacts, although the relationship was asymmetrical. The relationship with a supervisor and trajectory of experience that students shared with academics on a thesis project, which for Eva and Elek began in the first year, contributed to nurturing and shaping theses. Students also imported practices from other local courses and disciplines, which could conflict with and constrain thesis practices for English studies. However, through the mediation of the supervisor, local departmental interest groups and local community interests prompted and shaped thesis practices, but global disciplinary communities were a powerful influence.

Thesis practices of originality, argument and analysis were related to the requirements or needs of imagined or real global communities of scholars; real in the sense that supervisors or referees had contact with scholars transnationally through reading, conference participation, discussion lists, institutional links and project work. The ‘international’ scholars whose ideas contributed to the theses and who were perceived to benefit from the originality in the theses were predominantly those whose work appeared in Anglophone publications. They supplied ‘imagined’ repositories of disciplinary research and theorising that students were expected to draw on as sources for their work and contribute to through publication. Students were required to use Anglophone models for academic writing and Anglophone guidelines for style. They were also expected to write their theses in the medium of English.

There was evidence of ‘localisation’ of perceived global requirements, described by Robertson as ‘glocalisation’ (1995), in both national contexts. Expectations of achievement with regard to the thesis reflect local reconciliation of perceived global

‘insider’ requirements with local constraints. Students were required to pursue independent research and adopt ‘insider’ practices for publication, but the extent to which they were enabled to do this was constrained in the Hungarian context by time available and the demands of other courses and other theses. In both contexts, student ability to demonstrate ‘insider’ success was balanced with the challenge of the research and analysis in relation to other local constraints. Variation in expectation with regard to ‘insider’ achievement could also relate to the extent to which tutors perceived ‘insider’ practices to be relevant to or necessary for the world outside the academy.

The language policies in each Department indicate local recognition of the hegemony of English as a language medium in academic publication (Lillis and Curry, 2010) and the dominance of Anglophone authority in the discipline of English Studies (Gupta and Katsarka, 2010). In the Hungarian context, English was used as the medium of communication throughout the programme, even to the extent to which only the English original or English translations of texts in other languages were to be cited as sources. Perhaps the relative insistence on English as a medium of communication could be connected with the fact that Hungarian was a language not spoken outside Hungary and the desire, expressed by academics in the case studies, for Hungarians to participate at the global scale level, following the end of the period of Soviet domination. In Italy, the use of English on the programme was not required to the same extent. In Italy, courses were taught in English by the English L1 tutors, but the Italian L1 tutors were free to choose the language of instruction and some chose Italian. Staff meetings and communications to all members of the Department and on the university website for students were in Italian. Perhaps due to this lack of

insistence on English as a medium of instruction, the strong oral traditions and the open access policy, which meant that students had not necessarily had experience or adequate practice in writing academic English, there was an option to write the thesis in Italian with a summary in English if the student's thesis was not in the field of English literature or English language. In both Departments a preoccupation with the correction of linguistic error on thesis drafts seemed to be a solution to the requirement for students to write the thesis to make a contribution to the 'international' field of study. Although students were not producing journal articles, the work was judged in terms of its acceptability 'internationally' as well as locally, an exercise in 'scale-jumping'.

National identities and political, cultural, educational and socio-economic histories were indexed in accounts and evaluations of practices and these were occasionally in tension with global requirements and global identities. National identity was evident in the significance the referee attached to the selection of a Hungarian philosopher's framework for analysis in Case Study 1 and the importance of national knowledge for thesis research in Case Study 3. National political history in relation to changes following the end of the Soviet regime was connected with a change in expectations with regard to the breadth and recency of student bibliographies in Case Studies 1 and 2. National economic policy was also apparent in references to scarcity of resource in the Hungarian context, the use of other libraries by Eva and Elek and the requirement for efficient note-taking cited by Eva. The Italian open access policy was indexed in the pressures expressed by the supervisors and students in Case studies 4, 5 and 6 with regard to the amount of practice and support that could be provided in written English. Italian educational traditions in education of oral examination was linked to the

repetitive structure and lack of discussion noted by the second reader in Claudia's thesis. These lacks, constraints and pressures expressed were related to pressures to meet global as well as local requirements.

The influences and constraints of the contextual authorities, real and imagined, at different scale levels, local, global and national, are illustrative of the politics of location discussed in Lillis and Curry (2010). Dimensions of location, geolinguistic, 'geocultural' and geo-political, are identifiable in references to authority for thesis practices; the geolinguistic dimension in relation to language use and language policies; and the 'geocultural' dimension in relation to the asymmetrical power relations in disciplinary cultures, local and 'international'. The geo-political is evident in discussions of national policies, histories and identities in relation to global aspirations, but will be discussed further in the next section in relation to the Bologna Process.

8.2.4 RQ4: How do academic literacy practices on these two programmes relate to notions of ‘readable and comparable’ degrees?

The countries in which the data were collected were each signatories to the Bologna Process. The research was conducted at a time of change, during the implementation of the Bologna reforms and provide evidence of local academic literacy practices that could inform and challenge Bologna policies. Findings from this qualitative empirical study of thesis making practices highlight the limitations and ideological bias of the Bologna European Qualifications Framework, which has been sanctioned as a template for the establishment of national qualification framework descriptors for each of the degree cycles. The study provides evidence of local practices and traditions, which provide the potential for creativity, and originality, but which could be threatened by the standardization requirements of the Bologna reforms and could constitute sites of resistance.

The thesis also provides evidence of the localisation of reforms, local solutions to deal with the new Bologna structures. The study has also identified an existent powerful standardizing force that is not acknowledged in the Bologna literature, that of academic publication, which relates to two different scales: the relatively global scale of ‘international’ publishing and the regional scale of European Higher Education Area, each with their own ‘orders of indexicality’ (Blommaert, 2010), interpreted in relation to this study as stratified layers of discourse on academic achievement, where particular discourses are privileged over others. These findings and implications of these findings in relation to the Bologna Process are discussed below.

The results of the current study can inform and challenge the European Qualifications Framework descriptors (Joint Quality Initiative, 2005) that were prescribed for student

attainment at this level in the European Higher Education Area in the Bergen Communiqué (2005). These qualifications descriptors, reported below for the second cycle, the master's cycle, were developed from descriptors that were already in existence by members of quality assurance agencies, predominantly in north western Europe: Austria, Denmark, Belgium/Flanders, Germany, Ireland, Netherlands, Norway, Spain, Sweden, Switzerland and the UK. The findings from the current study are discussed in relation to these descriptors, i.e.:

- have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with the first cycle, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context;
- can apply their knowledge and understanding, and problem-solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;
- have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social or ethical responsibilities linked to the application of their knowledge and judgements;
- can communicate their conclusions and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;

- have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

A comparison of the descriptors with the case study findings demonstrates the skewed and limited view of achievement at master's level that they represent in contrast with the complex, rich range of possibilities for knowledge-making exemplified in the case studies. The first descriptor assumes a cumulative view of knowledge-making, in which 'originality' is invention that builds on previous knowledge in the field of study specified for the first cycle, thus limiting extra-disciplinary possibilities to discover and generate new ideas and approaches as attempted by Elek in Case Study 2. The second descriptor would apply to Case Studies 3 and 6, possibly 4, in which unfamiliar phenomena were being investigated, but not Case Studies 1, 2 and 5, where familiar phenomena were explored. In any case, it does not acknowledge the range and interplay of theoretical, methodological and ideological approaches that were used across the case studies to discover new meanings and understandings in relation to 'problems', which, in Case Studies 2, 4 and 6, were posed by the students themselves. The third descriptor appears to relate to empirical research, data gathering, where information is likely to be 'incomplete or limited' and where 'social or ethical responsibilities' would have to be considered. This descriptor would not be relevant to Case Studies 1, 2, 4, 5 and 6, where the research was text-based, therefore the information was not 'incomplete or limited' and 'social or ethical' responsibilities were not relevant. The fourth descriptor seems to be concerned with student ability to address the world outside, as well as inside the academy, depending on how 'non-specialist' is interpreted. The adverbials 'clearly and unambiguously' reflect what has

been described as a European Enlightenment view of communication in which language is viewed as a transparent conduit of knowledge, discussed and critiqued in Lillis and Curry (2010). This perspective does not allow for the multiple possibilities for meaning that were evident in the range of theoretical, methodological and ideological perspectives identified in the case studies. It does not allow for perspectives and interpretations that were contested in supervisory tutorials and at the oral defence with a panel of experts and non-experts in the field (a possible interpretation of non-specialist). The fifth descriptor specifies that students should acquire 'learning skills' that can be transferred to new learning situations. The concept of 'atomized' transferable skills that could be acquired and applied in new situations is critiqued by Lea and Street (1998) because it does not take the social contexts of academic writing into account. They argue that an examination of literacy as social practice reveals the contested nature of academic writing, the multiple contexts that can influence and constrain practices on the same course and in the same discipline. This view of academic writing was supported by the current research. In the case studies, students were expected to reconcile diverse local and global disciplinary requirements. What students did was not transparent and transferable because it was infused with meanings, values and beliefs that were perceived to be relevant to thesis making in that particular context and what was relevant was contested. A skills perspective does not adequately account for what students did and what they were expected to do.

The descriptors reflect a particular ideological approach to knowledge-making, that of the acquisition of knowledge and skills, competences, which accord with the Lisbon (2000) agenda concept of employability, a strong influence in the Bologna Process

(Gornitzka, 2010; Lažetić, 2010). The EQF is biased towards a north-western European model of skills and competences based on behavioural and experimental psychology and programmed learning, but according to McNamara, competence-based frameworks also serve a new agenda:

In adult and vocational education, a new drive for workforce flexibility and skill and the transferability of credentials, and a concern for accountability in educational expenditure, has led in many societies to pressure for demonstrable outcomes of learning in terms of concrete, practical and relevant skills. (1996:1)

The EQF skills and knowledge inventory in its entirety is based on a particular ideological approach to knowledge-making, which it does not explicitly declare. It assumes a view of learning in which knowledge is accumulated, new knowledge is based on empirical research, and is communicated transparently to others. There is no recognition of the contextual, theoretical and ideological shaping of knowledge, or that understanding is contested. There is no mention of argumentation, which was important in shaping the theses, or criticality, which was particularly evident in Case Studies 1, 4 and 6, and also underpinned the concept of the oral defence. The recontextualisation of familiar as well as unfamiliar phenomena to discover new meanings, interpretations and understandings in the case studies was not accommodated by the EQF descriptors.

The findings in the current study provide evidence of local practices and traditions that contribute to European diversity, which is perceived to be threatened by the Bologna reforms (Birtwistle, 2009; Kehm, 2010b; Makarova and Solomennikov, 2008; Oprean, 2007; Pusztai and Szabó, 2008). The case studies indexed local contexts that shaped the theses, local research traditions, interests, projects, other local

courses and degree programmes, the national context, the linguistic context, local regulations of text length and time available, the demands of other theses, the opportunities afforded for research outside the university and the availability of local resources. Conflict between national interpretations and the Bologna requirements was anticipated by Westerhejden in his review of the European quality assurance process (2003) and reported in the second ENQA survey (2008). Lack of co-operation with the reforms, adopting the systems, but not changing the culture is attributed to resistance to ‘westernization’ of European systems, externally imposed by administrators (Kovtun and Stick, 2009; Tomusk, 2008; Wex, 2007).

Localisation of reforms, reported by Saarinen and Ala-Vähällä (2007) and Ursin, Huusko, Aittola, Kiviniemi and Muhonen (2008), was evident in the current study in talk about practices concerning the introduction of the new bachelor’s and master’s degree cycles, a concrete manifestation of allegiance to the Bologna Process, which had already been introduced in Italy and was soon to be introduced in Hungary. In Italy, initial practices aimed at dealing with a relatively small select group of students on the master’s programme (*laurea specialistica*) by Adriana’s supervisor had been abandoned in favour of a return to oral assessment only, as had been the practice on the previous four-year degree. This solution reflects, to some extent, the criticism made in the report on the Danish Bologna Seminar 27th-28th March 2003 on Qualification Structures in European Higher Education that ‘some states and/or institutions have simply divided and repackaged their old qualifications into Bachelor-Master degrees, whereas, each cycle should be distinctive and a Bachelor’s award is meant to be a recognised end-award capable of leading to employment’ (Adams, 1991: 7). However, in Case Study 4, the tutor’s solution was a response to increasing

numbers of students on the ‘specialistica’, which she and other tutors in the Department attributed to the perceived low currency of the three-year bachelor’s compared to the old four-year degree, so it was a local solution to the pressure imposed by the new bachelor’s and master’s structures. An additional pressure on tutor time was highlighted by Cristina’s supervisor concerning the requirement for a ‘tesi’ at the end of the bachelor’s (laurea), which, besides the grading of the written text, had to be defended orally against a panel of academics. On the other hand, Elek’s referee, who was a member of the Hungarian Accreditation Committee, recognised as a national quality assurance agency by ENQA, anticipated a more favourable reduction in student numbers and higher levels of motivation for the new master’s students, on the basis that the government would allow only 35% of students to progress from the bachelor’s onto the new master’s programme.

In addition to the pressures of the Bologna Process, the current study has identified an existent powerful standardizing force, predominantly Anglophone, which is not acknowledged in discussions of comparability and compatibility of degree qualifications in the Bologna reports. This force is academic publication, which provides ‘imagined’ communities of expert readers to judge the original contribution of the theses, an imagined repository of expert texts for students to consult and contribute to, and models and style guidelines for thesis production. However, apart from references to knowledge and understanding in the field, the goals of the Bologna Process are increasingly focused on employability, evident in the European Qualifications Framework descriptors discussed above, but also increasingly in the documentation.

The tensions between notions of preparation for the outside world and academic performance as goals for university study were evident in the interviews in this study, but no mention was made of the EQF or employability as a quality that was to be demonstrated in the theses. It could be that the case studies exemplify resistance to or loss/ lack of interest in the Bologna reforms as reported in Novoa (2002); Wex (2007); Veiga and Amaral (2009) and Kehm (2010a). Starkie (2008) perceives that the goals of maximising competitiveness and employability are at odds with the traditional goals of the university and for that reason are rejected by many academics. Neave and Amaral (2008) query whether universities, in addition to the will, have the resources to comply with the requirements of Bologna in order to render their qualifications more comparable and mutually compatible, although ‘targeted incentives’ were proposed by the European Commission (2007) reported in (2008).

The study presents a micro-view of practices that demonstrate what academics and students do in comparison with what they are expected to do to conform to the requirements of the Bologna Process. It highlights the limiting ideological perspective adopted by the Bologna reforms in relation to the rich diversity of local approaches on a humanities masters programme as sites for creativity. The standards advanced for the second cycle under-represent and undervalue what students did and were expected to do in the case studies. They ignore the potential of the university as an environment to foster criticality, creativity and diversity, the potential to challenge and subvert as well conform to social expectations. The study highlights the value of existing local practices of knowledge-making as a means of generating insights, new meanings and understandings, and local contexts that shaped practices as opposed to the top-down proposals emanating from the Bologna Process. The Bologna documentation claims to

respect diversity (Romanian Bologna Secretariat, 2010), but this is contentious. The focus is increasingly on what are considered to be skills for employability, for the workplace, rather than self-improvement, European citizenship and the development and maintenance of a rich, diverse knowledge base, which were the stated goals in Sorbonne, 1998. There is a danger that the pressure to standardize could potentially stifle creativity and diversity (Fairclough, 1995/96). Moreover, the study revealed the strong influence of another standardizing force, that of academic publication. It seems that the Bologna Process is attempting to shape practices that are already shaped by existing centralizing forces. Both threaten the potential for diversity and the rich opportunity afforded for new paradigms and new perspectives that can arise from local traditions in contact with one another or in contact transnationally.

8.3 Limitations and proposals for further research

While the current study demonstrated the value of an investigation of academic literacy as social practice, it is necessarily limited to the scope of the data collected, the perceptions and experiences of participants and the experience and inferences of the researcher. As stated in Chapter 2, a richer picture of the current theses could have been obtained if it had been possible to include data on thesis drafts for case studies 4 and 5. A study of additional theses, including the perspectives of other students and academics, could generate further understandings of the thesis as social practice. If I had spent longer in the field, I could have followed the process of thesis-making more closely, collecting additional relevant sources of data. Rather than taking a snapshot of the literacy practices of thesis writing in one assessment period, it would be interesting to study thesis-making practices longitudinally to capture ongoing changes and influences, constraints, affordances and responses to changes, including the Bologna process. In particular, it would be interesting to investigate theses for similar academic programmes conducted in other languages to learn about the influence of alternative cultural and linguistic research traditions that could shape thesis writing, hinted at in Case studies 1 and 2. Overwhelmingly, project design and outcomes were limited by my research and teaching experience, beliefs, approaches and intuitions. A project conducted by someone involved in thesis making as a student or tutor, including someone who spoke the native language of the majority of the students, or an outsider with a different or similar cultural and linguistic background, would contribute alternative perspectives to generate and interpret data for this project. Transnational collaborative projects to explore thesis writing as social practice could potentially yield new understandings concerning the relationship between writing and contexts,

but it would also be interesting to explore the difference between the bachelors dissertation and the masters thesis, and also the PhD.

Lillis and Curry (2010) propose 'decentring' academic text production and evaluation practices. This could also enable a greater diversity of models and influences transnational, national and local for thesis practices. This concept of decentring could also be applied to the Bologna Process, to challenge centralising tendencies, to value locality and difference, to promote staff and student exchanges, combined degrees and collaborative trans-institutional and trans-national projects; to foster the exchange and development of approaches from the bottom up rather than from the top down. This research project was prompted by my enthusiasm for the Bologna project and a desire to contribute to the standardization of degree level qualifications across Europe. I believe now that this would further impede the contribution of local voices and local potential for invention and discovery to local, national and transnational discussions.

The loss would be ours.

It is not clear what the implications of this would be. It is clear that the Bologna Process has had a significant influence on the development of higher education in Europe, and that it has been successful in some areas. However, it is also clear that it has had a negative impact on the development of higher education in other areas. The Bologna Process has led to a standardization of degree level qualifications across Europe, which has been welcomed by many. However, it has also led to a loss of local voices and local potential for invention and discovery to local, national and transnational discussions. The loss would be ours.

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Appendices

Appendix 1 Letters of introduction

Letter requesting access to the Department

Letter inviting tutor participation



12th December 2007

Dear Professor _____,

I am a PhD student of Professor Charles Alderson at Lancaster University, UK, in the Department of Linguistics and English Language. I am researching the assessment of writing in higher education in Europe.

I am writing to request access to your Faculty for research purposes for my PhD. I have already had informal contact with _____ and _____, who have expressed interest in the results of my research and are willing in principle to collaborate, but of course I need formal permission from the relevant authorities and I have been advised to write to you.

My project is an exploratory investigation into the feasibility of developing common European guidelines for the assessment of written English at the end of the undergraduate cycle on an English language major. This will entail an examination of the requirements for written English at postgraduate level. I aim to include two universities in my study and would like to explore with staff on the Laurea Specialistica in Lingue e Letterature Europee, Americane e Postcoloniali at the Università di Padova the possibility of conducting my research at the end of the assessment period this academic year.

The eventual outcomes will hopefully be of direct benefit to the Faculty by providing guidelines for the assessment of writing at undergraduate level in European universities that will give information about a student's ability to meet the writing requirements on your postgraduate programmes.

I would like to visit your Faculty to meet staff who assess written assignments and dissertations on the Laurea Specialistica to discuss the possibility of conducting interviews with them at the end of the assessment period regarding the requirements for the written tasks and the criteria for assessment. I would also like to collect copies of course descriptions, syllabi, assignment tasks and criteria for assessment, if they are available, and a sample of anonymous, marked papers. In addition, I would like to interview three students from each year who are progressing well and two or three Erasmus students to ascertain whether they would be willing to be interviewed regarding the writing requirements and criteria for assessment.

All information given will be treated in the strictest confidence and all participants will remain anonymous in any publications resulting.

I look forward to hearing from you.

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8th January 2007

Dear Professor _____,

I am a PhD student of Professor Charles Alderson at Lancaster University, UK, in the Department of Linguistics and English Language. I am researching the assessment of writing in higher education in Europe.

I am writing to enquire whether it would be possible to include data from theses that you mark that are written in English. Prof. _____ has expressed interest in the results of my research and has agreed to collaborate.

My project is an exploratory investigation into the feasibility of developing common European guidelines for the assessment of written English at the end of the undergraduate cycle on an English language major. This will entail an examination of the requirements for written English at postgraduate level. I aim to include two universities in my study and would like to explore with staff on the Laurea Specialistica in 'Languages, Literature and Euroamerican Cultural Studies' and 'Foreign Languages for International Communication' at the Università _____ the possibility of conducting my research at the end of the assessment period this academic year.

The eventual outcomes will hopefully be of direct benefit to the Department by providing guidelines for the assessment of writing at undergraduate level in European universities, which will give information about a student's ability to meet the writing requirements on your postgraduate programmes.

I am visiting your Department during the week of 29th January to 2nd February to meet staff who assess written assignments and dissertations on the Laurea Specialistica and students who are progressing well from each year of the programme to explain my project and discuss the possibility of conducting interviews with them at the end of the assessment period regarding the requirements for the written tasks and the criteria for assessment.

All information given will be treated in the strictest confidence and all participants will remain anonymous in any publications resulting.

I look forward to hearing from you.

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Appendix 2a Interview questions

Interview questions – Students: Hungary May/June 2008

Rationale	Questions
Context setting Establishing rapport	1. Years studied at ELTE? 2. Why chose this MA?
Motivations	3. Job expectations? 4. Most important things learned at ELTE?
Challenges	5. Most difficult aspects of study?
Task types Relative importance of writing	6. What types of writing had to do at 300+ level? 7. What proportion of all the assessed work you have done required writing 20% 50% 80%?
Lacks	8. What difficulties, if any, have you had with writing?
Thesis/task requirements	9. What work do you need to do to complete the thesis? 10. How is thesis writing different from the other types of writing you have had to do?
Criteria	11. What criteria will the assessors use to judge your work? 12. What do you think are the most important criteria, if any.
Lacks	13. What difficulties, if any, are you experiencing with thesis writing?
Needs	14. What do you need to do to improve your writing?
Request for further interview	15. Could I interview you with your thesis after it has been handed back to you? If so, when would that be?

Marking procedures/feedback	More data on criteria and influences on decision-making	<ol style="list-style-type: none"> What are the procedures for marking the assignment? How do you mark your assignments? Does anyone else mark the assignments? If so, can you remember any disagreement over a mark and why that was? How it was resolved? What oral feedback, if any, do you give?
Access to sample/feedback		<ol style="list-style-type: none"> I would also like to discuss the assessment of the sample with you? Would that be possible? Date? Time? Would it be possible to take a sample of the written assignments when they are completed? If so, when?

Thesis interview questions – supervisors: Hungary May/June 2008

	Question
Introduction/experience	<ol style="list-style-type: none"> Have you always worked at ELTE? Have you worked abroad at all?
Literacy practices: research practices	<ol style="list-style-type: none"> How did X decide on the thesis title? How did s/he complete the research for the thesis? How did s/he know what to do? What resources did you expect her to use?
Literacy practices: the writing process	<ol style="list-style-type: none"> How did s/he do the writing? How did she know what to do in terms of writing? Are students expected to follow any specific conventions to write up the thesis (layout/structure/double-spacing etc.) Did she have any difficulties with the research or write-up? If so, what was the cause of the difficulties? How were they resolved? What was your role? What did you do? (How did you provide feedback on her/his work?). Did s/he use any other support? What are your constraints and freedoms as a supervisor? How do you know what to do as supervisor?

	<p>14. What were you looking for when you read each draft? Do you remember any particular comments/suggestions you made and how she responded to them? Did you read the final draft? (refer to text)</p> <p>15. What language do you conduct the tutorials in?</p>
Literacy practices: assessment	<p>16. What are the strengths of the thesis?</p> <p>17. What are the weaknesses?</p> <p>18. What grade was it awarded? Why?</p> <p>19. Did you agree with the referee?</p> <p>20. What criteria do you use to evaluate a thesis? What do you think is really important?</p> <p>21. How do you know what criteria to use?</p> <p>22. Can you think of someone who had excellent knowledge of the subject but their writing skills in English were poor. If so, what was the outcome of the assessment for that person?</p> <p>23. How important do you think the exercise of writing a thesis will be for X?</p> <p>24. Does s/he need to improve her/his writing, if so in what way?</p>
Contextual questions	<p>25. How do you see university writing as different from school writing?</p> <p>26. How is undergraduate writing (at the 200 level) different from writing at the 300 and 400 levels?</p> <p>27. Are there any specific differences between the theses students do for you and your colleagues in the other departments in SEAS?</p>
Other information	<p>28. Is there any other information regarding thesis writing that you think would be of interest to my research?</p>

Thesis interview questions – referees: Hungary May/June 2008

Introductory questions		<p>How long have you been at ELTE? Another university? Same department? Specialism? Exchanges with other universities? What changes, if any, have you seen since you have been at ELTE? Have they impacted on assessment?</p>
Interview guide	Rationale for questions	Questions
Thesis requirements: goal-setting, limitations	<p>Characteristics of the rubric: - specification of the objective</p>	<ol style="list-style-type: none"> 1. How are thesis titles decided? What support, if any, do you give in choice of title? 2. Can you give an example of a good thesis title/a bad title and why? 3. How could I obtain lists of titles that have been accepted? Rejected?
Proposal	Criteria for assessment	<ol style="list-style-type: none"> 4. Have you any examples of proposals submitted? 5. Can you think of proposals that have been accepted? What are the characteristics of an acceptable proposal? 6. Can you think of any proposals that have not been accepted? Why would they not be accepted?
	Procedures for responding Input	<ol style="list-style-type: none"> 7. What instructions do you give for the thesis orally/in writing? Conventions, criteria for correctness? 8. What work do you expect students to do for the thesis? Identifiable stages in thesis completion? 9. What resources are they expected to use? 10. How do you expect them to use these resources?

<p>Support/advice /degree of reactivity</p>	<p>Procedures for responding: knowledge transformation opportunities Level of support/degree of reactivity Perceived lacks (from supervisor viewpoint)</p>	<p>11. Do students present drafts of their work for feedback? If so, how is feedback provided? 12. What support, if any, is provided (personal tutor, study skills or writing classes)? 13. What difficulties, if any, do students experience while completing their thesis? 14. Do you have any students from other countries on the postgraduate programme? If so, what difficulties, if any, do they experience with the thesis? How do you know this?</p>
<p>Outcomes/criteria</p>	<p>Criteria Salient criteria The importance of language/writing skills vs content Writing criteria that are salient in the assessment</p>	<p>15. Have you acted as a referee of a thesis? I would like to ask you some questions about your role as referee. 16. When you have a thesis to mark, what do you want it to demonstrate? Prompt if necessary: skills, abilities, knowledge? 17. How should it be different from any other written work that the student has done at university? 18. What criteria do you use to assess a thesis? 19. Think of a strong thesis that you have marked – a 5, what made it a strong thesis? 20. Think of a weak thesis that you have marked – a 1 or 2. What made it a weak thesis? 21. What about a satisfactory thesis? What were the qualities of a satisfactory thesis? 22. Can you think of someone who had excellent knowledge of the subject but their writing skills were poor. If so, what was the outcome of the thesis assessment for that person? 23. What aspects of writing are important? Prompt if necessary: structure, grammar, handwriting, spelling? 24. What aspects of writing do students need to improve?</p>

Marking procedures Decision-making process feedback	More data on criteria and influences on decision-making. Salient or decisive criteria.	<p>25. What are your procedures for marking a thesis? How do you do it?</p> <p>26. Do you remember a recent situation when there was disagreement between yourself and a supervisor? If so, what was the basis for the disagreement? How was this resolved?</p> <p>27. What oral feedback do you normally give the student, if any?</p>
Access to sample Feedback	To elicit whether it will be possible to obtain additional data	<p>28. I would also like to discuss the assessment of a sample of recently completed theses with you? Would that be possible? Date? Time?</p> <p>29. Would it be possible to take anonymous copies of the sample? If so, when?</p>

Interview questions – Head of School: Hungary May/June 2008

Interview guide	Questions
Introduction/experience	<p>1. Time at ELTE?</p> <p>2. Another university?</p> <p>3. Same department?</p> <p>4. Specialism?</p> <p>5. Exchanges with other universities?</p> <p>6. What changes, if any, have you seen since you have been at ELTE? Have they impacted on assessment?</p> <p>7. How long have you been Head of School?</p>
Context: standards/outcomes	<p>8. What are the responsibilities of your post with regard to assessment within the School?</p> <p>9. What restrictions or standards are imposed, if any, by the State, the University, the School with regard to assessment on the degree programmes within the School? Prompt, if needed: methods of assessment, procedures for assessment?</p> <p>10. What do you think students should be able to</p>

	achieve by the end of their postgraduate studies?
Context: progression	11. What work or further study do students usually do at the end of their degree programme?
Context: course choices	12. What are the most popular courses within your Department? What criteria do students use to select courses? (Does the mode of assessment influence their choice?)
Context: content/structure	13. Can you explain how a degree course offered by your Department is structured? How many credits are students expected to achieve each year? What are the compulsory courses? Are there any restrictions on their choice?
Importance of writing	14. Apart from the final thesis, what is the role of writing in the different departments? In English Studies?

plus additional questions for the thesis as for referee above

Interview questions – Heads of Department: Hungary May/June 2008

Interview guide	Questions
Introduction/experience	<ol style="list-style-type: none"> 1. Time at ELTE? 2. Another university? 3. Same department? 4. Specialism? 5. Exchanges with other universities? 6. What changes, if any, have you seen since you have been at ELTE? Have they impacted on assessment? 7. How long have you been Head of Department?
Context: standards/outcomes	<ol style="list-style-type: none"> 8. What are the responsibilities of your post with regard to assessment within the Department? 9. What restrictions or standards are imposed, if any, by the State, the University, the School with regard to assessment in your Department? Prompt, if needed: methods of assessment, procedures for assessment?

	10. What do you think students should be able to achieve by the end of their studies in your Department?
Context: progression	11. What work or further study do students usually do at the end of their degree programme?
Context: Course choices	12. What are the most popular courses within the Department? What criteria do students use to select courses? (Does the mode of assessment influence their choice?)
Context: content/structure	13. Can you explain how a degree course offered by your Department is structured? How many credits are students expected to achieve each year? What are the compulsory courses? Are there any restrictions on their choice?
Context: importance of writing	14. Apart from the final thesis, what is the role of writing in your department?

plus additional questions for the thesis as for referee above

Appendix 2b Interview transcript

Interview with Eva

Friday 30th May at 11 a.m. in Rm 308

CS: You did an interview for the Identity class. What did you do?

Eva: Well, I only recorded 15 minutes talking and I didn't do any notes because I had to concentrate, you know, we talked in English and we had to respond and that was quite difficult for me and that's why I didn't take any notes. I brought it home and then I ? my notes, but it's better if you take notes. (Well, it just helps. I have been let down once or twice by the recorder as well, but touch wood, it seems to be behaving itself.) Let's hope yes.

CS: [setting up the recorder] That's it, so did you fill in the questionnaire?

EVA: Yes, I think I have sent it to you. I hope.

CS: So how many years have you studied at X?

EVA: This is my 5th year. My last.

CS: I'm just asking you a few background questions before we start. (That's OK). Why did you choose this MA. (Why did I choose this?) this Master's course? (Oh, yeah).

EVA: I like very much languages and literature and I was also interested in maths but I thought that it was too set for me too fixed and I liked to have a critical approaches and to know about the world around us and I thought that this is a bit more practical and people-centred than the maths is and that's why I chose this.

CS: What requirements were there for entry to the course?

EVA: We had to write a test an oral and a written examination. There was an entrance test and if you were about a certain point and then you could enter the university and then you had to have a final examination of course but that was different. (that was your school-leaving exam?) Yes.

CS: So, for the written exam for entry here what did you actually have to do?

EVA: We had to fill in a test that was a C test, no, not a C test, a multiple-choice test. That was at the beginning about grammar and then we had a reading test and writing part I think. I don't remember exactly, but.. (never mind) but there wasn't anything about literature and linguistics that was only about language.

CS: What would you like to do in the future?

EVA: Teach. I would like to teach, either in a grammar school or in a language school.

CS: So, you'd like to teach language or literature or both?

EVA: Erm (something else?) I'd like to teach Hungarian literature and grammar as well but I don't know if I can get a job soon because of the Hungarian state, I mean the state schools are in so it's easier with English to get a job. (Oh, I see, so you'd really like to teach Hungarian, but in a way, is that part of the influence on your choosing English?) Yeah, partly, partly, but I like English and I like languages, but of course this is something that I can live from, so (so, there are problems in teaching and getting a job teaching Hungarian compared to getting a job to teach English?) yes because with English you can teach also at language schools and that is quite a good opportunity but with Hungarian we have less and less children, Hungarian children and so schools are closing and that is why it's quite hard to get a job teaching Hungarian, but that would be great.

CS: OK, what are the important things that you've learned while you've been here at the university?

EVA: Well, many things. I think I learned a way of thinking I think. That is the most important, how to read something and interpret it and how to be a critical thinker, well of course I learned many data and I read a lot but this is I think the most important that I will use.

CS: Was there any particular influence on that?

EVA: Because of my two majors, I had to learn for example, many streams of linguistics. (Which was your other major? I'm sorry). My other major was Hungarian. (Right yeah) and I had to learn cognitive linguistics, applied linguistics then sociolinguistics, psycholinguistics, Chomskyan linguistics, government and binding theory and many other things and because I had learned all of these I had to make kind of a critical approach to all of them to see whether they work or not, so this is the same for literature a bit. So there are quite a few literary theories that I have heard of and there were some teachers who were really fantastic. They could read something and tell very important and very interesting things about it and that was very good.

CS: What were the most difficult aspects of your study?

EVA: Well, this major I think language is quite difficult for me. I didn't have real problems with it, so I could pass all the exams first but I think this is my weak point, language.

CS: What's your experience of learning English at school? Was it..?

EVA: At grammar school I had a really good teacher and I learned a lot from him and that was good. He made interactive lessons and we had to learn a lot but it was useful, so we could see the aim and I loved that. Here at X I think I learned a lot because I heard English a lot, so all the lessons were in English but speaking English, so we couldn't speak a lot because we are 20 at a lesson and that's why it's hard.

CS: How about your writing? Did you feel quite confident in your writing when you came here?

EVA: Yeah, in a way I did because I could use a dictionary and that was quite, making me confident.

CS: Was that a monolingual or a bilingual dictionary or both?

EVA: I use both. Many times I look up the word in a bilingual and then I check it in a monolingual. So, it was better than speaking for me.

CS: Do you remember the sort of writing that you did in school? (In grammar school?) Yeah, in English.

EVA: We had to write letters, formal and informal. We had to write compositions, argumentative sometimes and sometimes only about our last summer or something like this. I think we didn't write too much, only no we had to write we had to write at home a lot but at the lessons we didn't write too much, but it was all right for me.

CS: What would be the differences between the school and university writing, if any?

EVA: Here at university, the rules of writing are more fixed. Because here you have to write an essay and they say it is an argumentative essay and they say what to write in the introduction and the conclusion how to build it. They have to put a thesis statement and also they give the length of it, but at grammar school we were more free, freer because many times, only the topic or the title was set, but I think they were both useful, because we have to learn these essays as well.

CS: Why do you think that it's important to have this sort of structure with a thesis statement and introductions and conclusions and so on?

EVA: I think if you write for a journal for example, then it is really important because many times I only read the conclusions and then I see whether I am interested in it or not and that is why it is good to have a sort of international rules how to write a paper and it is very good, I think, but I am not very good at obeying rules in this sense because I like to be a bit more creative sometimes and in Hungarian these rules are not so set so in conclusions we many times bring up new ideas and questions that is sort of forbidden in English. [interruption from the IT expert who comes to connect my computer to the internet. He is working in the room during the next section of the interview]

CS: Right, so you were talking about, oh yes, I was asking about, yes, you liked to be creative like in Hungarian, that Hungarian conclusions were not quite the same. What made you aware of that?

EVA: Because I am going to be a Hungarian teacher and that's why I need to know how to write a composition and I also learned the English version and that's how I can compare the two ways of writing. (and the rules are different you think?). Sometimes, I think for journals for international journals I think we try to obey the English rules or kind of international rules, no not rules principles is better, but sometimes if I read a Hungarian newspaper then I realise they are quite different.

CS: Are there any particular differences apart from conclusions that you notice?

EVA: I think not really. Probably, the introduction sometimes, but it depends on the type of essay. Sometimes the introductions are a bit more well, not so how do you say not dry, so they are more colourful in Hungarian, as I can see. But that's the only thing I've noticed. (to attract the reader in) sorry? (to attract the reader in) yes, a bit.

CS: Anyway, let's have a look at this (indicating the text) how did you decide on the thesis title?

EVA: Yes, I well the title was made a bit later than I decided on the topic because the I wrote about a similar topic for a competition. (Ah, right) well, that was about cloud motif and memory and self identity in Wordsworth's poetry (in Wordsworth's poetry) yeah. (So what was the competition?) the a national kind of competition for the universities of human sciences and for that we had to write an essay or a kind of paper that is similar to the thesis paper and I think 30 or 40 pages long and then I started to explore this topic about Wordsworth's poetry, but later on I realised that the really interesting thing is about this revision and self-identity and then I had to narrow down the literature I use, Wordsworth's literature, so not the whole poetry but only *The Prelude*, which is quite a lot actually (Yeah, I didn't know it. I didn't study Wordsworth at school and it's made me really interested to have a look at *The Prelude* now) It's quite long and there are several versions so it was a bit long this way as well and the title that I made quite general at the beginning and then I gave a second title or a sub-title, so the sub- title was a bit narrowing down the topic so I don't like to give titles one year earlier than writing a paper so that was why I gave a general one.

CS: Now, just coming back to this competition again. When did you do it?

EVA: I did it last year, so in 2007. I think it was in March at the beginning of March. The national one was then, but before that we had to make here at X, so we had to defend our papers here and then we had to go to the national one. (Yes, and did you have the same. Was it Dr. [supervisor]?) No, I had [referee]. (Oh, I see) But she told me [supervisor], so his field is really Wordsworth and [referee] is rather Keats so that's why she suggests it that I should go and have [supervisor] as my consultant. (How did you discover these ideas?) Well, you mean how I put together Tengelyi framework and Wordsworth? (Yes) When I was writing my paper for the competition. I thought, I had read about Tengelyi before on a Hungarian lesson about a Hungarian writer and there the lecturer talked about Tengelyi and his point of view and his theoretical approach and then it somehow came to my mind that I should look up Tengelyi and see whether I can apply it and use it for my research and then I used it not as so I used only a few things in my paper for the competition but then my consultant told me that it is really interesting and that I should concentrate on this and that is how I find it. It was not, so it was a bit of luck that I found this topic. (so, was it the same idea for the competition, looking at Wordsworth's *The Prelude*? Did you look at *The Prelude* or ? No, I looked at the whole poetry and then I looked at cloud motif in it and what can I say about memory if I analysed the cloud motif how it occurs and then I realised that cloud motif is not so important as this one, this memory and self identity part, so it was quite a long process. [Interruption from the technician who had now connected the internet and left]

CS: So, we'd got to the thesis title really, so you came to the Preludes in a way it was a journey through this experience with the competition that brought you to *The Prelude* and why did you select *The Prelude* in the end?

EVA: Well, because this is the nowadays this is considered the most important work of Wordsworth. Many scholars try to analyse it and on the other hand it was also revised many times. So we can follow the revision of *The Prelude* for 50 years and this is very useful for my topic and that's why I chose it.

CS: How did you complete the research for the thesis?

EVA: Well, I had to do many readings at the library, so first I have read a lot about this topic and about Wordsworth and *The Prelude*, but this was also done in a process because I have already read for the competition and then after that I only had to read a few more books that are concentrating on this topic. Then I made notes and I used slips of papers for that. Then I tried to organise my notes and set to writing. I don't like to write drafts before. (Right OK. So, can you tell me about the bits of paper.) Well, yes. This is a technique that I have been using for five years now. A slip of paper is quite tiny, so I only write the place where I can find it for example the name of the writer and the page number. Then, I write the information on it that is useful. That is only two or three sentences maximum and I write kind of code at the top, so at which part of the composition I want to use it. For example, memory I write on it and then this is connected to memory and I will use it there. So this is on these papers and it is better than using an exercise book because I don't have to just turn pages all the time but I can have all my papers in a topic together and see what I have to or what I can put in my paper (So these, I mean, do you also have the book so you can look up in the book again? So these papers that you've got notes supporting the papers have you?) I don't have the books because I cannot borrow them from the library but I have more extensive notes in my exercise book. So, first I make notes in my exercise book and then I make notes on these tiny papers and first if I don't understand if I want to have more information on the slip of paper, then I look it up in my exercise book and if it is not enough as a last chance I go back to the library (Last resort) yeah. I look it up at the book again, but other times I don't have to do that, so it is enough to use my notes. (OK, and when you take notes do you have specific questions that you're asking the books that you ..?) I usually take quite extensive notes, so I focus on a thing but and then try to, so now I focused on self-identity and memory, so that was my main aim so when I look up a book I look at the content pages at the pages at the end, the index, yeah. I look it up but sometimes when I read something interesting that may be connected it is just interesting for me then I also put it down. (So that was all the preparation for the writing)

CS: And did you use this library or other libraries as well?

EVA: I used this library. I used the internet as well, I forgot to mention. There is a very good website about Romantic literature that I use much and I also used the Hungarian Scientific Academies Library (OK) and it is very good because very many English books are there, but I cannot borrow from there so I can only read it.

CS: How did you know how to go about this research?

EVA: Well, at the first year we had a course about writing a paper and then we also learned how to write a longer paper, how to use books, how to make references because that is the big question many times, which type of references to use, always system. We also learned what the style should be, so that was quite useful. We had to write shorter papers at each term at the end of the seminars and that was also useful because you had to do the same research in a mini version. (So do they give you a particular research question for the seminar paper?) Well it depended on the type of the seminar because many times in Linguistics the research question was set, for example the category and position of whether and you had to write a paper about this, but many times in linguistics you could choose and there were also lessons where they gave you, I don't know, 12 topics and out of them you could choose, so it was quite different, colourful.

CS: Were they usually argumentative, did they give you a subject to write about or was it more an argument that you could argue for or against?

EVA: It was rather topics and subjects. Argumentative essays we only had to write for Methodology, no not Methodology, so for the classes where we learned how to write and not for - sometimes, so sometimes we used the principles of argumentative essay but it was rather to show that you know the literature about the topic and not to be so creative as to argue for an against something. (Was that true of all subject areas? literature, linguistics and applied linguistics?) I think I did write 2 or 3 argumentative essays in linguistics and literature, but usually they were not that you found out something, but that you had to read many and then to organise the things that you can prove that this is true or not, so not being creative or something.

CS: Right. And what about this idea of keeping notes like you do. Does that come from anywhere in particular?

EVA: Yes. It comes from my Hungarian major. We had Introduction to Linguistics. That was the title of the lesson or the course and then the teacher told us that it is a good idea to use these tiny slips or tiny papers, and I tried it out then because we had to, so it was compulsory to use them, but it was quite funny at the beginning, but then I found that they are really useful, so sometimes I wrote without them papers, when I had to write short ones and I could follow my notes in my exercise book, but, for example, for the thesis paper I found it really useful to have them and I am quite happy to have heard about them. (You don't lose your bits of paper?) No, I have done. I think all of them. I have a Pickwick tea box (Oh, lovely) [Both laugh] and, if I have to, I remember that I have written something already that is connected a bit to this topic, then I have my box opened and try to find it, and sometimes they are helpful and then I don't have to go back to the library and read the books again. (Do you colour code at all?) Well, at the beginning I did some colour coding but now I don't. I only use these words like I have mentioned to identify what topics. When I read books I usually highlight the things but not on these papers because they are very concentrated. (And did you use for example - Did you start this process off for your thesis when you were doing the competition essay for example? I mean when you were doing your thesis, had you built up a body of papers, or did you just those aside - that was that essay, you've got a new essay and you built up a new batch of papers/notes?) I put the structure of it aside, so this is a completely new structure that I use and a completely new content page for example. I used, I think if I count

everything together, two or three pages from my previous essay, so I cut it out and copied it in. Of course I used some ideas but not many because the focus of that paper was different, and it was only a side problem in that paper that I made the main question of this thesis paper, and I'm very bad at writing content pages at the beginning. It is a bit interesting but when I am trying to write an essay, I usually don't know the conclusion before, so I am not the one who writes the conclusion and tries to get to it, but I'm starting to write it and then I realise many things, so I can think deeply when I am writing, and that's why I can't provide or can't make any drafts many times at the beginning because I don't know what will come out of it and some teachers don't like it. (Because they want you to do drafts?) Yeah, sometimes they would like to have drafts, but I could manage without them.

CS: You said 'use two or three pages, OK, from previous essay. Right. Did you have to do your contents pages before you started? Did you do your contents pages before you started?

EVA: No. It was at the very end that I did it, and I wrote the abstract at the very end and the conclusion at the very end and the introduction at the very end, so everything that is a bit of summarising I like to make it at the end because really I don't know what will come out of my research. I - so many times it is required for a thesis statement, when you hand in the title to have a draft for it, but in my case they didn't ask for one so I was quite happy about it. Probably it was because of the competition, or at this department they are not so strict because I know that at linguistics they have to hand it in but probably at this department they are not very it is not very compulsory.

CS: So how did you actually go about your writing, you'd got your pieces of paper. You'd got all your notes you could refer to so what did you do. How did you go about the writing?

EVA: It was not a long time that it actually, so the actual writing took, it was about one week, or one and a half as a maximum. The first part that I wrote was the summary of the philosophy, so this was not so hard. I put my notes and I tried make a summary of it and but this part was a bit re-write so in the first draft I didn't concentrate (You mean from the competition). No, no, no from my first - the thesis statement (Right), and my consultant helped me a lot in this so I did summarise the philosophical framework quite well, so there were no problems with that but he said that he missed very much my referential points to Wordsworth, so he told me to make more references to Wordsworth, where I should use it and how I should use it, only the summary, but also trying to build it into the actual research and that's why I had to a bit re-write it. Actually I had to write a few paragraphs into it. So not actually re-writing the whole but including other paragraphs and sometimes he indicated that this was not the best way to write it or this was not clear. It is quite hard to summarise a philosophical approach so it was quite useful that he read it and told me where to be a bit more detailed.

CS: Right, so I'm going to come away from the writing, well not come away from the writing really, but I just want to focus on the supervisor now. What was the role of your supervisor?

EVA: Well, he helped me to nail down my topic. This was the first thing we did together and it was good because he's quite up to, so he knows many things about this topic and Wordsworth and so he could tell me what is interesting and what is nowadays a current issue in the research of top of Wordsworth, of this topic. I met him person. So, we met only four times I think. I don't like to go and have a - so I consulted him, so not only him, with anyone. I like to use emails, that things. (Why is that?) I don't know I didn't have questions so why should I go and rob his time if I don't have questions? When I had questions, I had difficulties, then I asked him and he was ready to answer an email. Sometimes we met and discussed in more details, but he is very busy and I was very busy so it was better for him. (So he didn't ask you to send a draft a week or a draft every four weeks, so there was no regular requirement from your supervisor to see your work or to discuss your work?) Well, he asked me to send him the drafts and he read it, but there was no deadlines for that. So, he told me that I am absolutely free in this respect. (But when he told you to send drafts, did he say a chapter at a time or a section at a time or four pages at a time?) No. (Just when you were ready?) No, it was not said. I sent parts of my thesis statement when it was ready, so first I wrote this summary, then I sent it to him, then he wrote back and I re-wrote it, then I sent the other part of it, so I sent him bigger parts I think, 15 or 20 pages at a time and then he read it and indicate in my text what is the problem, there is a grammatical mistake for example, and then I didn't even send him the re-written part, only at the end I sent him the whole paper, but he was really helpful because I needed this. I don't mean that I need regular week to week with someone. I'm a bit, so I like to work on my own [laughs]. Yes, and sorry, one more important thing that he was very helpful at and this were the references, so which book to look at, and that was very helpful. He suggested I think 5 or 6 books and these were the books that were the basis of my papers, so I didn't have to look up all the literature about Wordsworth and he could help me to focus on a few very important books (So he was like a guide). Yes, and that was very good I think. (So, was it - You said certainly with the reading, that was very helpful, and with comments on your work. Did you always take on board his comments? Did you disagree with any of his comments?) I think I usually took them because I found them really grounded, so he was true and there were one or two comments that I think I didn't find as - so he only suggested things and I think that those points when I didn't follow his suggestions, then I had something different in my mind, so I had a logic behind that, but many times I felt that, yes, this is still missing, or, yes, this is not true.

CS: So, I'd like to come back in a moment, just to go through the process of writing, to have a look at some of the comments he made, some specific comments. I'm sure we can't look at all of them but some would be interesting to have a look at, and so you had these regular meetings with your supervisor. (Yes) So I - how did the writing take shape? You said at the beginning you had to rewrite on the basis of his comments so...

EVA: So, I wrote a section and then he answered and then I followed writing; I continued writing, so, yes because I didn't have much time. Then when he answered my emails, I went back and had a look at those parts he kind of criticised or had a comment about, and then I tried to rewrite it or put new ideas on it, or get into more details. Sometimes I deleted parts, so there is one or two paragraphs. I remember one that I have definitely deleted because that was really not well grounded. That would have needed a lot of background work, and that's why I decided that I will - that was

not so important that paragraph. That's why I deleted it. Many times I only wrote to the paper, so not cancelled, but edit something, and also the language part is also a question because when I write, I make tiny mistakes, 'didn't went' and things like this, and I don't realise them, so I had to correct them, but it was mechanical, so it didn't require much brainwork to correct them.

CS: OK and so you went in this way through the text. How long did all that take you?

EVA: I think two weeks. (Two weeks. Were you able to do it in the evenings, or during the day?) Well, I didn't have, so I had much time free then, so I did it many times in the - during the days as well. But then I had to so - I had many diverging things around me because I have a smaller sister and my mother, and so the family is at home. That's why I couldn't concentrate on it and things were going on around me and actually, I'm the type of person who can work at the evenings, so when I sat down at 6 o'clock, this is the time I can concentrate and usually I worked till 2 or 3 a.m., but then I could really work, so during the day I really prepared my writing as looking at the notes and trying to have a - so trying to put together in my mind what to write, and at the evenings I did actually write, but I study this way everything, so when I prepare for exams I can only learn in the evenings and at night. (I'm the opposite. I get up at 6 in the morning) Really? (Yeah. I get up at 6) Yeah, my sister is the same. (Impossible. So, do you sleep in quite late?) Yeah, I usually get up at 9 or 10 when I'm doing these writing parts, but of course when I have a lesson or an exam at 8 o' clock, then I get up and do my day.

CS: OK, so you went through the work in this way and then, what did you do once you had finished the body of it?

EVA: I didn't have much time, so I finished. I read through the introduction, so I wrote at the end the conclusion and the introduction. (Did you do the conclusion first?) I think not, I did the introduction first and then the conclusion, and for that I read through or rather I skimmed through my paper, so I didn't read it through, er as a whole, but I only concentrated on the most important data and the sub-conclusions of my paper, and from these I wrote the conclusion, and from the conclusion I wrote the abstract, and from the (-), so that was the last thing I wrote.

CS: What about - and then of course you did the list of contents.

EVA: Yes, of course and, I had to do this title page and these things, the list of contents came before the abstract actually because I knew the abstract is needed, erm yes, and I also had to do the reference page as well, the bibliography, but that was not so hard to put together. I used the footnotes and from there I could copy out information together and then I had only trying to print it and bring it to...

CS: So, how did you know how to go about all these conventions, including things like introduction and conclusion, but how to do the essay, how to write it?

EVA: As I have already mentioned there was a lesson where we learned the basic principles (Is that at the 100 or 200 levels?) I think it is at 100 level, but we also had writing class at 200-level for this 299 exam. We have to write an argumentative essay. That's why we practised lots of argumentative essays. That was focusing on

argumentative essays, and on 100 level there was a class where we learned a bit about how to make a research and that was helpful and, well, it was a bit of common knowledge as well, and I have read other writings in journals or in books and they helped me so I had a (Did you look at other theses as well at all?) No. No, I didn't.

CS: Just coming back to the writing as well, when you were actually going through from starting after the introduction and moving onto the body. If we're going to the - into the body say, when you were actually writing. When you make your decisions when you're writing, dividing into paragraphs and connecting your ideas, do you know what - are you aware of what you are doing?

EVA: Yes, I hope, so many times I try to concentrate that in a paragraph I talk about one mini-topic, to say this, so that I cut into paragraphs according to the topic sent, the themes I am writing about, connecting things. I really try, so I try to use conjunctions, for example, and these words like 'however', and 'but', these words, yeah, and they also taught us how to do this part. (You started to say 'topic sentences' so you're aware of, do you think of topic sentences?) Yeah, sometimes I use topic sentences, but not, I didn't always use them. Sometimes I did and I think, sometimes I only cut a paragraph into two because it was too long, and of course I didn't do it like, OK let's cut it here. I read it through and thought OK, here we can cut it but it happened one or two times I think, but actually I tried to make it coherent and readable by using these paragraphs and these linkers and I also tried to summarise at the end of smaller section so I tried to do them.

CS: Who was your reader when you were doing this?

EVA: Well, I think my ideal reader is quite aware of the recent criticism of Wordsworth because many times I don't have space or time to actually explain everything, and that's why a bit of study in Wordsworth's poetry and in Wordsworth's criticism, I mean the criticism about Wordsworth is needed, but actually I think there are parts of my paper when I try to make my own points clear that can be understood by people who like literature and are not experts in Wordsworth's poetry. I think the philosophical part is quite hard to understand, but actually I hope that I could write in a way in that everyone who is interested in literature and who reads other papers in literature can understand, but I don't think this is very easy reading. I sometimes get lost. (Do you think about a reader when you are writing?) Yes, I was thinking about that. This will be my thesis statement and one of the teachers will read it and I actually thought that [referee] will be the one who will read it. (So you were thinking about her?) Not actually writing for her, but I knew that the person who will read it would be quite an expert in Romantic literature and I also knew that this part was a bit concentrating, so I was very happy that [referee] will be probably my how do you call the person? (Referee) Thank you, referee, because I knew that she likes creative ideas and there are other people who like well, the footnotes are good and correct and the paper is well-structured and I hoped that I wouldn't get a referee like this because I am not good at that. It's hard for me. So in this respect I was thinking about [referee] but in other respects I don't think.

CS: OK one of the things you said was that you like to write it straight away. Do you revise constantly as you go through. You said you did in response to comments from

your supervisor. Do you revise and redraft as you're writing yourself? (So when I am writing, do I read back and ..?)

EVA: Sometimes I do but not whole sections, only paragraphs or the previous paragraph or a small part. There are many sub-titles in it in some parts and then at the end, sometimes I read it through but it's not - so it's not my way really. When I feel something is not understandable I do it, but it is not a general to do. I depended a bit on my supervisor for this. So I knew that he would read it and he would help me, so that's why I was a bit lazy in this respect.

CS: How many drafts do you think you sent to him all in all?

EVA: I think from the whole paper I sent only one, so I sent it in parts, but I think I sent only one draft. (Oh sorry, I meant how many parts?) How many parts. I sent, the - I will look at the contents page, it will help [leafing through the thesis]. I sent the introduction, I know that. I sent the part about diacritical phenomenology, that was two. Then I sent two parts from the self part so from the third section, that is three, and then from memory, that is five. I sent five drafts (Three from memory or two from memory?) No, I sent introduction, diacritical phenomenology, two parts of self, that's four and one from memory (Oh, one from memory) yes. That's five.

CS: Did he see the whole of the paper in the end part by part?

EVA: I think I didn't send the abstract. Probably the conclusion was also missing for him because he didn't have time to read it because it was quite around the deadline but I didn't send it to him.

CS: Did he give you feedback on the whole thing after you sent it to him?

EVA: Yes, it was an oral one because I came in to thank him and he told me that this was quite a good topic and I wrote quite logical things so it was well-grounded. He said that if it had had more time, then it would have been even better. So the conclusion was, this is a good paper, but this could have been improved a bit more and there are parts that are a bit so, not so well detailed, or not so clear, but I think he liked it.

CS: How did you react to that?

EVA: I think it was true. He was right. I usually get this feedback to my writings and I always feel that this is true and this can be improved.

CS: We'll just have a little look at a bit of it (OK) something he wrote to you. I hope I can quickly pull it out. I'm hoping that I don't even have to type out my address [opening the email folder]. That's great. There we are. Now, do you remember when you sent me the drafts? (No) well, let's have a little look at this I think this could have been a questionnaire. [both looking at the computer screen] That's the questionnaire. I don't think you sent me anything else, no you didn't. It might have been this one. Let's see. Thesis. That was the thesis that I've got. (Yes, but these are) I think this untitled thing is just nothing, I think. We could have a look actually. (No, I don't think). You don't. It would be draft, wouldn't it? Shall I try that, no it's 1.1K I don't

think it is. Just see if it's not. (I think that was the one) You think so - you think there was a draft there? (No, here). Oh, yes, it is. It's so annoying. (Because I sent) yes, you did, you did. It was great. So, which part shall we look at? It would be good to look at something that he gave you feedback on? (I don't know. He gave quite extensive feedback on the summary part, but yeah. That is probably interesting, but that is not the part that I wrote by myself, so that was just a summary. I will bring this chair here.) Yeah, great. (There are everywhere comments) Shall we look at Memory? (Yeah, that's all right for me). Cos these, I can't remember them now. I would have to look at them. Have you got his comments on this? You've only got one draft here that he's commented on? (Yeah) See what we've got there. Or, memory's much later so you might not have needed so many comments towards the end, did you? Or was it just the same? (No, he didn't write too many comments because, yeah) On memory. Maybe we'll look at an earlier one (Yes, yeah) because you're still getting to know each other and you couldn't in a way so perhaps you're pre-empting them. (The earlier one is diacritical phenomenology) So perhaps we ought to look at that? (Or, I'm not sure, well, let's have a look at that but) You think maybe the next one, even. (Maybe the next one. Let's see. I think the next one is better. I'm sorry.) No, that's OK. (I don't really remember because it was in March or something.) Yes, I know. Ah, there we are.

EVA: This is for example, a comment now because when he underlines something. This means that there is either a grammatical mistake or for example here, 'hands' is not correct because he thinks that the first part is not explaining the second. (Right so the link the connection's not right) Yes.

(1) (and he's done these (-s) so it's singular plural.) Yeah, so it's a grammatical thing.

(2) (Then he's got his comments in Hungarian, hasn't he?) Yeah, here it's a comment on the content. This is interesting because I wrote that there are only three published versions from 1799, the other things, and he wrote that this is not quite accurate because there are many versions of this, and there is also a publication. There are other published things. These are the most important, but there are other published, so it is not good that I state this, so I rewrite it. (You rewrote it, and you still kept. I remember you said there were three versions but you didn't say. You left out, oh, you've got 'there are five published versions'). Yeah, (Right) 'there are five published versions' and I said in the footnote - I said that I am going to use this, this and this versions so I (covered yourself), so he told me that there are two more versions that are important and I put that I also mentioned at the beginning that there are several versions of parts of this poem that have never been published. (and that's something you added following his comment) yes, so it was a bit being more sophisticated and not so straight in stating this.

(3) (gosh, yeah). (Then we've got another one here)

(4) Yeah, sorry I'm just reading the comments. Yeah this is also a comment on my content on this exact statement that I did and he said, probably we can argue like this but concentrating strictly on the text it is true that Wordsworth did suggest different topics that he could write, so he pretends that he didn't know his topic when he started to write the poem, and that's why this is not very good to state it like this and what I did. [looking at finished thesis] (What page is it? Oh, of course, you might have changed the number of pages) I don't know. Yeah, I've got that: 'yet he asks that freedom is illusory and since he is not free to choose the topics'. Yeah, (that's it) yes, and I didn't write this. I wrote 'it appears to me that Wordsworth was even more

bound by the topic', and here it is the same: 'since he could not get rid of the topic. That would have served as the prelude of his more important and honourable work, *The Recluse*'. So, I skipped this statement. So not so harsh statement I did but I made it a bit (You softened it) yes, actually. That's a good trick (It's always a good trick, either delete or soften) [both laugh] (it's a cop out, isn't it).

(5) Here the title these links are missing.

(6) This is also about the content. That I didn't answer the question that I posed before totally, so in all details, er and he also offered another aspect of the question that I should look at and I think I did it as well. I think I inserted one sentence here (So you followed more or less what he said) Yes, many times, but not strictly what he was suggesting, but many times I softened it and re-wrote it and tried to look at his aspect as well. (Yes, OK, yes so you said you didn't answer that question, the question posed more than you've given it response to, so you gave a bit extra.) Yes. (also got word count. (You went way over the word count, didn't you? Not word , I'm sorry, I mean page count) Page. (It's supposed to be 40 pages?) No, the minimum is 50 pages here. (Oh, you can actually go beyond and it's not a problem?) Yes, so 50 pages but this is as you can see double-spaced between the lines, so nothing on the page actually, and I have quotations from the poem and with the footnotes it became, I think, 63 pages and that's quite usual. (Yeah) So there is a minimum set, and I think 120 pages is the maximum but I didn't want to get to that. (Goodness, gosh. OK, what about that)

(7) OK, 'turnout' this is word use. (Informal rather than formal, he's going - yes) And here he commented that this is not true what I have written. He goes that I said that this didn't turn out from a person's writing, but he says that, yes, it did and I think this is a part that I just cancelled or deleted (So you agreed with him.) Yes, actually, he was, so I could have made it more detailed or sophisticated and I could have shown how it is not, so how I mean that this is not turning out from this but this would have needed, I don't know, two more paragraphs, and I thought that this is not so important. (So you just deleted it) Yes, this was the part that I remember I deleted. (and here, 'this is not a good argument') I have prevented yeah and

(8) this is the other thing I deleted because this was too general, and really it was not so a good argument. (Because it was a sort of general statement. You were just speculating really, weren't you. Anything else, there. That was grammar) Grammar

(9). (you just changed it, didn't you. Did you discuss what the grammar problem was or..) Yes, yes, I always discover what the grammar problem was. Sometimes I make it too complex. I try to make too complex things because the thought that I want to express is very complex and then I try to write it down and it becomes too complicated. Sometimes commas work, but I think here that I changed the grammar part. (Anyway, did you work that out yourself. You didn't have to ask him?) No, he never wrote what to change there. (Do you use grammar books for support or do you usually recognise the problem yourself?) No, I don't use grammar books. I sometimes use a handout that we received for the linkers, so which linkers can be used with what and what they suggest, and sometimes I use it as a bank of - so what I can use because when I write five times 'however' I think that, OK, I have to use something else, and then I consult that page and this is very useful, but I don't usually use grammar books for writing. Dictionary I definitely use, but not grammar books. (Right, and that's the same thing, grammar.)

(10) That was because I started a structure and I decided on another one, and I do it sometimes in Hungarian as well, so it's only a lack of concentration. (Yeah, and what about the next?)

(11) This is also about 'thus' (the linker) the linker, yeah. Not logical here. Yeah.

(12) Here so I tried to quote something and I printed one word less and that was not understandable, so not a good sentence, sometimes when I copy... (You mean that you miscopied, or you just took a quote that was too limited?) No, I miscopied, so I was copying it from my notes and I missed out a word, and I didn't realise it because when I read it through I knew the word. (Did he know the quote? I suppose he did) Yes, so this is a word by word quotation and I missed it.

(13) This is not good grammatically and I said something like that, so I didn't explain something here, what I took as self-explanatory but he told me it's not, so I had to explain it and actually this could be corrected by two sentences, so not much. (So you did it you did the two sentences?) Yes, when he wrote that this cannot be added for the first reading, I tried to correct it because it's a thing I understand when I write it, but the reader is important in this respect, and they always told us that if someone cannot understand it for the first reading, this is not a good essay. (Yes, I've been doing some reading for a journal and it's the same. I know that if I'm reading, and it's a smooth reading , it's fine. I'm understanding new ideas, whatever, but as soon as I have to stop, you know something's wrong. You have to stop. You have to try and unravel ambiguities sometimes.) Yes.

(14) Here he wrote that a more detailed explanation is needed to understand what Ahmed says here, some more detailed thing.

(15) Here, so I misused the word 'hard' so he suggested 'difficulties' (Ah, right).

(16) Here he commented that my comment on the quoted sentences is a bit simplifying er and that I should avoid, so that I should make a bit more, or at least indicate that this is simplification, something like this. (So he wanted you to expand on it a bit more, not because it wasn't understandable, just because you perhaps didn't do it justice.) Yeah, it was understandable I think, but it was simplifying and he thought that this was not correct here to simplify because this is important. (Did you explain why it was simplified?) I'm just having a look. I have found it. I put another sentence, I think and I - yes (so you elaborated a bit more on it or?) yes, he mentioned what I have missed out from this quotation and then I mentioned that. So, I put in a sentence and I mentioned all the things he suggested to mention.

(17) He told me that this is the same that I have written in the previous paragraph so it is not understandable why I had used 'on the other hand', so the problem was not with repeating it with the linker. (Not a contrast) Yeah, yeah. (But it is also repetitive) Yes, it is repetitive, but in the essay from where I quoted it the writer also used it repetitively, so this had a different wording and that's why it had a different meaning of it, so the content was the same, but I think I kept this repetition. I also only didn't use this 'on the other hand' er because I thought that this was very important to repeat this (and he didn't say don't repeat it anyway) no, he only said that this is the same so why to use 'on the other hand'.

(18) (And what about here?) Here he also says that this is quite similar than in the previous paragraph, but I didn't do with this anything. (So you wanted to do that) Yes, I think that it was deliberate that I repeated them. Ah, yeah.

(19) Here there is a bit of misunderstanding between us because I used this colour to indicate for myself that this sentence is not finished, or it needs more elaboration, and he thought that this was a sign of copying it from the internet and then he told me not to use paste copy but only with quotation marks, but I told him this wasn't the case and he believed me, so it was not that bad. This is only because of that and I forgot to delete this sentence before I sent it to him or change or finish it or something. It was just a misunderstanding. (Mmm)

(20) Erm yeah I stated that the difference between representation and reality, there is a difference and he told me that this is not the invention of Tengely or Ahmed that I quoted before but this - so this is a basic problem and many people wrote about it. (Oh, so it's not just their idea, it's a basic idea) Yes, but I think... (So, generally known. Did you respond to that?) Yes, I'm looking at it. I think I didn't because I kept it here because I felt that here I didn't highlight the fact that only Tengely and Ahmed says, but I said merely that they also say, and that's why I thought that this is supportable and I can support it and defend it, and that's why I didn't do anything with it. (He seems to have missed that then) Yeah, probably he - It's quite hard to read, and sometimes there was another part when he misunderstood me, when not - because, so, I read it again and it was understandable. (He just missed) Yeah, or read it quite quickly (Oh, right. There seems to be a lot of reciprocity, here.) Yeah, there were parts that he liked. (I expect there were more. It's just odd bits that he's picked on) Yes, yes.

(21) Yeah, here I quote someone's thoughts and he tells me that it's not well incorporated into my arguments, and then I should do that. Yes, and I wrote one more sentence here and tried to show why it is important here in my argument.

(And then he's got this one here) Yes, (22) he says that so I have to tell where exactly Wordsworth mentions this in his theoretical writings and give a footnote to this, but I didn't do that as I can see. (So, did you make a conscious decision not to do that?) I think it was conscious but this was because I didn't have time for that I didn't go to the library and I didn't know and this was from - I quoted from somewhere, and he didn't give the exact things, and then I thought, that OK. This is my fault actually. I was not diligent enough.

Yes, (23) here I quote something and he says that I should have a bit - so I have to tell in my words what this is. (You should paraphrase.) Yes, thank you. I should paraphrase quite in a short- in a nutshell, put it together.

(24) Yeah, here I used quite a hard or a harsh word, 'It is not forbidden'. Then he told me, why I am talking about not forbidding something and then... (It was a bit strong) and then I should use something else and I think I did use another word. ('implication' wasn't it. It was before that. Only a few words before that to 'alter details which would not fit'. It must be there) yeah ('alter details which would not fit'. So it's there, or even near 'feelings and events' maybe) yeah (even near 'feelings and events one might as well') 'one might as well' it's a bit soft [both laugh]. OK (OK) I have to learn this how not to say anything.

('I propose' now) (25) He says that from the text that I quote it should have been straightforward what the writer means, but my point was that he's not stating what he means by this so I kept this 'I propose' (You kept it) yeah, because in the previous sentence, I say 'noted' as I have said Ahmed does not specify what he means by the two orders of reality I then re-read the text and I still could not make it out what he means. He only put this expression, so I think this can be supported. Yeah this is here.

CS: That's it. So those are the sorts of things he was doing He was commenting on comments sometimes, such as it was not explicit enough, sometimes that you were using expressions that were too strong and perhaps could have been softened or you didn't quote adequately, perhaps something though that was just once. (Yes, sometimes I - with grammar and with wording.) So what about finally your strengths and weaknesses in this piece of work? What were your strengths?

EVA: Well, I think that this topic is quite a new perspective on Wordsworth's poetry and this is the strength of my paper, that, although I don't say anything new about Wordsworth himself or his poetry, I give a new aspect to explain why his text works as it does. My weakness is, I think, sometimes being too complicated my writing. I try to be logical and many times I can succeed but sometimes I felt that this is not so - the linkers - It shows with the linkers that this is not so logical and my ultimate weakness is with footnotes and references because I don't like to use them, and I many times forget to put titles into italics, and then stuff like these, and there are some typos that are left in my paper that is not good. So it is this part that I am not very ...

CS: How do you know about your strengths and weaknesses?

EVA: I think that during the five years I had the same comments on my writing many times and they many times told me that I am quite creative and good at writing and my style is good, but the references and sometimes the grammar and the typos are not needed, so not well done. That is one thing, and the other thing. I am similar in every part of my life. I am not very good at concentrating on one thing or being very how to say this, so (focussed?) focussed yes, probably this is (disciplined?) yeah, probably bit of a problem with discipline as well, so I am interested in the thoughts and that's why many times I am not paying enough attention to the form, how I present it, and I know that this is my problem still. It is hard to improve myself. I have, but only a bit.

CS: I haven't asked you. What grade did you get?

EVA: I received a 5 for this.

CS: Aha, very good, excellent. Were you expecting a 5, really?

EVA: I was hesitating between 4 and 5 so because I haven't read any other thesis papers it was hard for me to guess my mark, but I knew that the topic was quite new and I wrote logically and that is important. I was not sure about the form and some of my arguments, how well-formed they are, and that's why I thought maybe it would be a 4 and probably if I had another referee I would have received a 4. (Do you think so?) Yes. (Because of lack of attention to detail?) Yes, (Ah) and there I know a few people here who are very very much interested in these things and I think they would have given me a 4.

CS: So, what sort of comments did the referee make on your work?

EVA: Well, he first of all said (She, isn't it) she (Sorry, I was just checking that it was her and not Dr) She actually it's hard because in Hungarian we have only one personal pronoun. (I thought perhaps so because people have made that mistake frequently. Sometimes I've let it go but I wanted to check with you because I wanted to make quite sure who had written it.) I always mix it up in German, English, everywhere, so I'm sorry for this, so she wrote that this is a good paper both intellectually and linguistically so concerning its language. She mentioned three things that she thought were really good and excellent: my language, so my style was sophisticated, this was the first; the second one was that I seemed to know and be aware of the literature about Wordsworth and I can use them and use a critical perspective for them and the third was that I was quite - my line of thought was logical and convincing. Then she

summarises my basic findings, how I wrote, so what was the structure of my paper. Then there comes a page of well he wrote – she, sorry - she wrote that these questions and problems should be specified, should be thought about a bit, and then she mentions one, two, three, four things, they are rather philosophical suggestions, and a few arguments that I said, and she felt was not well explained, and she poses, I think, three questions at the end – no, four specific questions erm concerning the ‘spots of time’ and how as Tengely could be connected, so the philosophical framework connected to Wordsworth’s writings or poetry, and that at the end can we accept the traditional point of view that Wordsworth appears for us or represents himself for the others for us in nature, so some specific things concerning my statements. And that’s it.

CS: Right, are these questions really for the - These are questions that she was still wanting after reading this, in a sense that you hadn’t answered in this paper, (Yes) that she felt were interesting to think about.

EVA: Yes, and the problems are the same, so she proposes two problems that I really didn’t mention in much detail and one of them I think is crucial, so this should have been answered and I will try to answer that. The other is, I think, more answered in my paper, and I can defend my paper in that respect about it.

CS: So these are really questions for your defence. (Yes) When is it?

EVA: It’s on 18th June so I have three weeks.

CS: Yes, that’s good. You’ve got plenty of time (Yes, I know) Are you nervous about it? (Still not yet. I’m becoming nervous only the day before the exam so...) Yes, you’ve done all the work now. (Yes, but we all have to - so this is not only defending, so we have to pick a topic and talk about that. My huge topic is nineteenth century literature and we have 12 sub-topics in it, and this is also part of my regulations that we have to talk about that.) Oh, right. So, you’ve got to do quite a lot of work before that.. (Reading, a lot of reading, but I enjoy that so.) Did you choose nineteenth century literature, or is that stipulated for you? (No, when we choose a title then they give the main topic for that, so if I write about Wordsworth, then I have to have an exam in nineteenth century literature. If I had written in linguistics, then I would have had an examination in that part) Then I understand better what was written on the website. (Yes, it’s a sign for us)

CS: I just want to ask one or two general questions, actually, that relate to what we’ve been talking about, I hope. How important is the exercise of writing a thesis for you? How important has this exercise been for you?

EVA: Well, I enjoyed the research at the beginning, so when I started to explore this topic, but the writing part was a bit more difficult for me and I think it is important to have at the end of our studies a real research, so not only superficial essays on something but really getting into one topic, it is good, but the problem is that probably later on I don’t need these skills because when I teach. I don’t need to write a thesis paper, but it is also true that at this major we are not specifically learning how to teach English, but this is about literature and linguistics, so this is good.

CS: Did you - what if any difficulties did you have in the writing of this? You said there were some difficulties.

EVA: Well, er I had difficulties sometimes with words, as I have mentioned, which word to use for example and putting my thoughts into form, that was the most difficult and time-consuming as well, yes, and my lack of focus sometimes, so that I don't like to focus on a thing for a month for example. (So did you get it a bit frustrated with it?) Yes, at the end I was quite frustrated with the whole thing, but as I see, every so many many students feel the same, that at the beginning it is quite interesting but at the end it is quite hard to write a thing like this. (Yeah, I'm sure I'll feel the same) It's not for fun. (No, no, no)

CS: When I did my Master's I was very lucky because I had a flat in London. My family my husband took my family away and it was a long hot summer and we had a beautiful garden and I had a robin that came and talked to me every day. In fact, when I did my acknowledgements, I acknowledged the robin, 'cos the robin just sat on the chair. I think really robins are very territorial and I think really it was rather annoyed that I had come out into the garden at all, if truth be told, but I really quite liked the robin. It hopped up on the chair and talked to me for quite a long time. It would cock it's head. It used to when I came out into the garden and sat at my computer it would hop along and chirping and talking all the time and I'm sure it was just saying just come again, get out of here and it would sit opposite me and I loved that, so I do remember that. I just loved - I think I was very lucky, and you had family around you as well and perhaps you'd really worked some of these ideas with the competition maybe. I don't know if that made a difference, but also I was 40 and that made a difference and I'd been teaching a long time and this was, you know, when you've been teaching yourself and somebody else. You've had to organise somebody else's learning. You've had to be responsible and support somebody else's learning, suddenly it feels like a holiday when somebody's doing it for you and you know, I've been doing it since I was 21 and suddenly at 40 I could just enjoy and it was a pleasure. I really enjoyed and I'm enjoying it now, even though I've got to work as well.

EVA: Yes, I can see that you work hard. But yeah probably this was the difference because I am only 23 now and I have friends who work, buzzing around me and calling me around and I - do I come - do I come, do I have to write my thesis paper and this was boring after a while. (You've done really well.) Thank you. I tried. (You can kiss it goodbye after this, can't you.) Yeah. I hope that this was not so bad so (Goodness, I'm really impressed myself. I'm sure that it sounds like your tutor really is, I'm sure. I'm sure.) I hope but she's very kind so I don't think she says many bad things about a thesis. (What about your supervisor?) My supervisor's quite strict (and he liked it) yeah, he liked it but he told me it could have been improved so. OK but I'm happy.

CS: Do you need to improve your writing and if so, in what way? (So, do I have to do anything with this?) Not that, in particular, your writing in general.

EVA: Sorry, I just, erm. I think my improvement should be first of all with form, so how to write it. The second thing I would improve is being able to re-read it and being critical with myself and letting time for this. So my problem is that many times I write at the end and I always keep deadlines, but I usually write it one day before the

deadline and that's not good, if I want to really write it. That's the other thing I have to improve. Of course, vocabulary is a difficult question because I need to improve my vocabulary, but when I am writing it is not so hard because I have an online dictionary and then I use it, so this is not... (Do you use a Thesaurus as well) oh, yes, sometimes I use and sometimes I use my dictionary, my book dictionary, so it depends. So, I think vocabulary here is not a big thing. Grammar is not so hard, so of course I have grammar mistakes but not so many and many times it is the lack of focus so I don't think. Of course, I'm not a native, I try.

CS: How do you think your writing has developed, if you feel it has, how did it develop at university?

EVA: As I mentioned, the way of critical thinking helped a lot, so I learned how to write how to state that somebody thinks this, but I think that, what is the process of this, how to clear my point of view, how to say what I think. This was important then, also the lessons where we concentrated on writing, they helped a lot. And I think my language knowledge is better in writing, definitely, so I can use all the tenses and everything properly, most of the times, and probably a bit of being more mature in my personality, it is also good for this process, but this is just a general thing so.

CS: And is writing at the 100 and 200 levels different from writing at the 300 and 400 levels do you think?

EVA: No, not actually I don't think they are different. We have to write the same type of essays, probably the criteria, according to which they mark it is more strict but I haven't realised that.

CS: What about any differences between this work that you have done for English Literature and the work that you have done for example in - I keep saying Individual Differences, Identity Through Discourse?

EVA: Well, it was based on an interview so it was not so theoretical. I used much more literature here, so there are - didn't use as many background readings as here. That was more practical, I have mentioned, and this was shorter so - and I didn't want to argue about anything in that Identity paper but here we have to state something as a thesis statement and prove something. (And that's a requirement of a thesis presumably) Yes.

CS: Is there any other information regarding literacy practices on the thesis, and beliefs and values about writing that you've experienced that would be relevant to my work.

EVA: Not really. (No we've talked - I just wondered if there was anything you felt that I hadn't dug out of you.) Not really.

CS: Thank you ever so much.

EVA: You're welcome.

Appendix 3a List of codes

achievement of goal	expressing complex ideas	rehearsal
achievement strategy	finding a focus	relationship
analysis	flaws	between text and context
Anglo/American influence	flexibility	relativity
appropriate linguistic style	following style	required/permitted scope
appropriate presentation/format	guidelines	research paradigm
appropriate rhetorical style	formative feedback process	resource
argument	freedom	constraints
assessment of tutor ability	general training	scholarly type
audience	highlighting important points	School practices
change	highly-valued text	school writing
collaboration with experts	ideal and real	seeking expert assurance
conciseness/explicitness	identifying relevant experts	seeking expert clarification
conflict of responsibilities	independence	selecting relevant data
conflict with accepted practices	insufficient/sufficient experience/knowledge	selecting relevant ideas
conflicting values	international reference	selecting relevant texts
constraint of student numbers	interpreting expert texts	selection of language medium
consulting expert examples	investing effort	self-evaluation
contribution	length constraints	sequencing work
convention	limited access to experts	specifying a valued goal
creativity	linguistic accuracy	status
criticality	linguistic proficiency	structuring text
culmination of degree	logical connections	student diversity
dedication	long-term relationship	subject area
defending position with experts	maintaining focus/perspective	reference
demarcation of roles	motivation	summarising, explaining
demonstrating expertise	national reference	summative review process
developing an analytical framework	novice	synthesising
developing expertise	objectivity	systematising ideas
developing ideas	obligatory components	time constraints
difficulty of task	originality	training in
discipline reference	other communities	research paradigms
discovering ideas	ownership	tutor learning
discussing ideas	peer agreement	university practices
diverse tutor perspectives	personal response	using appropriate credibility indicators
evidence-based expert advice	planning/outlining	utilising expert ideas
expert encouragement	post 1989 opportunities	utilising form
expert facilitator	postgraduate practices	utilising support tools
expert guidance	practical outcomes	
expert information	perspectives	
expert instructions	presenting different	
expert intervention	progressing the topic	
explicit/implicit criteria	progression in/into	
exploring focus	academia	
	projected writing needs	
	promising students	
	identified	
	public text	
	publication	
	readability	

Appendix 3b Code frequencies

HU: Thesis study

File: [c:\carole\research\phd\analysis\atlas-ti\Thesis study]

Edited by: Super

Date/Time: 17/05/11 07:24:31

Codes-Primary-Documents-Table

Code-Filter: All

PD-Filter: All

CODES	PRIMARY DOCS										9		
	1	2	3	4	5	6	7	8	30	31		32	33
17	18	19	20	21	22	24	27	28	30	31	32	33	34
35	36	37	38	39	40	41	43	44					
									Totals				

achievement of goal	0	4	1	1	0	0	0	0	0	0	0	1	3
0	1	0	1	1	0	1	0	1	0	0	0	0	0
0	0	0	0	0	0	0	0	15					
achievement strategy	0	2	12	0	2	0	2	2	2	1	12	0	0
0	2	2	0	0	1	0	0	0	2	0	3	0	1
0	0	0	0	0	0	0	0	42					
analysis	3	6	2	1	1	0	0	1	0	0	1	7	5
14	11	23	8	12	0	1	2	0	0	0	0	1	0
7	0	3	0	0	0	1	0	5	114				
Anglo/American influ	3	0	2	3	0	3	0	3	1	5	12		
0	0	2	1	1	6	4	0	0	0	1	0	0	0
0	0	1	0	0	1	0	0	46					
appropriate linguist	3	0	9	3	0	4	0	6	1	2	8		
3	4	11	0	4	4	2	1	1	2	0	6	1	2
1	2	1	0	0	2	0	0	80					
appropriate presenta	1	0	0	0	1	0	0	0	1	2	0	6	1
1	1	8	0	0	1	0	0	0	2	0	11	1	0
0	0	1	0	0	1	0	0	44					
appropriate rhetoric	0	0	0	0	0	0	0	0	0	2	2	0	0
1	3	1	0	9	2	0	0	0	0	3	0	0	0
0	0	0	0	0	0	0	0	23					
argument	7	11	12	4	2	1	3	0	0	5	0		
8	5	1	1	2	1	0	8	1	3	0	0	5	0
0	6	1	0	1	2	0	0	93					
assessment of tutor	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	2	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	2					

audience	0	0	3	2	0	3	1	1	1	0
1	2	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	13			
change		4	3	0	15	5	1	5	0	1
2	4	0	1	3	0	1	0	0	0	0
0	0	0	0	0	0	0	45			
collaboration with e		3	0	0	0	2	5	6	3	0
6	0	9	3	0	0	0	0	0	0	1
0	0	0	0	0	0	0	38			
conciseness/explicit	0	0	8	0	1	2	2	12	3	5
3	6	5	1	0	3	0	1	6	0	8
0	0	0	0	0	0	1	68			
conflict of responsi		5	2	0	1	0	1	0	5	1
2	1	1	1	0	0	0	0	0	0	0
0	0	0	0	0	0	0	20			
conflict with accept		3	1	8	5	2	5	5	3	4
0	0	0	1	0	0	0	1	0	0	0
0	0	0	0	0	0	0	39			
conflicting values		5	5	3	3	6	4	3	0	5
4	0	4	1	0	0	1	1	0	0	2
7	0	0	0	0	0	1	55			
constraint of studen		0	2	1	2	0	0	0	2	0
2	2	2	2	0	2	0	0	0	0	0
0	0	0	0	0	0	0	17			
consulting expert ex		0	0	2	0	0	0	1	3	1
4	2	3	0	1	7	0	0	0	0	1
0	0	0	0	0	0	1	26			
contribution		0	1	0	0	0	0	1	2	1
0	4	0	0	0	0	1	0	0	0	0
1	0	0	0	0	0	0	11			
convention		1	1	2	0	2	1	0	1	4
0	0	1	2	0	0	0	0	0	0	0
0	0	0	0	0	0	0	15			
creativity		0	0	5	0	0	1	0	0	0
0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	6			
criticality		2	2	6	0	0	1	0	1	3
0	1	0	0	0	4	0	0	0	0	0
1	5	0	0	0	1	0	0	27		
culmination of degre		4	0	1	3	0	0	2	0	2
0	1	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	13			
dedication		0	0	3	1	0	1	0	0	0
0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	5			
defending position w		0	0	7	1	1	1	6	3	7
3	1	12	3	1	1	0	0	0	0	0
0	0	0	0	0	0	2	51			
demarcation of roles		1	1	0	8	1	0	2	1	3
0	2	5	0	0	3	0	0	0	0	0
0	0	0	0	0	0	0	27			

demonstrating	expert	1	7	2	3	0	0	0	1	0	0	1
0	7	6	4	0	3	4	0	0	0	0	0	0
0	0	1	0	0	0	0	0	40				
developing	expertise	4	0	0	0	0	0	0	1	0	0	0
3	2	0	2	0	5	4	0	0	0	0	0	1
0	0	0	0	0	1	0	1	24				
developing	ideas	1	0	0	0	0	1	3	1	1	0	0
0	0	0	0	0	1	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	8				
difficulty	of task	5	3	6	2	2	2	6	1	0	0	0
10	6	5	1	0	2	0	0	0	1	0	0	0
0	0	1	0	0	0	0	0	1	54			
discipline	reference	0	0	6	3	5	5	4	1	0	0	3
13	3	1	1	0	2	1	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	51			
discovering	ideas	0	0	6	0	1	4	3	0	0	0	0
0	0	0	0	0	1	0	0	0	1	0	0	0
0	0	0	0	0	0	0	1	17				
discussing	ideas	1	1	0	0	0	0	1	0	0	0	0
1	0	2	0	1	1	0	0	0	0	0	0	0
0	0	0	0	0	0	0	1	9				
diverse	tutor perspe	0	0	2	1	2	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	5				
evidence-based		2	0	4	1	0	0	2	2	2	2	2
0	0	1	0	0	0	6	1	1	0	3	1	0
0	0	0	0	0	1	0	0	27				
expert	advice	6	5	2	0	4	2	1	3	0	0	0
9	0	6	1	0	2	0	0	0	1	0	0	0
0	0	0	0	0	0	0	1	43				
expert	encouragement	2	2	0	0	2	1	0	0	0	0	0
0	0	5	0	0	0	0	0	0	1	0	0	0
0	0	0	0	0	0	0	3	16				
expert	facilitator	1	0	3	0	0	2	0	2	0	2	0
1	0	0	0	0	5	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	14				
expert	guidance	0	0	1	0	0	0	0	3	0	0	0
0	0	1	1	1	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	7				
expert	information	1	1	2	0	0	1	1	1	2	1	1
0	0	3	0	0	1	0	0	0	0	0	0	1
0	0	0	0	0	0	0	1	15				
expert	instructions	0	2	0	1	0	0	2	4	0	0	0
1	0	8	0	0	2	0	0	0	1	0	0	0
0	0	0	0	0	0	0	1	22				
expert	intervention	0	3	1	1	0	1	4	10	0	0	5
0	3	11	0	1	4	2	0	0	0	0	0	0
0	0	0	0	0	0	0	2	49				
explicit/implicit	cr	6	5	2	6	1	2	1	2	1	2	5
1	3	7	5	1	2	2	0	0	0	0	0	0
0	0	2	0	0	1	0	1	55				

exploring focus	0	1	4	2	7	6	1	0	0	1
0 0 0 4 1 1 1 2 1 3 0 0	0 0 0 0 0 0 0 0 0 35 0 0	0 0 0 0 0 0 0 0 0 0 0 0								
expressing complex i	0	0	2	2	0	0	0	0	0	0
1 0 0 0 1 0 0 1 0 0 0 0	1 0 0 0 0 0 0 0 0 9 0 0	1 0 0 0 0 0 0 0 0 0 0 0								
finding a focus	0	5	3	0	0	1	3	3	0	0
2 1 3 3 1 1 2 0 0 0 1 0	2 0 0 0 0 0 0 0 0 30 1 0	2 0 0 0 0 0 0 0 0 0 0 0								
flaws	3	2	2	0	0	0	2	1	2	0
4 3 1 2 6 1 4 2 0 0 0 0	4 2 0 0 0 0 0 0 0 35 0 0	4 2 0 0 0 0 0 0 0 0 0 0								
flexibility	0	0	2	0	0	0	2	0	0	0
0 4 3 3 0 1 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0								
following style guid	0	1	0	1	0	1	1	5	1	0
0 1 0 0 0 0 0 1 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 2 0								
formative feedback p	0	4	6	3	4	2	6	8	3	2
4 7 16 2 0 5 0 0 0 0 0	4 0 0 0 0 0 0 0 0 0 0	72								
freedom	0	0	1	0	0	0	0	0	0	0
0 0 0 0 0 1 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0								
general training	0	1	9	0	2	1	0	1	2	0
1 3 0 0 1 1 0 0 0 0 0 0	1 0 0 0 0 0 0 0 0 0 0 0	1 0 0 0 0 0 0 0 0 0 1 0								
highlighting importa	0	0	0	0	1	0	0	1	0	0
0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0								
highly-valued text	4	0	0	0	0	0	1	0	1	0
0 0 0 0 1 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0								
ideal and real	2	1	0	1	0	0	0	0	0	0
0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0								
identifying relevant	2	1	3	2	4	1	2	2	0	0
0 4 7 2 2 3 1 1 1 0 0 0	0 2 0 0 0 0 0 0 0 0 0 0	0 1 0 0 0 0 0 0 0 0 3 0								
independence	0	18	10	0	3	3	11	2	2	2
9 1 6 10 0 0 3 0 0 4 0	9 0 0 0 0 0 0 0 0 0 0 0	87								
insufficient/suffici	1	0	0	0	0	0	2	0	0	0
7 2 0 2 4 1 4 0 0 0 0 0	7 0 0 0 0 0 0 0 0 0 0 0	23								
international refere	6	0	2	1	1	0	0	0	0	1
0 1 0 0 1 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0								
interpreting expert	4	7	6	3	2	5	1	1	1	0
2 3 0 1 1 0 0 0 0 0 0	2 0 0 0 0 0 0 0 0 0 0	62								
10 3 0 0 0 0 0 0 0 0 0										

investing effort	3	3	4	4	1	1	2	3	2
3 5 2 1 0 0 0 0 0 0	2	1	1	2	0	0	0	0	1
0 0 0 0 0 0 0 0 0 0	0	0	43						
length constraints	2	0	3	0	0	0	3	1	0
0 0 0 0 0 0 0 0 0 0	0	0	0	0	0	0	0	0	0
0 0 0 0 1 0 0 0 0 0	0	0	10						
limited access to ex	0	0	0	0	0	0	0	0	0
2 0 1 0 0 3 0 0 0 0	0	0	0	0	0	0	0	0	0
0 0 0 0 0 0 0 0 0 0	0	0	6						
linguistic accuracy	2	0	7	0	1	1	2	8	2
4 5 16 1 1 6 0 1 3 0	1	1	1	3	0	8	17	11	12
5 0 0 0 1 1 0 1 117									
linguistic proficien	1	4	4	3	1	1	1	1	0
7 2 5 3 2 8 1 0 0 0	1	0	0	0	0	0	0	0	0
0 1 0 0 0 0 0 0 0 0	0	0	45						
logical connections	1	5	11	0	0	2	2	5	2
6 0 2 0 2 1 0 0 0 0	0	0	4	6	1	1	0	1	0
0 0 0 0 1 0 0 0 0 0	0	0	53						
long-term relationsh	9	0	2	0	3	1	0	0	0
1 0 1 1 0 1 0 0 0 0	0	0	0	0	0	0	0	0	0
0 0 0 0 0 0 0 0 0 0	0	0	19						
maintaining focus/pe	1	5	1	0	2	0	5	10	1
5 1 1 0 0 1 0 0 0 0	0	0	3	0	1	4	2	0	0
0 0 0 1 1 1 0 0 0 0	0	0	46						
motivation	6	3	5	1	5	8	7	4	5
7 8 1 1 6 3 2 1 0 0	0	0	0	0	0	0	0	1	0
0 0 0 0 0 0 0 0 74									
national reference	6	2	5	2	4	1	1	1	5
0 0 5 0 5 2 2 0 0 0	2	0	0	0	1	0	0	0	0
1 0 0 0 0 1 0 0 45	0	1	45						
novice	4	0	0	0	0	1	3	0	0
7 0 2 3 2 1 0 0 0 0	0	0	0	0	0	0	0	0	0
0 0 0 0 0 0 0 0 23	0	0	23						
objectivity	1	0	1	1	0	0	0	0	4
0 0 0 0 0 0 0 0 0 0	0	0	0	0	0	0	0	0	0
0 0 0 0 0 1 0 0 9	0	0	9						
obligatory component	1	1	10	0	1	3	9	10	2
8 5 4 0 0 3 0 0 40 68	0	0	4	0	0	2	1	0	0
1 0 1 0 0 0 0 0 68									
originality	3	4	2	1	2	1	6	5	1
9 2 1 2 3 4 3 2 0 60	3	2	2	0	2	0	0	0	0
0 1 0 0 2 2 0 0 60									
other communities	3	4	6	4	5	5	4	12	6
4 0 3 0 3 0 0 0 61	0	0	0	0	1	1	0	0	0
0 0 0 0 0 0 0 0 61									
ownership	0	1	0	0	1	0	4	2	0
3 2 2 6 1 2 0 0 0 0	0	0	0	0	1	0	0	0	1
0 0 0 0 0 1 0 0 29	0	0	29						
peer agreement	2	6	0	1	0	0	1	1	4
0 2 0 3 2 0 0 0 0 0	0	0	0	0	0	0	0	0	0
0 0 0 0 0 0 0 0 22	0	0	22						

personal response		13	1	1	4	5	1	4	1	1	4
8	0	4	2	2	0	1	0	0	0	1	1
3	0	0	0	0	0	0	0	62			
planning/outlining		0	1	3	0	0	0	0	0	3	1
1	1	2	1	0	4	0	0	0	0	0	0
0	0	0	0	0	0	0	17				
post 1989 opportunit		2	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	2				
postgraduate practic		0	2	0	3	1	0	1	0	0	2
2	1	0	2	1	0	2	0	0	0	0	0
0	0	0	0	0	0	0	17				
practical outcomes		0	1	4	0	0	1	2	10	1	
2	2	0	2	0	1	0	1	0	0	0	0
0	0	0	0	0	0	0	28				
presenting different		2	1	4	0	1	6	2	2	1	
7	0	1	1	0	0	2	0	1	0	0	1
1	0	0	0	1	0	0	34				
progressing the topi		0	0	0	0	0	0	0	0	0	0
0	1	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	1				
progression in/into		2	1	0	0	0	0	0	0	0	0
2	2	0	0	0	0	2	0	0	0	0	0
0	0	0	0	0	0	0	11				
projected writing ne		0	0	0	0	0	0	0	0	0	0
0	0	1	1	0	2	0	0	0	0	0	0
0	0	0	0	0	0	0	4				
promising students i		5	2	0	1	1	1	0	0	0	0
1	2	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	13				
public text		1	0	0	0	0	0	0	0	0	1
0	3	2	0	0	1	0	0	0	0	0	0
0	0	0	0	0	0	0	8				
publication		0	0	0	0	0	0	0	2	1	1
0	2	0	1	0	1	0	0	0	0	0	0
0	0	0	0	0	0	0	10				
readability		0	1	6	1	2	2	1	1	1	0
5	1	6	4	12	1	0	1	0	1	0	0
2	0	0	0	0	0	0	1	49			
rehearsal		0	7	7	0	2	1	6	1	0	0
4	3	1	1	0	1	0	0	0	0	0	0
0	0	0	0	0	0	0	34				
relationship between		0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	3	6	0	0	0	0	0
0	1	0	0	0	0	0	10				
relativity		1	7	0	0	0	0	0	0	0	1
0	3	2	6	3	3	1	0	0	0	0	0
0	0	0	0	0	0	0	27				
required/permitted s		2	5	4	3	0	4	3	1	2	
2	3	3	1	3	6	2	0	0	0	0	0
0	0	0	0	0	0	0	48				

research paradigm	2	0	0	0	5	0	0	13	9	6
5 4 0 0 0 0 0 0 3 1 0 0	0 4 0 2 0 1 0 0 3 1 0 0	0 5 0 0 3 1 0 0 3 1 0 0	0 60 0 0 0 0 0 0 0 0 0 0	0 0 1 0 0 1 2 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0
resource constraints	1	3	2	1	2	0	0	0	1	1
scholarly type	1	2	1	3	0	0	0	0	0	0
School practices	2	0	0	7	4	2	0	1	3	
school writing	0	0	1	0	0	0	0	1	1	0
seeking expert assur	0	1	0	0	3	1	3	0	0	
seeking expert clari	0	0	0	0	0	0	0	1	0	
selecting relevant d	0	2	6	0	2	3	8	7	4	
selecting relevant i	6	7	11	2	8	3	1	0	1	
1 0 2 0 0 0 0 5 1 0 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0	1 0 2 0 0 0 5 2 0 4 0 0
selecting relevant t	3	6	4	1	2	4	2	0	2	
selection of languag	3	4	4	3	2	2	5	2	0	
self-evaluation	0	0	1	1	0	1	0	2	0	
sequencing work	0	0	6	1	2	1	0	4	1	
specifying a valued	1	2	2	1	0	0	2	1	0	
status	1	0	0	2	0	0	0	0	8	
student diversity	0	3	0	0	0	0	0	0	0	
0 1 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0
structuring text	4	5	4	3	1	5	5	17	1	
9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2	9 1 11 3 3 4 0 1 4 0 1 2
0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0	0 3 0 0 0 0 0 0 0 0 0 0

subject	area	referen	7	2	2	9	3	1	8	5	13
1	1	0	3	1	0	0	0	0	1	0	0
0	0	0	1	0	0	0	0	1	1	2	0
summarising, explain			1	3	3	0	3	1	0	1	3
4	3	7	0	0	0	0	2	2	0	0	1
0	3	0	0	0	0	0	0	0	0	0	0
summative review pro			5	0	0	2	1	1	0	0	3
0	0	1	6	3	0	0	0	0	0	1	0
11	0	0	0	0	0	0	1	35			
synthesising			0	0	2	1	1	1	1	2	1
0	0	0	0	6	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	15			
systematising ideas			0	0	0	1	0	0	0	0	0
1	0	0	0	3	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	5			
time constraints			2	5	9	1	4	6	2	3	0
0	1	4	2	1	1	0	0	0	1	0	0
0	0	0	0	0	0	0	0	42			
training in research			0	0	0	0	0	0	0	2	1
0	0	0	0	1	0	1	0	0	0	0	0
0	0	0	0	0	0	0	0	5			
tutor learning			5	7	1	2	3	0	5	0	3
1	1	1	3	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	1	33			
university practices			1	0	1	0	0	0	0	2	2
1	1	0	0	1	1	0	0	0	0	0	0
0	0	0	0	0	0	0	0	10			
using appropriate cr			0	0	12	0	0	0	3	10	1
3	6	9	0	0	4	0	0	0	5	0	0
1	0	0	0	0	1	0	0	68			
utilising expert ide			0	2	6	1	2	1	0	0	0
2	2	2	0	0	2	0	0	0	0	0	3
0	0	0	0	0	0	0	1	25			
utilising form			2	1	2	0	1	1	0	2	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	9			
utilising support to			0	0	5	0	1	1	0	0	0
0	2	1	0	1	1	0	0	0	0	0	0
0	0	0	0	0	0	0	0	13			

I received this data after the coding process, but uploaded it onto Atlas-ti and referred while writing the thesis

Key: Colour coding

Case Study 1 **blue**
Case Study 2 **navy**
Case Study 3 **red**
Case Study 4 **green**
Case Study 5 **purple**
Case Study 6 **orange**

Key: Primary documents: Data sources

1 Eva's referee interview	30 Eva's supervisor feedback
2 Eva's supervisor interview	31 Elek's supervisor feedback
3 Eva interview	32 Zsuzsanna's supervisor feedback
4 Elek's referee interview	33 Zsuzsanna's referee corrections
5 Elek's supervisor interview	34 Elek's referee corrections
6 Elek interview	35 Claudia's supervisor feedback
7 Zsuzsanna's supervisor interview	36 Eva's referee corrections
8 Zsuzsanna interview	37 Eva's referee feedback
9 Zsuzsanna's referee interview	38 Elek's referee text traditions
17 Cristina interview	email
18 Cristina's supervisor interview	39 Adriana's supervisor text traditions email
19 Claudia interview	40 Elek's supervisor new MA email
20 Claudia's supervisor interview	41 Eva's referee text traditions
21 Claudia's second reader interview	email
22 Adriana interview	43 Eva's supervisor text traditions
24 Adriana's supervisor interview	email
27 Elek's referee written feedback	44 Claudia's emails
28 Zsuzsanna's referee written feedback	

Appendix 3c Code meanings: most frequent codes

(60 or more references)

Analysis: Reference to selection of text or analytical tool for analysis, process of analysis, quality of the analysis, how the analysis was represented in the text, discussion of the analysis, different approaches to analysis (literature and applied linguistics).

Appropriate linguistic style: comment on appropriacy of style, use of tools (e.g. linkers, codes) what is appropriate style (expressing ownership, complex sentences, hedging, formal, role of repetition, lexical density, tense unity, stative verbs, register, serious, avoidance of lengthy sentences, sophistication), contrast with Hungarian or Italian style, lively style, precision, technical lexis.

Argument: taking a point of view, consistency, logicality of argument, persuasiveness, critiquing, structuring, making points for and against, criticality, supporting an argument, discussion, unity/logic in argument, validity of argument, defending a point of view, stating a conclusion, relevance of argument, scholarliness of argument, logicality, lucidity of argument.

Conciseness/explicitness (Grice's maxim of quantity): linking ideas, illustrating ideas with charts or tables, avoiding repetition/superfluity, more explanation needed, being succinct, including all that is necessary for the focus/maintaining relevance, coherence, quantity of support required.

Formative feedback: explanations of the process of giving feedback on drafts.

Independence: References to the student working independently, or being dependent, autonomy, making own decisions, choices, freedom, expressing own ideas, taking ownership.

Interpreting expert texts: demonstrating understanding, precision of understanding, misinterpreting, adequacy, variety of perspectives, selection, relevance, criticality, making connections between data and expert texts, the process of gaining understanding.

Linguistic accuracy: grammatical, lexical accuracy, error of punctuation or morphological error, accuracy of expression/collocation/syntax, typos, error resulting from lack of cultural background knowledge, responsibility for correction, careless error, L1 interference, common errors, NNS error vs NS error, tolerance of error, recurrent error, correction techniques, avoiding error, training to avoid or eliminate error.

Motivation: Motivating/interesting or demotivating/boring aspects of the process and the product for tutors and students. Aspects of the programme that students found motivating. The thesis should demonstrate motivation/interest/enthusiasm. Level of engagement, particularly with regard to overcoming the challenge of the thesis. A quality of the student re-the thesis topic.

Obligatory component: Assumed or stated constituents of the thesis, e.g. frontispiece, abstract, table of contents, thesis statement, introduction, conclusion, literature review, method, results, discussion, analytic categories, bibliography, appendices. Aspects

disliked, different in L1, different in other departments. What each section should contain.

Originality: new approach, new perspective, original insights, new meanings, new approach, new data, highlighting neglected phenomena, novelty, original research, not done/written about before, ideas not used before, perception, an original idea, ownership, informing/enlightening (a community), no models, creativity, demonstrating originality, 'to challenge knowledge'.

Other communities: the influence of other communities: other disciplinary communities, other departments, other perspectives in the department, the BA programme; communities outside the institution: other universities, same department in other universities, further education colleges, Bologna reforms, home and social life, local communities, other educational experiences, the international community (especially Anglophone), universities in other countries, the world of work.

Personal response: subjectivity, impressionistic judgement, bias, personal judgement, emotional response in evaluating the thesis, personal interpretation of role, empathy with the writer, flexibility in interpretation of role, especially in response to changing student body, personal relationship with student, emotional response to the thesis making process, personal interpretation (analysis).

Research paradigm: using evidence for proof, postmodernism, New Historicism, Cultural Studies, liberal humanism, Humanism versus Critical Theory, interpretations of qualitative versus quantitative research, theoretical versus empirical research, thesis requirements for empirical research, positivism (classification, 'scientific', falsifiability, confirmatory, numerical adequacy), phenomenology.

Selecting relevant ideas: critical traditions in the topic area, selecting from a crowded field the most relevant/valued, sufficient, academic, expert guidance, process of including the ideas of others in the thesis, strategies for selecting and recording, negotiating with the supervisor, evaluating the selection, value attributed to new literary ideas changing, literature review, relevant, sources for methodology, absence of relevant ideas, focusing.

Structuring text: organising available space, architecture, sequencing information, organising thoughts, ensuring beginning, middle and end, process of structuring, developing a structure, advising on structuring, importance of structure, paragraphing, structuring and linking paragraphs, structuring an argument, systematising a field of knowledge, rationale for structure, discovering or following a framework for structure, structure and readability, effect when structure does not meet expectations/requirements of the reader, 'correct' allocation of content within structure, challenge of structuring a longer piece of writing, logical structure, making the structure explicit with heads and sub-heads, missing elements in the structure (e.g. adequate analysis).

Subject area reference: influence of department, discipline, department policy, departmental practices, department history, nature of student cohort, influence of programme, department approaches/favoured paradigms, department research traditions, potential contribution to department research, conflict between departmental practices, School thesis guidelines, department

assessment policy, changing department practices, department identities, department consensus.

Using appropriate credibility indicators: citing 'correct' sources, citing sources correctly, the relative importance of citing sources correctly versus creativity/originality, importance of and strategies for recording sources consulted, conventions for paraphrase and quotation, citing data sources, using appropriate citation or bibliographic style, conflict between citation and bibliographic styles in different departments, when to quote, making lack of appropriate evidential support explicit, claiming ownership of a finding, mitigating claims, using the appropriate language medium, appropriate length of quotes.

Appendix 3d Code table: originality

What tutors valued	Alignment/refere nce
New meanings, approach, perspective, topic, insights, ideas, unexplored territory, neglected territory	
P 1: Eva's referee interview - 1:52 (213:214) unless you find new meanings, your methods are not really justified	English literature: Wordsworth scholars Academy
P 1: Eva's referee interview - 1:38 (153:155) the way she mapped the points of convergence and the points of difference between the traditional approach to Wordsworth and the new approach that she wanted to use	English Literature scholars interested in Metafiction
P29: Eva's referee written feedback.txt - 29:4 (8:10) introducing and applying a new set of critical concepts, the author manages significantly to redefine Wordsworth's specific relationship with his autobiography	Linguists: Stylistics and Virginia Woolf,
P 2: Eva's supervisor interview - 2:5 (36:39) perhaps the main strength of the whole thesis was it's basic idea, the approach that it took. This is very novel. I'm not aware of anyone ever having come up with this particular paring and it's very rare for a thesis to do something original	Applied linguists: EFL and web design
P 3: Eva interview - 3:102 (733:736) Eva: Well, I think that this topic is quite a new perspective on Wordsworth's poetry and this is the strength of my paper, that - although I don't say anything new about Wordsworth	Department project on dyslexia
P 3: Eva interview - 3:174 (763:763) I knew that the topic was quite new	Scholars of 17 th Century English masques
P29: Eva's referee written feedback.txt - 29:2 (6:8) probably it does not offer any completely new theses about the immensely huge text of the poem, it gives an insight into one of the interesting enigmas of the history of English poetry.	Educationists: special needs
P 5: Elek's supervisor interview - 5:18 (93:94) and the reader and I think he had some very original insights, which the reviewer didn't seem to acknowledge it seems	English Literature: New Historicists
P31: Elek's supervisor corrections.txt - 31:8 (12:13) A new idea from the Hungarian psychologist. [Elek's supervisor] didn't know him, but good and relevant.	English Literature: Critical theorists
P 6: Elek interview - 6:38 (298:299) well, from examples given in his book, I tried to introduce new ideas, some ideas which were not used in talking about literature so far	Department Systemic functional linguists
P 7: Zsuzsanna's supervisor interview - 7:5 (20:22) But the topic was still very interesting and we managed to find something else that she could do that no-one else had done before,	

P21: Claudia's second reader interview.txt - 21:1 (19:26)
one of the important and interesting findings was that the most usable style website was, by contrast the most user-friendly as for (Sorry, the most what?) the most usable style was the most - as for, I mean the web design and also the graphics, also all those elements, I think, are dealt with in the literature about web usability which is something which has a particular kind of literature. It has been written about for a while now. And she tries to combine the two types of research (Mm) basically research on web usability and language complexity, language difficulty, so she brings two frameworks together. That's what I found original about this piece of work

P 7: Zsuzsanna's supervisor interview - 7:7 (27:29)
finally we decided that the exciting thing that no-one has really written about was the parents' perspective

P 7: Zsuzsanna's supervisor interview - 7:9 (37:37)
there's a lot of ground that no-one has thought of covering

P 8: Zsuzsanna - 8:9 (107:108)
[Zsuzsanna's supervisor] told me that so far there has been no research on the parents' perspective. I did something new in the way that I connected the research on the parent. I mean from the parents' perspective, what their feelings are, what help they would need. And [Zsuzsanna's supervisor] told me that this was new in this field, that nobody paid attention to the parents, although it turned out from the results of my thesis that parents play the most important role in the education of their dyslexic children because if they can't afford a private teacher, then they have to help their child

P28: Zsuzsanna's referee written feedback.txt - 28:24 (52:53)
The results are interesting and eye-opening as regards the general problems students and their parents experience in mainstream education

P 9: Zsuzsanna's referee interview - 9:32 (113:123)
my biggest problem was that this thesis was not about language learning and dyslexia, but it was about education and dyslexia in general and there was very little about language learning and I was very disappointed because it would have - I mean we have examined. I mean - we have a big research project on dyslexia and we have looked at all aspects. We have interviewed teachers. We have interviewed students. We have interviewed special ed teachers who have dyslexic children and so on, but we have never looked at the parents' views, and I was very happy that she chose this topic because I thought, well, that's a perspective we have never investigated, how the parents perceive the problems these students have with language learning, and I was disappointed because I learned very little about actual language learning problems

P22: Adriana interview.txt - 22:4 (10:12)
She had to understand the context and collected books written by the writer. She read them all and concentrated on Fane's biography, thinking about what she wanted to say. Not much had been said.

P22: Adriana interview.txt - 22:49 (86:88)

She had a very good average, 110 cum lode, perhaps because she was brave enough to talk about a topic that was not much exploited

P24: Adriana's supervisor interview.txt - 24:13 (42:54)

I suggested. I insisted that she chose a subject which was not particularly... she would have gone for Hamlet or something like that, and I said, no you don't do that. I don't want, you know, sort of piles of critical stuff, without when it becomes almost impossible with a subject like Hamlet, any other major subject, you will find criticism with the strangest critical theories, the updated the latest fashion and all that. They have said absolutely anything and the contrary, so I said, no, you go to the basic facts. I want facts. Find out a text which is not particularly well known, and we try and choose a problem that has also historical and political implications, which I think was good for her because she has sort of expanded her view of the problem and you try to build up critical interpretation, applying these tools to something which has not been, I would say it's not been done before, but where there is not a pile of materials. (So the tools of criticality) I wanted her to really think about critical methodology and in fact it worked in the end.

P28: Zsuzsanna's referee written feedback.txt - 28:1 (4:5)

The choice of the topic is good and represents an angle that has not been studied in much detail yet

P17: Cristina interview.txt - 17:16 (52:53)

analysis that depended on the reader's feeling so something was uncertain for Prof.[Cristina's supervisor], something in a way was completely different

P17: Cristina interview.txt - 17:18 (58:60)

For these reasons there could be many mistakes but at the same time there could be something important because I did not have a model, so I have to do by myself, to decide without a model, so it was very difficult.

P17: Cristina interview.txt - 17:104 (492:494)

I did not have the possibility to read other theses similar to mine, so I have to go on - on with my ideas and the suggestions of Prof. [Cristina's supervisor], so I did not have a point reference?

P17: Cristina interview.txt - 17:96 (447:448)

they liked that I had chosen something innovative, something different from the other students.

P17: Cristina interview.txt - 17:101 (478:480)

and the results was completely different from all the other students who have chosen for example, English Literature, Economy.

P17: Cristina interview.txt - 17:102 (481:482)

They were very interested in my discussion because they were seeing something new.

<p>P22: Adriana interview.txt - 22:5 (12:14) Only one edition of work that had been conducted in the 1930's. She chose Oceano because there had not been much written on it, so she could learn how to do research and learn a method for study.</p>	
<p>P27: Elek's referee written feedback.txt - 27:4 (9:11) Given this situation, the reader naturally expects some new angle or at least the highlighting of hitherto unnoticed or neglected phenomena.</p>	
<p>Value of novelty</p>	
<p>P 2: Eva's supervisor interview - 2:16 (85:85) I don't think an original approach can be required of MA theses. I think it's more important for the student to be able to phrase a problem and to deal with it and so that's what I look out for primarily</p>	<p>Department/MA programme Applied Linguists interested in dyslexia and foreign language learning</p>
<p>P 4: Elek's referee interview - 4:49 (294:294) even originality is included</p>	
<p>P 7: Zsuzsanna's supervisor interview - 7:27 (118:125) To give you an example, one of the first things she got fascinated by when she started her research was how certain sounds, the production and distinguishing between certain sounds was difficult for dyslexic language learners – the b, t, d, t difference for instance and she wanted to include that in the interview questions and she did and she actually did get data, but then, finally, when she came, when it was the writing up phase already, she had to realise that this had absolutely nothing to do with her main focus and, although it was interesting what she found, it was not particularly new.</p>	
<p>P 7: Zsuzsanna's supervisor interview - 7:88 (486:489) a BA piece of writing is going to be just using other people's thoughts and trying to make sense of it, whereas at the MA level, in Applied Linguistics, we would definitely want them to do some original research and work on their own data and be able to write that up.</p>	
<p>P18: Cristina's supervisor interview.txt - 18:13 (92:93) get right into the actual purpose of their thesis. What's new. What they're doing</p>	
<p>P19: Claudia interview.txt - 19:178 (967:976) (What criteria do you think they used to assess your work?) Oh, god. I think they, the originality? The content itself. The difficulty of the topic (Mm) Maybe the linguistic improvements (mm) the time it took me to write the thesis (Do you mean the effort and the time you put into it?)</p>	
<p>P20: Claudia's supervisor interview.txt - 20:41 (230:230) it was actually original as well, what she came up with.</p>	
<p>P21: Claudia's second reader interview.txt - 21:29 (158:158) the originality of the piece of work</p>	
<p>P24: Adriana's supervisor interview.txt - 24:28 (123:126) for a specialistic degree, you expect not only that they have read the necessary bibliography but they have an ability to Handle all the</p>	

<p>instruments that they are expected to use, that they produce something that is at least in part original research, and this, I think, has some of these elements.</p>	
<p>Novelty in relation to epistemology</p>	
<p>P 5: Elek's supervisor interview - 5:58 (247:248) He said that these things are as always fiction and these are not necessarily novelties, so these are not new insights, but these go together with postmodern theory</p>	<p>English Lit scholars.</p>
<p>Novelty in relation to fiction</p>	
<p>P 7: Zsuzsanna's supervisor interview - 7:89 (504:511) In Literature, I find that the writing they do focuses very much on some sort of original thought that the student can come up with and I never hear them talk about a research question [smiles] or a research tool. It's just reading texts, literary pieces and then finding a new thought concerning that or those pieces of literature and presenting it and then defending it as a defence. That is very different from what we do. We made up our minds that Applied Linguistics should do empirical research and we do not get many theoretical papers.</p>	<p>Department: Applied Linguists vs English Lit specialists.</p>
<p>Making a contribution/ filling a gap</p>	
<p>P 8: Zsuzsanna - 8:98 (481:484) well, for me it's like my own child. I feel, well, [Zsuzsanna supervisor] told me, that I gave something new in this field and for me the main strength is that for me at least I have some knowledge about how to deal with dyslexics and now I have a dyslexic student, a private student</p>	<p>English Language teachers</p>
<p>P18: Cristina's supervisor interview.txt - 18:82 (615:620) Some of them could very well form the basis of a published book. One of my students who did this sort of work with me got his work published. It's now in international bibliographies. We went through it afterwards again but there weren't many changes to make. This would need a lot of cleaning up but as an international publication, quite a lot, but a good article could come out of it, because the data's interesting.</p>	<p>SystemClaudia functional linguists (global and local)</p>
<p>P18: Cristina's supervisor interview.txt - 18:1 (6:8) they need to do some sort of research project where they are actually moving the discourse forward, moving the theory forward moving the application forward. Moving the knowledge in our fiction forward even in some small way.</p>	<p>English Literature: Wordsworth scholars.</p>
<p>P18: Cristina's supervisor interview.txt - 18:95 (710:711) I usually try to get them to come up with some data of some sort to offer.</p>	<p>English Literature: Critical theorists</p>
<p>P18: Cristina's supervisor interview.txt - 18:41 (323:327) (Do you refer students to previous studies?) Definitely. Definitely. I certainly do, particularly I do because I try to do things that fit together</p>	
<p>P18: Cristina's supervisor interview.txt - 18:43 (365:372) I had been looking for people to do this sort of corpus linguistics sort of work with the tagging of Virginia Woolf's texts for various linguistic phenomena because I wanted to be able to put them all together to see an overall picture, but out of 50 students that come and ask you either for their 3-year degree thesis or the old 4-year thesis or</p>	

<p>now the five-year thesis (Oh, yeah), you've got the four would do it well. They would have to want to do it, otherwise, you could never have somebody do something like that, and with Cristina, I found someone who really liked the idea</p> <p>P22: Adriana interview.txt - 22:8 (20:20) to challenge knowledge and do something original</p> <p>P 2: Eva's supervisor interview - 2:122 (30:32) it's most important contribution to this whole topic is this idea itself that is of taking a look at how Tengelyi's diacritical phenomenology maybe put to use in the reading of The Prelude</p> <p>P 7: Zsuzsanna's supervisor interview - 7:58 (285:288) I told her that after she has finished at the university, I would like her to think about writing it up in a short version and then publishing it because I think there's a lot in it that other people could learn from, particularly because the parents have never been thought of, and they should.</p> <p>P36: Eva's referee comments and corrections.txt - 36:28 Famous scene in The Prelude. Can be discussed in various ways. Not much agreement amongst critics. Eva's referee is impressed that Eva managed to say something concrete about this.</p>	
<u>Creativity/original research</u>	
<p>P17: Cristina interview.txt - 17:80 (357:361) The freedom. The freedom to have written a thesis which doesn't only have an analysis so I said that I have created something which other people have tried but I have created an analysis. I have created some results, I have created a discussion so my personality, my analysis the work I have made is the central point of this thesis not the ideas of other people.</p>	<p>Systemic functional linguists</p> <p>Linguists interested in Stylistics.</p>
<p>P20: Claudia's supervisor interview.txt - 20:54 (306:307) how they managed to apply theory to doing something, so that it wasn't a literature review, it was original</p>	<p>MA programme.</p> <p>Local and global academic community.</p>
<p>P 3: Eva interview - 3:162 (303:308) when I am trying to write an essay, I usually don't know the conclusion before, so I am not the one who writes the conclusion and tries to get to it but I'm starting to write it and then I realise many things, so I can think deeply when I am writing and that's why I can't provide or can't make any drafts many times at the beginning because I don't know what will come out of it, and some teachers don't like it.</p>	<p>Wordsworth scholars</p> <p>Department</p> <p>MA programme</p>
<p>P 3: Eva interview - 3:163 (316:319) It was at the very end that I did it and I wrote the abstract at the very end and the conclusion at the very end and the introduction at the very end. So everything that is a bit of summarising I like to make it at the end because really I don't know what will come out of my research.</p>	<p>Creative writers on MA programme.</p> <p>English language teachers in primary school.</p>
<p>P 3: Eva interview - 3:219 (164:168) I started to explore this topic about Wordsworth's poetry, but later on I realised that the really interesting thing is about this revision and self-identity and then I had to narrow down the literature. I use Wordsworth's literature, so not the whole poetry but only the Prelude,</p>	

which is quite a lot actually

P 3: Eva interview - 3:220 (171:174)

the title that I made quite general at the beginning and then I gave a second title or a sub-title, so the sub-title was a bit narrowing down the topic so I don't like to give titles one year earlier than writing a paper so that was why I gave a general one.

P 3: Eva interview - 3:225 (194:197)

I looked at the whole poetry and then I looked at cloud motif in it and what can I say about memory if I analysed the cloud motif how it occurs and then I realised that cloud motif is not so important as this one, this memory and self identity part, so it was quite a long process.

P 3: Eva interview - 3:234 (271:274)

I think I did write two or three argumentative essays in linguistics and literature but usually they were not that you found out something but that you had to read many and then to organise the things that you can prove that this is true or not, so not being creative or something.

P 3: Eva interview - 3:166 (487:491)

I was very happy that [Eva's referee] will be probably my how do you call the person (referee) thank you, referee, because I knew that she likes creative ideas and there are other people who like well, the footnotes are good and correct and the paper is well-structured and I hoped that I wouldn't get a referee like this

P 3: Eva interview - 3:171 (746:749)

I think that during the five years I had the same comments on my writing many times and they many times told me that I am quite creative and good at writing and my style is good, but the references and sometimes the grammar and the typos are not needed, so not well done.

P 3: Eva interview - 3:233 (267:270)

so for the classes where we learned how to write and not for sometimes, so sometimes we used the principles of argumentative essay but it was rather to show that you know the literature about the topic and not to be so creative as to argue for and against something.

P 5: Elek's supervisor interview - 5:46 (204:208)

I always try to think what I would do as a next step if I were the author, so where I see that the author is most inclined to go and if there is a good direction then that should be encouraged, very much, but it's always a self-discovery, so while you write you discover what you are interested in and who you are, after all, so what I liked about Elek's paper. I

P 6: Elek interview - 6:18 (158:161)

I couldn't see the whole thing together, how would it be changed together? How will it be organised as a whole? I couldn't see it, so I had to sit down and write and at some point we came up with the idea of writer, text and reader. What would you call this?

P 6: Elek interview - 6:19 (164:165)

I tried to make them, well, comprehensible and then from one thing came the next and the next and then the next, something like that.

P 6: Elek interview - 6:68 (577:578)

I don't know. I enjoyed reading books. I enjoyed synthesising them. I enjoyed coming up with new ideas and writing them and.

P 6: Elek interview - 6:83 (149:161)

I had several ideas basically in the sub-headings and well, I tried to work them out. I tried to look in other books. What did they say about this England? What did they say about that England? and how can I use those. (So, had you worked out when you are talking about sub-heads are you talking about text, author and reader, or did you have any other sub-heads?) But basically yes, so text, author and reader and then of course I had some sub-headings. (And then did you have an outline that you were working with or did you develop your sub-heads as you worked along?) No, not really, so basically, I was trying to write, so, as I was writing, so by the time we'd figured this out, this author, text, reader, I already had some pages, like 10-5 pages. Because I, well, I don't know. I couldn't see the whole thing together, how would it be changed together? How will it be organised as a whole? I couldn't see it, so I had to sit down and write and at some point we came up with the idea of writer, text and reader.

P31: Elek's supervisor corrections.txt - 31:20 (29:30)

it was at this point that Elek Had the idea for the framework that structured his work.

P 7: Zsuzsanna supervisor interview - 7:54 (259:262)

So as we were talking. She started talking about this, how interesting it was, the behaviour of the parents, how different they were, blah, blah, blah and then we realised that, actually, as she writes up her findings, this is the conclusion she should be driving at, so she did.

P 7: Zsuzsanna supervisor interview - 7:57 (281:284)

it is something that grew out of her genuine interest. She followed up on her interest and she's very happy that she has done it because she discovered something that Has enriched her own thinking, but it is also something that she is happy to present to outside readers.

P 7: Zsuzsanna supervisor interview - 7:70 (341:344)

The fun part was to get the data and to get all this knowledge and this experience, finding out things and thinking about it and trying to draw conclusions. I think that was the most important learning for her, the most memorable experience for her, not so much the writing

P44: Claudia email exchanges.txt - 44:18 (118:119)

When I started working on the texts I did not Have clear the focus of my investigation. Thus I analysed everything!

Creativity in Hungarian	
P 3: Eva interview - 3:214 (130:134) it is good to have a sort of international rules how to write a paper and it is very good, I think but I am not very good at obeying rules in this sense because I like to be a bit more creative sometimes and in Hungarian these rules are not so set, so in conclusions we many times bring up new ideas and questions that is sort of forbidden in English.	Global and local community.
Standard and novelty	
P17: Cristina interview.txt - 17:82 (376:379) I realised that there was something missing. For example The subtle points are the results of my analysis but I realised that if I had had a bigger knowledge of linguistics, I could have written something more interesting, at the same time, innovative, so I knew that it could be better.	Global and local academic community.
Reflects personality	
P21: Claudia's second reader interview.txt - 21:27 (124:130) Some inaccuracies but, and I told both of them that I appreciated the work.. I appreciated the work, I mean, because from a scientific point of view it's very well-conceived in my opinion and also - I like also the original idea because I actually think, when the idea is original, when the approach is original, when things are combined together, I mean to things that normally go separate, this is part of the originality of the person and so and I say - I also said that Claudia is kind of scientific because her approach is scientific	Applied Linguists interested in web design.

Appendix 4a Argument structure

Case Study 1 [Eva]

Main path/faulty path structure

Argument 1: Narrative identity

Faulty path: Paul Ricouer – self identify can be found in narrative identity.

Faulty path: MacIntyre – self identify can be found in narrative identity. Fiction important.

Main path: The method of Tengelyi differs from both of them by being capable of distinguishing life as a lived experience from narrated life-history and self-identity from narrative history. (7)

Argument 2: Reason for continual revision of *The Prelude*

Faulty path: J. Wordsworth – poem contains Wordsworth's ideas. Had to be changed and updated as he changed.

Faulty path: Johnston – couldn't get to the origins of his life story and so could not find the end.

Least faulty path: Solail Ahmed

- thoughts and feelings inseparable. Revision separates the two. Feelings revised to thoughts may trigger new feelings. Revision crucial to preserve continuity of feelings and thoughts in relation to new circumstances.
- The persona sometimes loses control over the narrative. An external force gains control. Revision enables subject to come into being by viewing self from inside, gaining control over self.
- Revision enables the writer to fill in discontinuities in autobiography.
- Revision brings self into consciousness, but results in falsifications of narrative. Separation of reality and narration.
- Revision is about modification of text rather than representing reality. Memory and revision are indistinguishable.
- Experience may be a text perpetually modified by memory and composition – always an act of revision.
- Revision is important to maintain the integrity of self.

Main path: So, if a new 'shred of sense' emerges into consciousness, one has to re-structure reality to be able to incorporate the given sense. Revision is the tool to bridge the difference between these "two orders of reality" (44)

Argument 3: The controllability of memory

Faulty path: Abrams – recollection is crucial for self-identity, to maintain the

integrity of self.

<u>Faulty path:</u>	Nussbaum – memory as an instrument to support the continuity of self.
<u>Faulty path:</u>	Ahmed – without revision cannot sustain integrity.
<u>Less faulty:</u>	Onorato and Ellis – Freud's screen memories unconscious substitution of repressed memories.
<u>Least faulty:</u> from memory.	Childhood experiences survive in the mind, even when lost
<u>Least faulty:</u>	Zimmermann – memory is beyond conscious control, for example when a traumatic social experience from the past is involuntarily remembered.
<u>Main path:</u>	So the reason why Wordsworth wrote about these experiences and memories, about seemingly insignificant spots of time was maybe because he felt that if he could make them conscious and controllable, he might have been able to write a faithful and unified narrative about the growth of the mind and the self but he could not make new consciousnesses fit into the narrative, or only temporarily, since 'sense formation' and remembering are often spontaneous and exceed the authority and power of the consciousness of the subject. (53))

Argument 4: sympathetic imagination and control of self

<u>Faulty path:</u>	Zimmerman – sympathy is extending beyond the boundaries of oneself to incorporate the other. Sympathetic identification threatens the autonomy of the self.
<u>Faulty path:</u>	Johnston – the Pedlar's biography was incorporated into Wordsworth's autobiography.
<u>Faulty path:</u>	Ahmed – Wordsworth modifies dates in his revisions but also borrows the experiences of his sister. The self and the outer world are the self.
<u>Faulty path:</u>	Chandler: Wordsworth represents other's experiences as his own.
<u>Main path:</u>	Feeling as another feels requires the act of stepping out of oneself. Tengelyi claims that self-identity arises from the relationship with ourselves and not the relationship with others. Sympathy and understanding of others does not involve the risk of becoming so much similar to the other that one loses identity, singularity or autonomy (57).

Argument 5: The temporality of experience and the way reality is organised.

<u>Faulty path:</u>	Ahmed – experience in the text is modified by memory and composition.
	Onorato – Wordsworth portrays the suggestive and revealing younger self and judgemental older self.
	Zimmerman – By controlling representation Wordsworth was able to represent his radical, younger, and conservative, older, selves.

Least Faulty: Chandler – Past and present are in an continual cycle of reciprocity. The mind providing the narrative is shaped by the events narrated.

Main path: A ‘destinal event’ occurs when there is a conflict between life history and new consciousnesses, ‘shreds of sense’, that appear as a result of a life experience. The “tissue of narration becomes threadbare” but has to be adapted to accommodate these new ‘shreds of sense’. The newly emerged or re-emerged senses are involuntary. Events that happen cannot be accommodated into the ongoing narrative, so it must be revised. The self tries to impose an overall guiding principle on the life history, but is unable to. (60-61).

Argument 4 revisited (analysis)

Main path: ‘sympathetic identification’, sympathy towards another person demonstrated by the Romantic poet as narrator, does not threaten the autonomy or the identity of the narrator, even if the self of the narrator incorporates aspects of the other person. Not only an act of charity but benefit to the narrator. Sympathetic identification does not result in the loss of identity of the narrator in the self of the soldier.

Faulty path: Bromwich - In successive versions of *The Prelude*, the subject of sympathy absorbs the identity of the sympathiser. Wordsworth is in the soldier.

Faulty path: other critics: soldier the alter ego of the poet.

Least faulty: Bialostosky – The poet tries to achieve unity in the poem but fails.

Main path: Fails in the task of achieving unity but achieves a broader aim that was not identified by the poet. Poet enables an insight into “the growth of the poet’s mind” by not controlling the narrative (66:67).

Case study 2 [Elek]

Argument 1 (pages 2-3)

Claim: Post-modern writers want to demonstrate artistry, but everything to be said in text has been written before, so they demonstrate their artistry.

Warrant: Metafictional writing draws attention to itself, self-consciously, as an artefact.

Backing: Only natural that a writer allows, invites or may even require us readers to look into the process of how a piece of fiction is made.

Unscholarly, not an argument, childish

Backing: Patricia Waugh

Argument 2 (pages 3-4)

Claim: To demonstrate artistry, write about writing to show how writing works.

Grounds: Metafictional elements in Canterbury tales, Hamlet and Tristram Shandy.

Warrant: We can learn about the construction of reality through literary fiction (the re-creation of reality).

Backing: Patricia Waugh

Argument 3 (pages 4-5)

Claim: To express the disappearance of the traditional values and the overwhelming uncertainty in the modern world, metafictional writers deconstruct this illusion by making the reader continuously aware that they are reading a piece of fiction.

Grounds: directly addressing the reader, a story about writing a story, speaking to the author, or reader, authorial intrusions.

Warrant: Metafiction is concerned with creating a fictional illusion and revealing the fiction.

Backing: Patricia Waugh.

Argument 4 (pages 4-7)

Claim: The reader realises that the character, who is an author, in City of Glass is the author of the book.

Grounds: Examples from the text.

Warrant: Every Paul Auster in any fictional world must be the author Paul Auster.

Backing: Kripke – the name designates the same object or person in every possible world.

Rebuttal: Barthes – ‘the birth of the reader must be requited by the death of the author’.

Argument 5 (pages 8-9)

Claim: The Author and the Reader may be conceived of as players, but in fact it is the Author who dictates and controls the game (the game being fiction-writing-reading)

Grounds: The author introduces new rules into thesis writing + example in Elek’s text *Far too jocular, not serious, appropriate.*

Warrant: Every aspect of human interaction is a game.

Backing: Geertz (Goffman in Geertz)

Argument 6 (pages 10-11)

Claim: The writer becomes totally absorbed into his work, inseparable from the text.

Grounds: Examples of the author absorbed in the text.

Warrant: The flow is when a person is totally absorbed in an experience and loses sense of time.

Backing: Czikszentmihalyi

Argument 7 (pages 12-15)

Claim : The Author and Reader are conceived as players, and then the metafictional text is the playground where the players finally ‘meet’ each other.

Warrant: Metafiction works by turning a piece of reality into a fiction and then warning the reader that it is fiction.

Backing: Auster

Grounds: Examples from the texts.

Argument 8 (pages 15-16)

Claim: There must be some underlying structure, some order in which we perceive reality and fiction, an order that allows us to tell the difference between the two.

Warrant: With the help of frames, reality is perceived.

Backing: Goffman.

Warrant: If set C intersects with set A (reality) and set B (fiction), which is fiction and which reality?

Backing: Mathematical set theory.

Conclusion: There cannot be strict boundaries. In a fictional work these two worlds are blurred; they work in perfect harmony, and this co-operation allows an Author to place himself into his fictional world.

Argument 9 (pages 17-19)

Claim: Texts relate to other texts (intertextuality). Metafiction reveals this phenomenon.

Grounds: Examples from text.

Warrant: Every literary work feeds upon other literary works.

Backing: Eliot. Kristeva.

Argument 10 (pages 20-21)

Claim: Would call ‘intratextuality’ is when a text refers to itself.

Grounds: Examples from text.

Argument 11 (pages 21-22)

Claim: The reader is familiar with the text as a construction but becomes unnerved when made aware of that construction in the story itself.

Grounds: Examples from the text.

Warrant: The uncanny is nothing new, but awareness of something from the past that has been repressed. *The Uncanny is an important term from literary criticism. This is an important point.*

Backing: Freud.

Argument 12 (pages 23-27)

Claim 1: Unpredictability has gained a new sense in the postmodern world.

Warrant: Chaos theory. Even small changes in a condition can produce large variations in outcome.

Backing: Lorenz.

Warrant: Uncertainty principle - The more accurately you measure the position of a particle, the less accurately you can measure its speed and vice versa.

Backing: Heisenbergian uncertainty principle in Hawking.

Conclusion: It is frightening to think of this. How can anyone be sure of anything? Not an argument at this academic level. This is supposed to be an MA.

Claim 2: The plot etc. is laid bare in metafiction. The reader never knows when this will happen in the text.

Grounds: Examples from the text.

Warrant: it arouses the reader's interest, making the work more appealing, more exciting, and eventually the novel may become an actual page-turner.

Backing: Auster.

Argument 13 (pages 28-31)

Claim: Every reader is different, but there is information in the text that it is assumed all readers know and empty spaces to be filled in by the reader with the guidance of the writer.

Grounds: Examples from the text.

Warrant: The ideal, exemplary reader, who is predicted by the writer of the text.

Backing: Eco.

Warrant: The reader fills in the spaces in the text according to the guidelines provided by the writer.

Backing: Iser.

Argument 14 (pages 31-32)

Claim: The reader is, in a sense, in the text after all.

Grounds: Example from the text.

Warrant: the exemplary reader

Backing: Eco

Warrant: the actual reader and the implied reader (author's perception)

Backing: Iser

Warrant: flow theory. Reader absorbed into the text.
Backing: Cziíkszentmihályi

Argument 15 (pages 33-34)

Claim: The reader must construct meaning, but there are limited possible meanings.
Grounds: Example from text.
Warrant: Reader has expectations from reading of texts, though there is always something ‘unreadable’.
Backing: Barthes.

Argument 16 (pages 34-36)

Claim: We can write a text while not writing a text in the strict sense.
Grounds: Example from the text.
Warrant: All actions are part of our life narrative,
Backing: Everything we do is part of our narrative, including the experience of reading the thesis text.
Referee criticism: *‘Probably it is the nature of the argument. He is perplexed by a funny kind of argument. It is a spurious argument. My life story is a fashionably avant-garde sham. Don’t need much scholarship. Think of e.g. Walter Pater, Studies of the Renaissance, 1873’* (Referee corrections 34 (52:55))

Argument 17 (pages 36-38)

Claim: The writer draws attention to the communication between himself and the reader in the text but the reader can never be sure that he has correctly interpreted the text.
Grounds: The writer uses intertextual and intratextual references as a language to communicate with the reader, which may not be mutually understood.
Warrant: Miscommunication is common in everyday communication.
Backing: When I say ‘chair’, how can I be sure that you are thinking of the same chair?
Referee criticism: *‘This is a solipsism. How did it influence Henry James, Virginia Woolf. The conclusion is 5 or 6 pages. There are very important observations of new perceptions of reality in line with development in scientific thought at the time. Everything was in flux. No two images were alike. There is a philosophical tradition that informed these ideas. Not a secondhand treatment like this. Also 18th century and Bishop Berkeley. Things exist when we perceive them. Not necessarily when we go. There is an absence of seriousness here’* (Referee corrections 34 (56:62))

Conclusion: It is the duty of the reader to support the writer, who also struggles, in order to make communication possible, despite the tedium of the exercise.

Warrant:	The reader should struggle to read the text even though their expectations are thwarted.
<u>Backing:</u>	Paul Auster. 'The story is not in the words; it's in the struggle'.

Case study 3 [Zsuzsanna]

Argument 1

<u>Claim:</u>	As we can see a lot of research has been conducted investigating dyslexia, but there are a number of questions left open. My aim is to open up for a new perspective: that of the parents'.
<u>Grounds:</u>	Many problems are likely to affect the foreign language learning of dyslexic children.
<u>Backing:</u>	Crombie, Ganshow and Sparks.
<u>Grounds:</u>	Foreign language learning is important for dyslexic children because it improves motivation, accesses another culture, improves cognitive learning, generates confidence.
<u>Backing:</u>	Crombie
<u>Grounds:</u>	Certain foreign languages more accessible to learn for dyslexic learners.
<u>Backing:</u>	Crombie.
<u>Grounds:</u>	Development of communicative ability with parents important for foreign language learning.
<u>Backing:</u>	Gósy.
<u>Grounds:</u>	The role of parents is important in the development of literacy.
<u>Backing:</u>	Carter.
<u>Grounds:</u>	Vital for foreign language learning is that dyslexic students should be taught a small amount at a time at a relatively slow pace assuring repetition and 'overlearning'.
<u>Backing:</u>	Nijakowska, Vinczéné, Crombie, MacKay.
<u>Grounds:</u>	The Internet can be exploited to enable the foreign language learning of dyslexic children can be empowered, especially re-access to authentic materials.
<u>Backing:</u>	Nijowska.
<u>Grounds:</u>	Communicative language teaching impedes dyslexic learners, who would benefit from more explicit teaching of linguistic structures.
<u>Backing:</u>	Sunderland, Schneider and Crombie.
<u>Grounds:</u>	Positive feedback is vital. Ensuring success is important.
<u>Backing:</u>	Schneider and Crombie, Cline et al, Crombie.
<u>Grounds:</u>	In Hungary, diagnosed dyslexics can be exempted from foreign language learning, but this does not help their FL problems.
<u>Backing:</u>	Sarkadi.

Argument 2

Claim: Dyslexic children encounter a wide range of difficulties in connection with foreign language learning and their parents play an enormous role in helping their children overcome these difficulties.

Grounds 1: Dyslexic children have to make enormous efforts to be able to cope with the school curriculum and to be able to perform in school according to their skills.

Grounds 2: Two kinds of parental behaviours: parents who fight for the rights of their children and others who deal with the prevailing situation.

Grounds 3: Parents felt that children did not get enough help from the teachers. No attention to individual needs.

Backing: Smythe and Everatt.

Grounds 4: Parents' found it particularly difficult to deal with their child's failure at school.

Grounds 5: Early diagnosis of dyslexia is vital.

Backing: Hutchinson, Vinczéné

Grounds 6: Dyslexic children find reading and writing difficult because their needs and abilities are not catered for.

Grounds 7: Parents experience panic when their child is diagnosed with dyslexia because they don't know the causes, the consequences and how to deal with it

Grounds 8: Pupils perceived problems in reading, writing or maths; special ed. teachers in orienting to everyday life plus spelling and memory in foreign language learning; parents in emotional problems experienced. Apart from PE, there was variation between the pupils with regard to their strong subjects at school.

Grounds 10: All children reported that their grades in Hungarian were higher than those in the foreign language they learned. Their mothers perceived them to be stronger at oral than written work.

Grounds 11: Parents and children agreed that learning a foreign language was important for their future.

Grounds 12: Most parents wanted a better understanding of dyslexia, more special educational support, more tolerance and patience on the part of teachers, smaller class sizes.

Backing: MacKay

Case study 4 [Adriana]

Argument 1 (pages 25-31)

Claim: Fane wrote his biography to curry favour with Charles (22-31)

Grounds 1: Vita Authoris must have been important to Fane: Fane transcribed it himself, written in the original Latin, 3rd person (Cain – biographer of Fane)

Grounds 2: Autobiography explained as motivated by Puritan beliefs, but not in the genre of religious autobiography.

Backing: Shumaker, Ebner, Delaney (17th century English biography)

Grounds 3: Seems to demonstrate the structure of propaganda addressed to Charles II:

- Moral *sententiae* in the paragraphs on youth in Geneve exhibit his contempt for Calvinism;
- paragraphs on politics promote his helplessness, passivity: (Examples from text);

Grounds 4: Faithful witness of Charles I's demise designed to move a son (Examples from text);

Grounds 5: Use of the passive in narrating how he was forced to sign the Covenant. Fane as agent was absent (Examples from text)

Grounds 6: Long silence in second half of text seems to reflect forced silence between 1640s and 1660 but aware of Charles II's activities (text and Fane's poetry)

Grounds 7: Towards the end of the text, Fane's indirect role in the Restoration clearer. (text)

Grounds 8: Autobiography ends in 1662 with the Restoration of Charles II and Fane's appointment as Lord Lieutenant for Northamptonshire, though Fane died in 1666.

Backing: Shumaker

Grounds 9: Apart from minor references to family events, more a celebration of author's heroic, spiritual resistance to the Commonwealth.

Argument 2 (pages 33-36)

Claim: *Raguaillo D'Oceano* was Fane's first play, probably written in early December 1640

Grounds 1: Fane rested at his home, Apthorpe Hall, between late months of 1640 and early months of 1641 (Fane's autobiography)

Grounds 2: Candy Restored, Fane's masque to celebrate King's call to Parliament, not written and performed on 12th Feb 1640 for the Short Parliament because did not know of call to Parliament long enough in advance, so must have been written for the long Parliament. Fane did not attend until Feb 1641

Backing: Sharpe (historian), Leech (editor of Fane's masque).

Grounds 3: Manuscript of *Raguaillo D'Oceano* (RDO) and Candy Restored (CR) dated 1640, but CR could have been 1641 (new style).

Grounds 4: Fane's plays written during periods of rest from political work (examples including CR and RDO (1640-41))

Grounds 5: Masques usually composed and performed from December to February (Limon – Stuart Masques)

Grounds 6: No reference to Portugal. Portugal became independent from Spain in December 1640.

Backing: Hakluyt (historian)

Grounds 7: Masques took 3-4 weeks for the household to prepare. If Candy restored was performed on 12th February 1641, required one month preparation. The latest it could be written would be early Jan 1641. RDO would have been performed after Dec. 1640 or latest Jan 1641.

Argument 3 (pages 36-41, 45, 66, 95-127, 139)

Moral intention of the author of RDO: to show greed in maritime travel to search for novelty will never lead to happiness.

Grounds 1: Focus on search for Terra Australis, the “missing continent”
Backing: Leech (editor of RDO), Eisler, Scott (historians)

Grounds 2: Warning audience to guard against experiment, search for novelty, though may not have been totally against Antarctic exploration
Backing: Leech

Grounds 3: Vita bona (dangerous life of the city, sea, court), Vita beata (happy life in the country) (Example from text)

Backing: Miner (literature)

Grounds 4: Lexical choice reflects Puritan rhetoric warning man against committing sin.
Backing: (Example from text, Fane poem)

Grounds: Voyages of discovery were motivated by avarice, pride, ambition, dissatisfaction (Example from text). Cause people to sin against God because demonstrate a natural contempt for mysteries of God’s world, unhealthy curiosity as opposed to contemplation, c.f. snake in Garden of Eden.

Grounds 5: Fane more concerned with moral message than spectacle (long speeches, less attention to music and dancing (45).

Backing: Leech.

Grounds 6: critical of those who believe they can challenge the elements, hubris, versus the respect for the sea and the elements (Example from text, other works by Fane) (66).

Grounds 7: Strongly opposed to imperialist ambitions (70)

Backing: Davenant, Orgel.

Grounds 8: In RDO, the God-created elements rebelled against the nations who wanted to defile Terra Australis (Example from the text) (72)

Backing: Siddiqi (theatre historian).

Grounds 9: In RDO, consistently opposed to sea voyages, no geographic or ethnic distinctions (Example from the text, Beaumont and Fletcher play) (74)

Grounds 10: Fane conceived of Nations satirically, to promote his critical message
Backing: Vander Motten, Cumming (historians), Howell (17th century English writer) (97:127)

- Englishman’s emblem – man should recognise happiness without the need for bold adventures. Falsehood of the court, versus true life of the country (Example from text,
- Greek emblem – life without any productivity leading to decay of the mind, Spanish emblem – a land that has been vengeful, cruel and degenerate is content to give up possessions and obtain satisfaction.
- Indian emblem – Fane’s version of the commonplace English saying “To wash the Aethiop white” used to illustrate impossibility. The undertaking of sea voyages was like washing an Aethiop white.

- Persian emblem – Possible reference to lifestyle of gentry undertaking sea voyages for the sake of wealth and gain and country gentleman content to stay at home
- Guyanian emblem – hidden treasure more likely to have been a spiritual treasure; the only shield against man's temptations.
- Amazon emblem – symbol of strength derived from union (Example from text)
- Brazilian emblem – the dissolute person will be ruined by the burden of his own nature, also the Nations who were eventually ruined by the burden of their arrogance towards the divine limits of God's creation.

Backing: Burton (17th century philosopher), Vergil, Hoenselaars (literary historian), Quintus Horatius Flaccus (Roman lyric poet) Lyons (historian), Tesauro (literary historian), Parr, Barbour

Grounds 11: 'Equalling' might be the best translation of 'Raguaillo' as King Oceanus eventually rebelled against the discoverers and punished them all equally (139).

Argument 4 (pages 46-50, 69-77, 88, 131)

Claim (stated in grounds):

Fane's masque is different from other masques and travel writing of the time.

Grounds 1: Fane's masque private not courtly. (46)

Grounds 2: Fane's masque not an opposition between order, the masquers (ruling classes) and disorder (common people), but between the Universe and the world of rulers and common people, who threatened to destroy it (46)

Grounds 3: Jonsonian masques not to prompt ethical debate, unlike RDO. (50)

Grounds 4: Unlike most Jacobean and Caroline maritime spectacles, not conceived of as a patriotic drama, featuring the great adventures and success of Englishmen in foreign countries or celebrating England's power at sea. In RDO, England has the same status as the other countries (Example from text) (69).

Grounds 5: Strongly opposed to imperialist ambitions compared to contemporary dramatists. (71)

Grounds 6: Did not need to reconcile the King of England as figurehead within the dramatic structure unlike contemporary courtly masques (71).

Grounds 7: In Middleton's masque, symbiotic relationship between the Queen of India and the merchants. In RDO, the God-created elements rebelled against the nations who wanted to defile Terra Australis (Examples from the text) (72)

Grounds 8: Contemporary travel plays, foreign lands from the British perspective. RDO, all Nations different expressions of same greed. (73)

Grounds 9: Beaumont and Fletcher, greed for material wealth, act of travel becomes one of auspicious discovery, reconciliation and renewal. In RDO, consistently opposed to sea voyages, no geographic or ethnic distinctions (Examples from the text and the Beaumont and Fletcher play) (74)

Grounds 10: Richard Brome's 'Antipodes', responsibility at home vs madness of adventurer that can, however, result in rich benefits. RDO man's wild desires due to insatiability (Examples from text and Brome's play) (75:77)

Grounds 11: Fane's domestic masques compared to courtly spectacles: not financial, technical or theatrical support, not open to the critical eye of the court (Examples from the text) (88)

Grounds 12: Departed from the normal structures of the court masque in order to produce something unique (131).

Backing: Chibnall, Craig, Lindley, Chambers, Limon, M.T. Jones-Davis, Orgel (masque and theatre historians); Jonson (contemporary dramatist), Milton, Dekker (dramatists), Henemann, Bergeron (theatre historians), Davenant –(17th century dramatist, theatre manager, poet and courtier), Siddiqi (theatre historian), Parr (historian), Barkan (theatre historian), Holland (theatre historian), Strong (theatre historian), Walls (17th century theatre historian)

Argument 5 (pages 129-130)

Claim: The transcription seems to have taken place in a short time and without any wish for complete clarity

Grounds 1: More italicised handwriting

Grounds 2: Two manuscripts Candy Restored one of which in very clear handwriting.

Grounds 3: Something in between the literary masque and masque in performance because text seems to have been added during the rehearsals.

Backing: Limon (theatrical historian)

Grounds 4: Features of the text consonant with the fact that needed to be understood for practical purposes, not a polished text for publication.

Grounds 5: Since Fane was the only author and choreography, perhaps wanted to keep the instructions simple to follow.

Case study 5 [Cristina] (pages 6, 197-198)

Hypothesis

There is a relationship between conjunction and shifts in point of view in Virginia Woolf's *To the Lighthouse*. (6)

Findings

There are a considerable number of conjunctions which seem to contribute to signalling a shift in point of view in *To the Lighthouse*. (197)

Qualification

Other linguistic devices signal point of view in the novel. Conjunction is not necessary or the only indicator of shift in point of view. (198)

Conclusion

'From my analysis of conjunctions in relation to point of view, it emerges that in *To the Lighthouse* conjunctions of any type seem sometimes to play, along with other linguistic phenomena, a role in shifts of perspective'. (Text (197))

Case study 6 [Claudia] (pages 1, 139-142)

Hypothesis (major premise)

'The underlying premise of this thesis was the hypothesis of tracing a parallelism between the usability of the sites and the use of language within it'.

Findings (minor premise)

'The analyses have shown that each website has been developed following certain guidelines, thus posing several problems to users'. The linguistic patterns identified combined with usability problems hinders users' experiences of successfully comprehending the card game instructions.

Conclusion

Language together with web usability should become the overriding criterion in the development of web sites.

Grounds 1: The level of formality of the language of each website is markedly different.

Grounds 2: They have been compiled by more and less expert writers.

Grounds 3: In one example the text seems to belong to a genre reproduced from a paper-based source.

Grounds 4: The most user-hostile website exhibits the most user-friendly language.

Grounds 5: The texts have common features that favour usability, e.g. high lexical density and standard lexis, short paragraphs and examples to explain the game.

Grounds 6: The texts have common features that do not favour usability, e.g. high degree of postmodifiers, interrupted clauses and overly long clause complexes.

Appendix 4b Qualifying claims

Eva's thesis

Argument 1

The method of Tengelyi is differs from both of them by being capable of distinguishing life as a lived experience and the narrated life-history as well as self-identity from narrative history. (3)

Argument 2

So, if a new shred of sense emerges, one has to re-structure reality to be able to incorporate the given sense, and **suggest** that revision is the tool to bridge the difference between these “two orders of reality”. And this is how revision can warrant the integrity of the narrated identity’ (34)

Argument 3

So the reason why Wordsworth wrote about these experiences and memories, about seemingly insignificant spots of time was **maybe** because he felt that if he could make them conscious and controllable, he might have been able to write a faithful and unified narrative about the growth of the mind and the self. Still, he could not succeed in fixing the sense, no matter how often he revised the passages, his meanings floated free despite his attempt to fix them, the new senses failed to be fitted into the narrative, or could only be fitted temporarily, since sense formation and remembering are often spontaneous and exceed the authority and power of the consciousness of the subject. (Text (53))

Argument 4

I believe that feeling as the other feels definitely needs the act of stepping out of oneself, hence the solution for this problem should be sought in questioning the second assumption. In doing so, the philosophy of diacritical phenomenology will be utilised again. (56) So Tengelyi's claim that the question of self-identity rises from the relationship with ourselves and not the relationship with the others **appears to be adequate** in the case of *The Prelude*. (57) In conclusion, it can be seen that sympathy and the understanding of the others do not involve the risk of becoming so much similar to the other that one loses his or her identity, singularity or autonomy (57).

Argument 5

Tengelyi proposes that “The time of the reality which becomes available as a destinal event gets unfolded along the lines of the *conflict* between. . . the *retrospective* and the *progressive* temporalization”. This means, among other implications, that the present is always influenced by the past, and “past experience has important consequences for the speakers mind” (59) So destinal event, **to put it in a quite simplified way**, is connected to a conflict when the expectations that fitted into life-history before the conflict are sorted and modified, and thus new expectations appear

that harmonise with the new recounts about reality. The conflict that is the basis of destinal event occurs because new shreds of senses appear, and thus the “tissue of narration becomes threadbare”. According to diacritical phenomenology, there is no destiny but destinal event, since the newly emerged or re-emerged senses are spontaneous and not part of consciously bestowed sense, and due to this the events that happen to us cannot be permanently fixed in a narrative that attempts to impose an overall guiding principle over the events, and tries to explain by this principle why the occurrences happened and what they exemplify. Still, **as it will be proposed** by the subsequent analysis of the Discharged Soldier episode, Wordsworth attempts to show the signs of destiny throughout the poem, and show that there is an overall guiding line, which **may be** another cause why he revised *The Prelude* incessantly. This is because destinal events occur when owing to the spontaneous formation of sense the “tissue of our self-identity” becomes threadbare, and thus an opportunity opens up for us, an opportunity that opposes the incessant power of alterity to every effort of acquisition, so even if the ultimate sense of the events is fixed temporarily, they need to be rectified when alterity appears in the form of a new shred of sense (60-61).

Argument 4 revisited

Sympathetic identification does not threaten the autonomy or the identity of the self, even if it has to incorporate alien elements. (61) Wordsworth throughout *The Prelude* tries to form his life-history into destiny, yet, he fails to do so, and in the text one can find series of destinal events instead. Wordsworth cannot control the implications of his story and cannot impose a general guiding principle upon the poem, for there will be always senses that are forced to the periphery, yet, they are there and oppose “the incessant power of alterity to every effort of acquisition”. This is why there are more implications in the poem than the persona can control, and why **probably** Wordsworth revised his poem again and again, to be able to provide a unified narrative identity and impose the control of his mind over all events of his life-history. Yet, the text resisted this attempt of his (64:65).

Conclusion

In conclusion, the way Wordsworth intended to create a poem that explains the development of the mind and the way he succeeded to do this seem to be different. He attempted to incorporate his life in a fixed and unified narrative that contains every important detail adhered to his theme, and not any other experience. However, this undertaking is, **according to diacritical phenomenology**, impossible. (66) Concerning self and self-identity, it has been found that the spontaneous shreds of sense prevent Wordsworth from the following things: the control of language and narration, so he feels them falsifying; and the creation of a permanently fixed narrative identity and self. Yet, the persona’s self-identity, even though sometimes questioned and shaken, is not broken at any points, and can be found in the moments when the relationship of the persona with himself requests him to step out of himself, as it has been shown in the analysis of the beginning of the second book of *The Prelude*. Furthermore, in the examination of memory **it became obvious** that the spontaneous formation of sense influences remembering as well. Often new shreds of sense re-emerge in memory that were put aside before, and these make the memory uncontrollable. Furthermore, destinal events are also connected to the spontaneous

emergence of sense, and because of them Wordsworth is prevented from writing one single narrative that would account for the growth of mind.

Therefore Wordsworth could not succeed in the way he would have liked to, but achieved his aim in a different way, exactly because he did not content himself with versions that, though at a given time seemed complete, turned out to be fragmentary and falsifying. During his 52 years of labouring on *The Prelude*, he created writings that represented not merely one state of mind, one fixed self, but also the dynamism of sense emergence and sense bestowal, and the struggle to preserve narrative and self-identity (66:67).

Elek's thesis

Argument 1

Yet there is a **tendency** among post-modern writers: they feel that everything has been written before them, while they long to 'show their mastery to the world' and they all try to deal, in one way or another, with this frustration. (3)

Argument 2

One way to deal with this is to write about writing itself, to show the way how the writer works, and how he actually makes an artefact of this process: a piece of metafiction. (3)

Argument 3

to express the disappearance of the traditional values and the overwhelming uncertainty, metafictional writers deconstruct this illusion by making the reader continuously aware of the fact that he or she is reading a piece of fiction. (5)

Argument 4

This is **exactly** the moment when the reader does not know what is happening, and has no other option but regard this writer figure as the author of the very book that he or she is reading. (6)

Argument 5

The Author and the Reader **may be** conceived of as players, but **in fact** it is the Author who dictates and controls the game (the game being fiction-writing-reading) (8)

Argument 6

Auster becomes at one with his activity to the extent that the text absorbs him, sucks him in, and this way he becomes inseparable from the text. (11)

Argument 7

The Author and Reader are conceived as players, and then the metafictional text is the playground where the players finally 'meet' each other. (12)

Argument 8

There **must be** some underlying structure, some order in which we perceive reality and fiction, an order that allows us to tell the difference between the two (15).

There **cannot be** strict boundaries... In a fictional work these two worlds are blurred; they work in perfect harmony, and this co-operation allows an Author to place himself into his fictional world. (16)

Argument 9

Not only does the text relate to that of non-textual realities, it also relates to other texts, other worlds of illusion. Metafiction lays bare this phenomenon-as it lays bare every other element concerning the construction of fiction. (17)

Argument 10

The text referring to itself in such an explicit manner is something that **I would call intratextuality** (20)

Argument 11

The familiar, this ‘something which ought to have remained hidden’ is the story itself, or rather, the structure of the story (which the reader otherwise knows very well, but does not think of it as a construction) and what comes to the front to attract the reader’s attention is **exactly** the artificial construction of the story itself. (21)

Argument 12

.. *unpredictability* has gained a new sense in the postmodern world. (23)

Isn’t it frightening to think that even physics and mathematics cannot make seemingly easy predictions about particles? That our most trusted sciences, mathematics and physics can only predict possible outcomes and the probabilities of these outcomes in percentages **undeniably** leaves our common, everyday thinking in great doubt and uncertainty. How could anyone be sure of anything then? (25)

in metafictional works, the plot, the narration, the relationship between the author, the work and the reader are different: they are laid bare, of course, but the reader never knows when or how this will happen. (25)

Argument 13

It is quite clear that every person is determined by his or her cultural background. (28) there **must be** a kind of reader the author has in mind when constructing the text. (28) **naturally** a text does not contain everything a reader needs to know...These empty spaces in fictional works are filled in by the reader. (30)

Argument 14

the reader is, **in a sense**, in the text after all (31)

Argument 15

The reader, since he or she can control only part of the possible meanings, must create, construct in order to gain something new from the text. Furthermore, to take the deconstructionist view, the number of interpretations is infinite. (33).

Argument 16

This is the first surprise: can **we** ‘write’ a text while not writing, in the strictest sense of the word, at all? And in a sense **we** can: **I** am writing my own life (‘the book of my life’, if you like) with every action **I** do (34).

Argument 17

I believe that he draws our attention to the fact that there is a communication (an intracommunication?) between the Author and the Reader through not only the text, but this cobweb of references too. (37)

In any case, the reader struggles: struggles to construct, to reconstruct, to draw on his or her previous knowledge, to overcome his or her frustrations of expectations, to struggles to read. And **the point is** to make the reader struggle. But, as any reader can tell, this continuous struggle is one tedious activity. And it is tedious for the Author, too. Still, as authors continue to struggle, we readers owe them that much to make our own ‘struggles’ with their texts, and this way make the communication between us possible (37-38).

Zsuzsanna’s thesis

As **we can see** a lot of research has been conducted investigating dyslexia, but there are a number of questions left open. My aim is to open up for a new perspective: that of the parents’.

Based on the findings of this research **we can conclude** that dyslexic children encounter a wide range of difficulties in connection with foreign language learning and their parents play an **enormous** role in helping their children overcome these difficulties. (54)

As this thesis aimed to investigate mainly the parents’ perspective of dyslexia in an in-depth way, it is important to note that because of the limited number of participants the findings cannot be generalised. Therefore, further research needs to be conducted to confirm the findings of this thesis. (55)

Adriana's thesis

Argument 1

Vita Authoris **might** have originally been written in order to put Fane in a more favourable light in the eyes of Charles II (25)

Argument 2

..this masque is **more likely** to have been “written and prepared to be acted” towards the end of 1640, and performed between December 1640, but no later than January 1641 (33).

Argument 3

The title-page of *Raguaillo D'Oceano* also contains an important hint at Fane's authorial intention and moral – “The Dirt or plot to Shew ye Insatiat desires ye possess ye Mind and Make it Search after Noulties Euen to Imossiblity” (*RO* 62-3) (36).

Argument 4

The transcription of *Raguaillo D'Oceano* **seems** to have taken place in a short time and without any wish for complete clarity, as might be assumed from the more italicised handwriting. (129)

Cristina's thesis

The last part of my thesis starts from the hypothesis that there **can be** some relationship between the use of conjunction in *To the Lighthouse* and shifts in point of view in the novel by studying them together. They have been studied together to see whether or not they confirmed the hypothesis that there **might be** a relation between conjunction and shift in point of view' (Text (6)).

.. it emerges that in *To the Lighthouse* conjunctions of any type would seem to play, along with the other linguistic phenomena , a role in signalling shifts of perspective'. (187)

My own analysis **indicates** that in the whole novel there is a considerable number of conjunctions (316), which **seem** to contribute to signalling a change in point of view.' (197)

So, it is possible to affirm that a link between conjunctions of any type and changes of point of view in the novel has been found, but it **is not possible** to write a general statement about conjunctions and point of view which can always be true. My main aim in this thesis was to study Woolf's use of conjunction. Having done this, I also wanted to see if there might be a relation in her narrative art between conjunction and the handling of point of view in *To the Lighthouse*. In my opinion, conjunctions contribute to the signalling of point of view in *To the Lighthouse* (D. Horowitz, 1986a), and they can be considered one of the linguistic devices which sometimes

help readers to interpret a passage, but they seem not to be sufficient for the complete interpretation of a passage, or a sentence. Conjunction serves to complement other devices such as projection with he said, he thought device, punctuation, parentheses, content itself such as implicit feelings or the tone, verbal choices (mood, tense), repetition of particular words or phrases, reference, and so on, are all devices which contribute to identify a particular points of view. Readers need all these devices to interpret a passage, because they are important signals for directing the reader from one consciousness to another. (198)

Claudia's thesis

The underlying thesis was the **hypothesis** of tracing a parallelism between the usability of a site and the use of language within it. The analyses have shown that each website has been developed following certain guidelines, thus posing several problems to users. From the point of view of language, neither web site responded entirely to the guidelines promoted by usability experts, showing that improvements need to be made. (139)

It **may be** said that language on the Internet tends to be allocated to a side role. Web developers and maintainers **seem** to be more interested in maximizing the site's usability instead of its language. Therefore further research should be made to improve language. Linguistic improvements are low in terms of expenses if compared to improvements in the re-design of a whole site. Language, together with usability, should become the overriding criterion in the development of web sites.

This thesis has taken into account only a small number of sites that cannot be considered to be representative of the large amount of sites available on the Net. However, they have demonstrated the enormous possibilities afforded by the new medium to create a new kind of genre which is still undergoing evolution. (142)

Appendix 5 Analysis of Case Studies 1 and 6

Case Study 1

Key

poem as object of study

extracts from the poem

narrative

different published revisions of the poem

poem interpretation (by Wordsworth experts)

Tengelyi framework interpretation

4. The analysis of the Discharged Soldier episode

To make these previous statements and observations a bit more tangible, in this section I would like to provide an analysis of the Discharged Soldier episode, concentrating mainly on the questions that were touched upon theoretically. The origin of this episode is a separate poem that Wordsworth wrote in 1798, titled *The Discharged Soldier*¹², from the experience of meeting a soldier during a summer vacation¹³. This “*dialogical personal anecdote*” was incorporated into *The Prelude*, the narrator of which “tries to subordinate the dialogic personal anecdote to his tale [...] by the different emphasis in the several versions in which the anecdote exists”¹⁴.

¹² Don H. Bialostosky, *Making Tales: the Poetics of Wordsworth's Narrative Experiments* (Chicago: University of Chicago Press, 1984): 161.

¹³ David Bromwich, *Disowned by Memory* (Chicago: The University of Chicago Press, 1998): 9.

¹⁴ Bialostosky, *Making Tales...* 161.

Let me first consider the relationship of the narrator and the soldier. I have claimed before that sympathetic identification does not threaten the autonomy or the identity of the self, even if it has to incorporate alien elements. This episode tells the story of a charity act: the persona helps the ailing soldier to find a shelter for the night. So there is a sympathetic identification in this story, still, the narrator's authority does not seem to be shaken. In the versions of *The Prelude*, the encounter affects the narrator and his feelings are modified, since "abandoning his artificial ramble along the nighttime road, he goes where he belongs"¹⁵ and attains a "quiet heart" (1805 *Prelude*, Book IV, 504). Hence the interaction between the soldier and the persona not only can be viewed as the persona's act of charity towards the soldier, but also as an event that soothes the persona, and thus a beneficent act towards the persona. Yet, despite these sympathetic identifications, the self of the narrator, who is the one sympathising with the soldier, does not lose its integrity or dissolve into the self of the soldier. To the contrary, **as time passes, it is more and more the persona who shapes the figure of the soldier more similar to him - in his memory.** In the separate version, for example, the soldier explains why he is there in the road¹⁶, however, in the versions of *The Prelude*, he only utters one sentence: "My trust is in the God of Heaven, / And in the eye of him who passes me!" (1805 *Prelude*, Book IV, 494-495; 1850 *Prelude*, Book IV, 459-460). Furthermore, his tale is not even related by the narrator in these versions¹⁷. Bromwich notes that in the latest version of the episode, "the man

¹⁵ Johnston, *Wordsworth...* 138.

¹⁶ For further analysis see: Bialostosky, *Making Tales...* 164-165.

¹⁷ Simon Bainbridge claims that what is "striking" in Wordsworth's tale is "its lack of political and polemical force and its failure to produce the conventional poetic responses of sympathy or indignation on the part of the poet" (Cf.: Simon Bainbridge, 'Was it for this [...]?' The Poetic Histories of Southey and Wordsworth', *Romanticism on the Net*, 32-33,

had left an uncomfortable residue of some trait of Wordsworth himself¹⁸.

Moreover, there are even critics who suggest that the soldier appears to be the alter ego, the duplication of the persona¹⁹. In my opinion, what happened with the recounting of the piece of memory is that it became more and more an organic part of Wordsworth's narrative identity, and it lost its origin alientity gradually, modified every time spontaneous sense formation required a new act of sense bestowal according to new guiding principles.

Indeed, the aim why this story is told and the basic guiding principle according to which it is written differ in all versions, and, as Bialostosky says, the emphasis of the story alters²⁰ As he proposes, *the persona's aim* of the independent version of 1798 is "to reclaim a tragically transformed man to humanity"; most of details that are partially left out from *The Prelude*'s episode seem to contribute to the achievement of this aim²¹. However, in both *Prelude* versions, *the narrative is subordinated to the aims of the whole poem*. Probably this is why Bialostosky examines this episode in context. When analysing the 1805, version he suggests that in Book IV the narrator expresses through different examples his "dissatisfaction with the younger self"²², and then a "concluding claim" comes before the episode:

November 2003-February 2004. Available <http://www.erudit.org/revue/ron/2003/v/n32-33/009258ar.html> : 8. Date of access: 02.12.2007.) However, as it will be assumed later, Wordsworth's aim with the telling of this story was different, and thus the lack of political or polemical implications.

¹⁸ Bomwich, *Disowned...* 9.

¹⁹ Cf.: Jonathan Wordsworth, *The Borders of Vision* (Oxford: Clarendon, 1982): 12; Paul Magnuson. *Coleridge and Wordsworth: A Lyrical Dialogue*. (Princeton: Princeton University Press, 1988): 91; Bainbridge, 'Was it for this [...] 9.

²⁰ Bialostosky, *Making Tales...* 161.

²¹ *Ibid.*: 166.

²² *Ibid.*: 171.

[...] in truth

*That summer, swarming as it did with thoughts
Transient and loose, yet wanted not a store
Of primitive hours, when – by these hindrances
Unthwarted – I experienced in myself
Conformity as just as that of old
To the end and written spirit of God's works,
Whether held forth in Nature or in man.*

(1805 *Prelude*, Book IV, 352-361)

Hence the episode of the Discharged Soldier in the 1805 *Prelude* is to show this conformity, the “conformity to the Devine plan to put to rest an uneasiness” that was caused by the feeling of guilt because of diverging from this plan, as recounted in the previous spots of time. So the purpose of this episode is to demonstrate how the persona found solace in the event because of adhering to the providential Devine plan. This is why the act of charity and the narrator’s “impression of the soldier’s faith in Providence” are so highlighted²³.

Yet, even though the narrator eagerly attempts to control the story and its interpretation, there are many themes that come to surface in the episode and “that do not seem satisfactory to serve the narrator’s explicit purpose”²⁴. And this is why Bialostosky concludes that

This poem positively requires an effort of reconstruction that, like the several versions of the poem itself, picks out episodes and tries them in various

²³ Ibid.: 176.

²⁴ Ibid.: 178.

contexts, moving them from theme to theme, claim to claim, as our grasp of their possible relevancies grows.

*Still, the persona attempts to control the reader's understanding, even in the whole of *The Prelude*, for there is no recollection that is "without the excuse of [its] pertinence to his theme". So "the effort to unify into an intelligible whole the significant moments of his life is an effort of the poem", the purpose of the persona is to dominate the events of his own life. But he "fails to achieve it"²⁵.*

The reason why I have devoted so much space and attention to the assumptions of Bialostosky is that they support the claim that I have already made: Wordsworth throughout *The Prelude* tries to form his life-history into destiny, yet, he fails to do so, and in the text one can find series of destinal events instead. Wordsworth cannot control the implications of his story and cannot impose a general guiding principle upon the poem, for there will be always senses that are forced to the periphery, yet, they are there and oppose "the incessant power of alterity to every effort of acquisition"²⁶. This is why there are more implications in the poem than the persona can control, and why probably Wordsworth revised his poem again and again, to be able to provide a unified narrative identity and impose the control of his mind over all events of his life-history. Yet, the text resisted this attempt of his.

Let me sum up very briefly what Bialostosky notes about this topic concerning the 1850 version of the episode. He states that though this version

²⁵ Ibid.: 179.

²⁶ Tengelyi, *Életröjténet...* 43.

is more general in its formulation, its aim is similar to the one of the 1805 version²⁷. The difference is that this version is rather like an “illustration of an explicitly stated general truth”²⁸. The modifications in this passage “can be justified by the overall development of the poem”, so this episode is again influenced by the context and the main aim very much²⁹. The final conclusion of Bialostosky is very similar to mine in the previous paragraph, yet, using other terms: Wordsworth tries to make separate moments “add up to those higher synthesis of plot, character, and thought [...]” and arrange and interpret the spots of time “as the experience of one character whose life has but one story”³⁰.

Even though Wordsworth fails to do this impossible task he has undertaken, he achieves something that is worth his efforts. He provided, though it was not his aim, a faithful documentation of crisis-stricken moments when one has to step out of oneself and face the alienity inherent in him or her, and a documentation of the process of revising narrative identity. By this he constructed a string of autobiographical writings that is nearer to our experiences about life and ourselves, the narrative identity of which we have to reconstruct again and again, than a single and set narrative. Therefore Wordsworth achieved another explicit goal of his: to write an adequate poem on the “growth of a poet’s mind” exactly by not being able to construct one coherent and for ever valid narration about it.

²⁷ Bialostosky, *Making Tales...* 180.

²⁸ Ibid.: 182.

²⁹ Ibid.: 181.

³⁰ Ibid.: 183-184.

Case Study 6

Draft 1

The dealer	shuffles	the non-dealer	cuts	the cards	and	dealer	deals
Subject	Finite	Subject	Finite	Compl	Adj. Conj. Coord.	Subject	Finite
MOOD		MOOD		RESIDUE		MOOD	
topical					textual	topical	
THEME	RHEME	THEME	RHEME		THEME	RHEME	

Draft 2

The dealer (S) shuffles (F/P), the non-dealer (S) cuts (F/P) the cards (C) [but (Aj) see (F) variations (C)], and (Aj) dealer (S) deals (FP)

Draft 3

2. MOOD ANALYSIS

All ranking and embedded clauses in Text 1.1 have been analysed for Mood following the model presented in Eggins (2004: 141). Text 1.1 uses two Mood types: the full declarative and the imperative. Not surprisingly, the declarative is the most common clause type used in written texts. It does not allow for feedback between writer and reader and its main speech function is to make a statement (Eggins 2004: 146).

The dominant type of imperatives is the imperative clause consisting of only a Residue with the Mood constituent ellipsed (*see, peg, note*). Imperative clauses suggest that the text is doing more than simply giving information: it is exchanging 'goods and services' (Eggins 2004: 183). The information in the text signals clearly that the audience should read the information as 'advice'. Since the writer's role as 'adviser' is construed as unequal power, the tenor of the proposition is given the potential to create boundaries between writer and reader. He poses himself as expert by offering advice to beginners. However, he does not create a formal context. Instead, he maximizes informality with the use of the pronoun *you* (the player) trying to establish an interactive relationship with the reader. If the writer wished to maintain a more distant relationship other strategies would have been adopted. In one case, the writer has modulated the imperative by using a polite structure (*please note*) to attenuate the request. However, this choice, does not affect significantly the overall conversational tone of the writing. The choice of using the typical mood structure of imperatives reinforces the statement that informality permeates the text because unmarked choices characterize spoken situations (Eggins 2004: 103).

A further noteworthy feature of the text concerns Modality that reflects the way in which language is being used to express attitudes and judgements of various kind (Eggins 2004: 172). The analysis has shown that the use of modalization dominates over modulation. This can be explained by the necessity to provide users with information about how to face possible situations while playing cards. Modalization is part of the way the writer creates a less authoritative tenor by balancing the inequality of power inherent in modulation. It can be complemented by a consideration of

adjuncts that express the implicit judgement of the writer. The large proportion of adjuncts can be interpreted as a strategy by which the writer's authority has been created and protected, by making the text's content non-arguable. Furthermore, while the verbal modalities are largely of probability, the adjuncts are of all three kinds. Usuality adjuncts (*always, never, often, sometimes, usually*) are the dominant category and they indicate that the advice offered is qualified in terms of usuality; intensification adjuncts (*also, just, really, very*) are the second most common category that give the text a conversational tone; while probability adjuncts (perhaps, certainly) temper the relevance of the advice and are the least common ones.

Modal operators (*may, might*) and mood adjuncts (usually, perhaps) express a median usuality; on the contrary, when modalization is negated, the position of the degree changes to high (*certainly, never*). In one case, the mood adjunct (*sometimes*) has been used to reinforce the meaning mode subjectively through the verbal realization (*may*). The high number of circumstantial adjuncts serve to give detailed pieces of information to readers, in that they add specificity to the text and make it more typical of a written register.