

Genre-Based Approaches and the International Baccalaureate

Diploma English Exam Paper 2



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Abstract

There are relatively few examples of genre-related text analysis on academic high-stakes English written exams. Of those that are written, discourse analysis and corpus studies are often used as tools to measure genre-related discourse awareness and textual patterns. In *Genre Analysis*, John Swale's used text analysis from a rhetorical and linguistic background to come up with a theory of genre based on shared communicative purposes. To large extent genre scholars since then have ignored student reports of how they understand and deal with the rhetorical organization and textual patterns in high-stakes English exams. Furthermore, these concerns have not been studied in the International Baccalaureate English Language and Literature Exam Paper 2. Building on genre traditions in ESP research and New Rhetoric research, this dissertation explores how students report to make sense of high-stakes English exams in upper secondary school. This dissertation aims at identifying some of the approaches that students report to use when engaged in writing expository comparative literary essays. Through in-depth semi-structured interviews, artifact analysis and surveys of student rhetorical moves, this study seeks to bridge genre studies traditions that have largely ignored social contexts of high-stakes exams as socially situated phenomena. Findings here suggest that social context plays a significant role in rhetorical development in academic writing. Some findings point out that inter-clausal contexts reflect rhetorical intentions unnoticed in previous studies, and must be considered before quantitative summaries of rhetorical modes can be validated in studies that measure argumentative rhetorical modes. This paper argues that schematic organization of longer expository writing within the overall rhetorical purpose of argumentation needs further examination when considered against task-related influences.

Preface

My thesis comes out of a genuine interest in writing, and the surprising ways in which students use text to achieve different rhetorical purposes. Sometimes they engage me in delightful narratives, other times they teach me with bright little explanations, but most often they attempt to persuade me with an argument. Sometimes those arguments come with evidence and explanation. But one thing puzzled me. How is it that some students over others can employ these differing rhetorical purposes within one text, without it seeming like they missed the point. Over a decade later, I found that students who understood the connection between command terms and assessment criteria in writing assignments at a high level of metacognition did better overall. Some mavericks did so without any knowledge of why. The rest usually made attempts to learn by example. Teaching IB English curriculum in one form or another since my first days as a supply teacher at the International School of Kongsberg, I found students had many different ideas about what they thought tasks asked for.

I have always been curious about this strange relationship between command terms and the outcomes student's think they ask for. Often when I ask students about commands they get at home they say something like, "take out the garbage", or "unload the dishwasher", and I ask them,

"So, when your parents ask you to take out the garbage, do you unload the dishwasher?" At this point, they usually laugh at me. So I usually, start from here as a kind of logic to explain that good writing often reckons what is asked for in a task.

While the fields of cognitive linguistics, discourse theory, rhetorical studies or even systematic functional linguistics are full of competing theories with terms like "schematic and metatextual IMRD structures" (Bruce, 2008. p. 154), I think that the point of inquiry is simple to grasp; what do you think you are being asked to do? I found that, us teachers often forget to ask that important question. For some students, the ones who figure out the rules of the game, or those mavericks, they get it. But, when it comes to the rest of the students, students like me, I need to really stop and think; what do they want from me? Simply, this dissertation looks at that. What do students think one high-school English exam wants them to do? And then, how do they do it?

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1 Introduction

This is a study of student approaches to essay writing in one high-stakes English exam. The aim of the study is to explore student approaches to interpreting discursive and rhetorical structures related to final English Language and Literature exam prompts found in the International Baccalaureate (IB) Exam Paper 2. My research takes into account how genre-based theories can be used to understand rhetorical moves implicitly or explicitly written into exam tasks. This dissertation investigates student awareness about the relationship between exam *command terms*, *assessment objectives*. Specific focus is given to rhetorical modes and structures employed in expository comparative literary essay writing. With an ethnographic focus, this study investigates social and potential task-related influences on student's handling of the exam itself. In this respect, this thesis looks into student's involvement with their writing as a socially situated act. Genre-studies approach, drawn from in this dissertation include traditions within rhetorical analysis and English for Specific Purposes (ESP), and more specifically from practitioners within English for Academic Purposes (EAP) mainly to in-depth semi-structured interviews with students.

The study focuses on student approaches to some genre-considerations of expository comparative literary essays. The IB's final high-stakes exam model is used in this study. However, aims of this dissertation investigate how these kinds of situated writing genres can be understood more generally. An explanation of the IB will be provided below and the Paper 2 exam will be discussed in the theory chapter.

Firstly, I will provide an introduction of general genre theory and then explain how it relates to my project. Throughout the last two decades genre-related theories have been both divergent and hotly debated. In short, genre-theory as it relates to teaching writing skills in English, might be best summarized by Ken Hyland, "genre approaches see ways of writing as purposeful, socially situated responses to particular contexts and communities" (Hyland.

2003, p. 17). A very brief overview of literature on genre-related pedagogy shows a divergence of three major schools of thought in the field. These are the English for Specific Purposes (ESP) approach, the “Australian school” or “Sydney School” of genre pedagogy, and a movement known as the “New Rhetoric”. Each of these emerges from a particular background shaped by the way genres are conceptualised and taught. When discussing genre proponents from all three approaches to genre theory agree that, understanding the object and outcomes of a text event determines what mediational means we use and how we use them (Bawarshi and Reif, 2010). It is from the premise that the identification of genre, its features and its outcomes, that I became fascinated with the inherent problems of teaching students in my English class to write an argumentative essay, the likes of which they must produce in their final exams. In other words, I wanted to find out how students and teachers understood the writing task (the object), and the outcomes (assessment objectives), and to what extent these determined the mediational means (kind of paper written), as well as the teaching strategies to address these concerns. As such, the purpose is to understand how students and teacher’s report to tackle academic writing demands both implicit and explicit when writing the final high-stakes English exam within the International Baccalaureate’s Diploma Programme.

1.1 Rational for Study

After ten years of teaching the IB English I found that there was a striking gap between the IB’s own specific expectations of what students ought to be able to perform versus what students would tell me they thought they should do. I wondered; how can students perform to the best of their ability if they are unsure of exactly what was being asked of them? Research on student cognition of academic writing show that students write better when they understand what is being asked and have a model for how to perform it (Berg, 2014: Ørevik,

2012). From a genre-perspective, the IB provides a level of explicitness about expectations that is, compared to a Norwegian curricular model, rather developed. In recent findings from Rune Kjempenes' (2018) genre study of Norwegian upper secondary English exams he noted that, "command terms in the exam prompts should be explicitly explained. What does discussion actually entail? Such explanations are common within the International Baccalaureate (IB)" (Kjempenes, p. 18). Tony Dudley-Evans emptied to answer that question in 1988, with "A consideration of the meaning of "Discuss." (pp. 47-52). But unfortunately for Kjempenes and this dissertation, Dudley-Evans findings are a dud. Literally, he reports that the command term at the heart of this dissertation does not significantly alter responses when student answers are examined. Dudley-Evans concludes "there is already enough evidence to suggest that generalized descriptions of the meaning of 'discuss' overemphasize the importance of the questions requiring a full discussion in the answer" (1988, p. 51-52). Even though Kjempenes' assumption that rhetorical development will differ greatly if the command term 'discuss' is spelled out, it is found to be a faulty assumption by Dudley-Evans. However, this dissertation does not see the end of the discussion there. Far from it. Dudley-Evans wondered if the problem was not the explicitness of the command term, but something else to be considered about the class context. This dissertation is an attempt to answer both Kjempenes and Dudley-Evans. For Kjempenes, the IB has created an explicit definition, which this study interrogates from both genre-studies perspective, as well as a student perspective to find out what implications are for student writing, if any. I follow the prudence of Dudley-Evans, who "argue[ed] for much more 'small scale' ESP research of the type described in [his] paper" (1988, p. 52). But the question is, how to proceed? Kjempenes (2018) acknowledges the limitations of his own text analysis to dig into the small-scale factors to find out "what actually happens in student's departments" as Dudley-Evans puts it (1988, p. 52). Kjempenes' recommendation is "a more ethnographically oriented

investigation where one explored the contexts within where the texts were created or the writers of the texts” could be explored (2018, p. 81). This dissertation is designed to investigate those contexts.

Why are student perceptions of command terms and rhetorical moves a genre studies issue? It has been noted in Ian Bruce (2015), and Kjempenes (2018) that students’ academic writing in English, specifically in high-stakes exams, “relied mostly on descriptive segments,” and that the correlation between those student who write rely on descriptive or explanatory rhetorical modes do worse, and those who use argumentative rhetorical modes perform better under strict analysis. (Kjempenes, 2018. p. 70). Secondly, although students use prototypical essays from past exams to find genre-features to guide their own schematic structure of the 5-paragraph-essay, the nature of the comparative literary analysis of the Paper 2 challenges this structure. Rhetorical development of argumentation needs to discuss both content and context of literary work and it is difficult for students if they are unable to see an explicit connection to the command terms in the Paper 2.

One rationale for setting up the research and literature review in a Norwegian context is that the participants of my study are situated in a Norwegian context. The International Diploma Programme is delivered across the world, however the primary source of data that I have drawn from are from Norwegian teachers of English and some students interviewed are Norwegian L1 language users.

My interest in this field came a few years ago as I gave thought to what kinds of phenomena take place as I and other teachers tried to make sense of what precisely do the external examiners of the final English exams (called the *Paper 2*) in the IB Diploma English courses look for in our students’ papers and how do we teach them to meet those demands.

There are very little genre studies done current and relevant research on academic English writing in the IB assessment as a whole. Furthermore, there is virtually no

ethnographic research with a genre focus on student experiences of academic writing in high-stakes English. Only one research paper addressed this issue, ‘Genres of high-stakes writing assessments and the construct of writing competence’ (Beck and Jeffery, 2007). Unfortunately, this deals little with the kinds of problems I needed answers to within the world of teaching international students within the International Baccalaureate English course. For example: Are there expected rhetorical patterning within the student’s response? Do the exam papers provide a clue as to what students ought to be able to write? Do the assessment criteria make clear what kinds of genre-specific moves the student’s ought to be able to communicate?

Given the relevance of EAP approaches to genre-based understanding of the issues at stake here, it is interesting to note that there is surprisingly little academic research in connection with student perception of rhetorical moves appropriate to argumentative writing for high-stakes English exams. Equally as interesting, of the 1.3 million graduates of the DP, the majority of those students have English as an L2, have taken one of the English Programmes and have had to write the *Paper 2* exam.

Mary Perez comparing AP, IB and British Columbia grade 12 exams and educational reform completed the only study of significance related to IB exams in 2004. The study however made no conclusions about the kinds of questions relevant to my interest in understanding how genre-based approaches relate to the *Paper 2*. What’s more, is that over the last three years, I have been in contact with the International Baccalaureate Global Research Group to inquire about research completed on the issues of English exam performance and pedagogy and even they wrote back that genre-specific research was not used in the design of the exams. When I presented my research interests to them, I received the following message back, “this is a gap in the literature that you can help fill.”

Within the world of genre-based pedagogy this dissertation takes aim on identifying some of the approaches that students and teachers report to use when engaged in writing expository comparative literary essays for a high-stakes English exam.

1.2 Research Question

Students bring with them a range of genre-specific knowledge and skills that influence how they interpret the Paper 2. Studying what students report to do when writing the Paper 2, as an academic phenomenon, must consider a range of different aspects. One of these include student's contextual disciplinary knowledge related to the English Language and Literature course. Other issues relate to specific disciplinary competencies, as well as, procedural knowledge on writing a 2-hour exam. Furthermore, understanding student's genre-awareness requires consideration of the linguistic and rhetorical features they use to organize and structure their knowledge. In defining my research questions, I am interested in understanding the ways students integrate knowledge and skills from multiple areas to address the demands of the Paper 2.

Main Research Question:

How do students understand the demands of writing a comparative essay for the final exam paper in English Language and Literature and what strategies do they report to take?

Sub-questions:

- What kind of rhetorical modes do students report to be writing, and how do they interpret implicit genre-based features in the explicit command terms given in the IB Paper 2 exam?
- To what extent does the social situatedness of the Paper 2 affect student genre performance?

- To what extent do students report connections between the assessment criteria and the *command terms* in the exam questions, and what discursive knowledge do they consider as important?

1.3 Background on International Baccalaureate Diploma English Language and Literature Course and the Paper 2 Exam

This chapter will firstly, explain the nature of the IB Programme's English Language and Literature course generally. Secondly, I will give a brief explanation of the course structure and which areas of focus will be given.

Firstly, the International Baccalaureate is an educational organization offering primary education up the final university preparatory programme the Diploma Programme. The Diploma Programme now is operating in over 157 countries with over 6,812 programmes.

The English Language and Literature is offered as a university preparatory course which is part of the IB Curriculum. In essence it is a 2-year course with high-stakes oral and written exams comprising the bulk of the assessment. For a full overview of the assessment see figure 1.3. The figure shows that the Paper 2 is worth 25% of the total grade. This dissertation focuses on this and will refer to the Paper 2 as a high-stakes exam.

<i>External</i>			
Paper 1	Written analysis of one or two unseen texts.	SL: 1.5 hrs	25%
	SL: Guiding questions. HL: No guided questions.	HL: 2.0 hrs	
Paper 2	In response to one of six questions, an essay based on two literary texts studied.	SL: 1.5 hrs	25%
	SL: must include 2 works studied. HL: must include 2 works, a 3rd work is optional.	HL: 2.0 hrs	
Written Tasks	At least three written tasks based on course material, submitting one for external assessment.		20%
	SL: Imaginative piece, 800-1000 words plus a 200-300 rationale. HL: Must also complete a critical response to 1 out of 6 prescribed questions from the Lang/Lit guide.		
<i>Internal</i>			
Individual Oral Commentary (IOC)	An oral commentary on an extract from a literary text studied. Two guiding questions are given.	-20 minute preparation -10 min presentation	15%
	SL&HL: Commentary on a 40 line passage taken from Part 4 followed by a 5 minute discussion.		
Further Oral Activity (FOA)	At least two further oral activities. The mark of one is submitted for final assessment.		15%
	SL&HL: Groups or individual. Activities are based on texts and topics from Parts 1&2 of the syllabus. The activity should be rooted in a primary source.		

Figure 1. Overview of assessment in the IB Programme's course 'English Language and Literature.'

After two years of study students will sit and write the Paper 2 at either *Higher Level HL*, or *Standard Level SL*. Both HL and SL Paper 2 responses use the same assessment criteria with only slight variations in the depth and development of response in the form of an essay (see Appendix 6). The expected depth is reflected in the times allotted for students with HL students have 2-hours, SL students have 1.5-hrs.

In *Paper 2*, students are required to write an essay comparing two or more works studied over the two-year course. Students will receive 6 unseen exam questions and are responsible for answering one (See Appendix 6). Students will have covered many different prose fiction and non-fiction texts during the course within the four mandatory sections of the course (See figure 2.) The texts students must use in the exam come from Part 3 of the course, which demands that student select 2-3 works of literature from the IB's prescribed list of authors (PLA) and a prescribed list of titles (PLT).

Students take examinations in early May. Their exam papers are then sent out to external examiners. Students are not allowed to take any materials into the examination.

Part of the course	SL	HL
Parts 1 and 2: Language in cultural context, and language and mass communication	Fewer topics covered in order to achieve learning outcomes than at HL	More topics covered in order to achieve learning outcomes than at SL
Part 3: Literature—texts and contexts	Study of two works, one of which is a text in translation from the prescribed literature in translation (PLT) list	Study of three works, one or two of which is (are) a text(s) in translation from the prescribed literature in translation (PLT) list
Part 4: Literature—critical study	Study of two works chosen from the prescribed list of authors (PLA) for the language A studied	Study of three works chosen from the prescribed list of authors (PLA) for the language A studied
Written tasks	Production of three written tasks, one of which is submitted for external assessment	Production of four written tasks, two of which are submitted for external assessment. One of the assessed tasks must be a critical response to one of six questions

Figure 2. Description of the four sections of the course. (English Language and Literature Subject Guide, 2016)

1.4 IB Command Terms and Assessment Criteria

Part of this dissertation looks at the relationship between student understanding of command terms and how they are used in producing text for the Paper 2 exam. An important consideration in this thesis is how the command terms themselves are understood by students to produce rhetorically sound argumentative writing. The IB has published a Glossary of Command Terms used (See Appendix 2). It is expected that the genres and textual features employed will conform to the specificity of the command terms. This may seem obvious, but in pragmatic terms, students often ignore the command terms. This study is interested in finding out why do they do this and if so, does this have an implication on their assessed

work. Additionally, this study is interested in uncovering student perception of command terms and the implication this may have on their ability to perform genre expectations of the Paper 2.

2 Theory

My theoretical approach to genre studies as a tool to understand the content, as well as the context of my data comes mainly from two fields: Rhetorical studies and EAP approaches. This chapter provides a rationale for my theoretical approach. I will give a brief review of three main traditions: 1) English for specific purposes (ESP), 2) New Rhetoric studies, and 3) Australian systemic functional linguistics. I will then present a summary of the theories and approaches used in this thesis.

2.1 Theoretical Approaches Used in Thesis

It is clear from several hours of collected interviews that students make choices based on their individuated backgrounds. This high degree of variance in individual approaches necessitates a theoretical position within genre-studies that pays attention to their social contexts for learning, in equal proportion to the textual features they described using. When I consider the Paper 2, I see it not only as a text, but also as an event. For this dissertation it was an arduous process to find my way to a theoretical framework suitable for situating the Paper 2 within several competing genre approaches.

In this chapter I engage theories that can help explain the social actions, differing communicative purposes and reported textual features that students told me about. Genre-related approaches are numerous. I have found that sometimes, I need to draw in some theoretical schools, take parts that fit, and reject other parts. For example, students reported that structures within their introductory paragraphs resisted Swale's (2002 [1990]) move/step schematic organizing theory. Meanwhile, other phenomena – for example, IB students and teachers working together on the Paper 2 – represented perfect illustrations of Swale's (2002) concept of discourse communities as socio-rhetorical networks getting together to work towards the common goal of finishing final exams. Furthermore, this socio-rhetorical

situation necessitates theory to account for the communities in which students find themselves in the situation of writing the Paper 2.

Students often spoke of pragmatic concerns such as how to analyse the command terms to understand the rhetorical implications, just as much as the need for pragmatic responses to fill-in content within a two-hour maximum time limit. In this example, it is clear that investigating the Paper 2 as a genre, I need not just to focus on textual conventions of the classic high school 5-paragraph essay but also to take into account how students connect their writing to perceived rhetorical purposes. Amy Devitt (2004) has called this ‘genre awareness’. My study, however, would be insufficient if it simply measured whether students had genre awareness. Rather, my research uncovered moments of critical genre awareness (Devitt, 2004, p. 339) where students, for example, revealed that the beliefs implicit within some of exam questions should be challenged, but writing the Paper 2 demands that they conform to the genre. It is in these moments that Caroline Miller’s (1984) essay reveals something about the social situatedness of the Paper 2.

What students referred to again and again were metacognitive processes about the rhetorical moves, and linguistic features they thought met the needs of the exam. Here, I found that they applied linguistic tools to fit the rhetorical contexts they were in. For example, students said they used metadiscourse when they were unsure about the schematic structure. In this sense, they operationalized Ken Hyland’s metadiscoursal theory (2005), while applying it to a rhetorical schema (Bruce, 2008), to ensure clear communication to the examiners, as a member of their discourse community, (Swales, 2002). Furthermore, they were able to operationalize this after they identified the “perspective” implicit in the “rhetorical structure” of the exam question (Hamp-Lyons, 1988). From this example, I propose the use of genre approaches grounded in EAP and rhetorical studies to make sense of

both the text students talk about, but also the contexts, which surround how they write the Paper 2.

2.1.1 Genre Approaches

This chapter provides an overview of genre as stemming from different theoretical perspectives and a thematic organization of theory used in my analysis. Genre and genre-based pedagogy have been conceived of in distinct ways within many scholarly traditions, constructing genre literature a complex body of scholarship (Hyon, 1996). Three notable traditions of genre will be discussed here: 1) English for specific purposes (ESP), 2) Australian systemic functional linguistics, and 3) New Rhetoric studies.

Firstly, English for Specific Purposes (ESP) emerged from teaching English to educated non-native speakers within rather practical objectives (Breeze, 2010). According to Breeze (2010, p. 182), ESP assumes “a streamlined approach to the teaching of genre, encouraging the use of strategies such as writing to models, replication of real professional tasks in the classroom, and so on, to equip students to carry out professional tasks effectively in English.” Influenced by the work of Swales (2002) on genre analysis, the ESP approach has become popular as it emphasizes the social and discursive aspect of genre-based teaching and learning. Under the umbrella of ESP, English for Academic Purposes (EAP) has evolved as an approach, generally emphasizing the language and associated practices students need to understand and apply to study or work in English. In this sense, Ken Hyland (2014) argues that EAP is a broad term covering all areas of academic communicative practices, for example, classroom interactions and research articles to conference papers, as well as student writing such as essays, exam papers and graduate theses. It could be argued that my research to understand how students and teachers deal with the rhetorical demands of the Paper 2 through an argumentative exam essays draws mainly from an EAP approach. My focus on

the communities of practices within contexts, which affect their rhetorical understanding, could also be seen as belonging within a Rhetorical Genres Studies (RGS) approach.

Secondly, the so-called Australian genre school (or Sydney School), originally established as an approach for adult migrants in Australia, building upon functional linguistics as a theoretical basis (Halliday, 1985). This approach has had far-reaching influence in more general school practices with its concern over basic literacy skills, and its flexible approach to genre across diverse groups of English language learners. Ruth Breeze (2010) argue that as far as classroom practice is concerned, ESP and the Australian school meet rather closely, as both place a primary focus on textual analysis. This entails, according to Breeze (2010, p. 184), “that student’s attention is drawn to the surface features of particular genres (lexis, grammar and rhetorical structure), where the links between these features and the writer’s communicative purpose is made explicit.” After identifying particular genres, students are able to use model text as a foundation for their writing (Breeze, 2010).

Lastly, the “New Rhetoric” or Rhetorical Genre Studies (RGS), promoted by Freedman and Medway (1994), and Miller (1984), to some extent contests the notion of teaching particular lexical, grammatical and rhetorical structures of genres. For some, particularly Freedman (1994), the process of focusing primarily on the surface characteristics of writing can actually be a hindrance to the most important task of focussing on the relations between communicative aims, language and generic possibilities. She argues that these socio-historical issues shape writing in social situations outside the classroom. In fact, Freedman (1994) criticizes other genre approaches as she suggests that written genres are often highly complex structures with multiple aims, and that students tend to reify and misapply any rules that they have been taught (Breeze, 2010). In my dissertation, Freedman (1994) and Miller (1984) are used as theoretical touchstones to assess some of the situational and pragmatic

considerations around an assessment of Swale's (2002) work on discourse communities, and Hyland's (2005, 2003) contributions to metadiscourse.

While academic discussions around approaches or even methodology have been extensive, focus on genre-specific writing outcomes and high-stakes English exams is an area seldom discussed in the research field albeit with some notable exceptions (Kjempenes, 2018; Berg, 2014; Ørevik, 2012). Essential questions such as how or even if teachers should explicitly teach the genre-specific demands within academic settings for specific academic outcomes have been taken up at length (Freedman & Medway, 1994). Despite differences between New Rhetoric and ESP approaches, both agree that a main problem in teaching academic writing could be that students do not entirely understand what they ought to do. My purpose in embracing EAP approaches and New Rhetorical schools, which focuses on the writing structures and lexicon for particular rhetorical situations, is that this might at the very least raise consciousness about the relationship between exam *command terms*, *assessment objectives* and their connection with rhetorical structures expected in the exams given at the end of the IB English course.

When considering a review of important literature on the issue of genre-specific pedagogical methods for developing argumentative essays, Paltridge (2014, 2001), Graff and Birkenstein (2014), and Ken Hyland (2005, 2003) argue that explicit teaching of genre specific demands ought to be promoted, but with a caveat: don't be so overly prescriptive that you limit students' ability to express individual and nuanced ideas. M.K Bhatia's work (2004) indicates that not only are genre-specific language patterns important in developing systematic writing routines for students, but to not develop those patterns disproportionately hurts students with English as their L2.

The branching out of general genre-related pedagogy to closer analysis of more specific EAP focus on rhetorical moves (developed from Swales CARS model) is applicable

to the study of how students ‘deal with’ the specific purpose of writing expository essays like the Exam Paper 2.

2.2 Paper 2 as a social genre: Miller, Swales, and Bruce

This chapter seeks to provide a coherent genre-based theory as applied to the Paper 2 by explaining the socio-rhetorical elements important to the dissertation. What I mean by socio-rhetorical foci is that each theorist brings a considerable attention to the rhetorical orientation of genre as influenced by the social communities the genre is contextualized by. This is rather important as my ethnographic focus of student inputs suggest that their rhetorical structuring and goals of the Paper 2 to a large extent depend on their previous social experiences as learners, almost more than their individual ability to recognize rhetorical patterns by themselves from previous texts.

2.2.1 Swales

John Swales (2002) looks to professional, or in this case, educational contexts as a general focus area. This is important, as the Paper 2 is in itself an academic essay with context firmly entrenched in the situatedness of high-stakes exams within the IB. In his book *Genre Analysis: English in Academic and Research Settings* Swales applies the following definition of genre (2002: 58):

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable

*rhetorical action*¹. In addition to purpose, exemplars of genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community.

Through Swales understanding of genre he creates form of needs-based approach that attempts to familiarize students with the organization patterns and textual features of an academic text.

Important to this thesis is Swales's (2002) notion of discourse communities and schematic organization according to move/step theory. Swales's move/step approach is discussed in chapter 2.6. Additionally, Swales recognizes that student "acquisition of genre-skills depends on previous knowledge [...] content schemata, knowledge of prior texts, giving rise to formal schemata, and experience with appropriate tasks" (2002, p. 9-10). Important here, is that Swales definition of genre brings in the issue of previous knowledge (discourse competence) as an essential part of developing the essay's 'content' and 'formal' schemata. In other words, what examples and arguments students put in (content schemata), and then how they organize it (formal schemata).

2.2.2 Miller

While Swales' term of discourse community is used in describing the IB students and their teachers in this study, Caroline Miller's 'Genre as Social Action' (1984) discussion of socio-rhetorical communities as *virtual sites* are an important addition in this paper. Understanding socio-rhetorical communities as virtual sites presents a perspective where other relational activities can help explain students reported social organization in 'dealing with' the Paper 2.

¹ I have put "rhetorical action" in italics here to emphasize its centrality in a working definition of genre that recognizes the socially situatedness of its use. Although *rhetorical action* may seem only one small part of genre analysis, it is fact crucial in terms of this paper's concern with the implicit or hidden curriculum, which takes for granted that students taking high-stakes exams can identify and use the kinds of rhetorical actions which are desired in benchmark works.

Miller's contributions to building a theoretical framework for understanding the Paper 2 come from not only her famous essay from 1984, but also from another lesser known chapter in *Genre and the New Rhetoric* 'Rhetorical Community: The Cultural Basis of Genre' (1994). Here she makes an important break with some contributions of Swales (2002) and develops a concept of *socio-rhetorical* communities important to this thesis. Miller is in agreement with Swales that 'speech community' "is not a sufficient notion for socio-rhetorical purposes, all of them tied to the fact that a socio-rhetorical discourse community must be relational in the way that speech community is not" (Miller, 1994, p. 73). However, Miller suggests that a socio-rhetorical understanding stands in contrast to Swale's "taxonomic and relational collectives" (Miller, 1994, p. 73-74). She argues here that attempting to put a text like the Paper 2 into a kind of taxonomy, that is only definable by its relation to the relational community i.e. the IB English class, is insufficient. Miller cites works by Nystrand to defend her position that in this case students who sit the Paper 2 "are not ever required either by rule or definition, to actually interact with each other" (Nystrand, 1982, p. 15 cited in Miller, 1994, p. 73). In this respect, Miller's work points out important considerations for how students 'deal with' the Paper 2. Most students said that they felt alone and did not really master discursive competencies with each other. Rather, when they did, it was by their own volition to speak with other students. Interestingly, those students with previous IB experiences sought out other IB students to try and figure out the semantic or rhetorical orientation of command terms they were uncertain about. In other words, the students who had histories with each other through the IB programme organized smaller communities in and around Swale's concept of a discourse community. The example of the student actions of self-organization illustrates Miller's emphasis on the unpredictability of action participants of a socio-rhetorical community may have. Additionally, this can be a kind of self-generating activity precipitated through participation with the genre. This breaks somewhat from

Swale's emphasis on a stable rhetorical purpose accepted within the genre expectations of the parent discourse community. This type of organizing can be thought of as both practical and essentially virtual, where students' experiences coming into the Paper 2, understood as an event, includes socio-historical contexts which interact to make new associations and learning experiences connecting to the genre as social action, as Miller would put it. This corroborates Miller's claim that the virtual site of the socio-rhetorical community, is organized in complex ways that educators should be sensitive to because they have real implications on how students 'deal with' the Paper 2.

Miller (1984) argues that analysis of an actual genre like the Paper 2, might end up becoming over deterministic and miss some important social and historical aspects. She contends that rhetorical studies for the most part can avoid an overly taxonomist tendency by paying attention to what Jamieson (1975, p. 406, cited in Miller, 1984) refers to as "ancestral genres." While Jamieson's wording is somewhat cryptic, both her and Miller (1984) suggest that we should consider how certain genres have history. Certainly, the Paper 2 has a history. It is an essay. Essays are used broadly to provide validation for assessment. A literary essay moreover has always asked for analysis of literature. Lastly, a literary essay with two or more texts will demand a rhetorical structure to compare and contrast the two works. Miller (1984) asks us consider how these sorts of essays change over time, and importantly how they might be understood within the socio-historic dimension of being placed within the culture of the IB itself (as opposed to e.g. a Norwegian school context, where students are asked to write an argumentative essay, but under very different conditions).

Miller is concerned with genre as a site that both reproduces and produces cultural assumptions. A good example of this can be found in some of the exam questions regarding reader-response theory. In one instance, Student #1 understood the perspective in one

example question and ironically responded, “Well, I guess we can lay to rest the debate about authorial intention.”

Furthermore, Miller’s work practices a critical genre approach paying attention to the social conditions we put students under to write the Paper 2. While Jamieson, or Miller may lay wait on socio-historic information to evaluate a genre, this thesis uses Miller’s consideration of how “a rhetorically sound definition of genre must be centered not on the substance or form of discourse but on the action it is used to accomplish” (1984. p. 151). In this respect, I consider Miller’s ethnographic appreciation of students’ place and time an important genre-based approach to the Paper 2 understood as a socially situated act with different levels of socio-rhetorical interactions. This approach can offer valuable contextual perspectives for studying the event of the Paper 2.

2.2.3 Bruce

Ian Bruce (2011, 2008) proposes an approach to genre-analysis within the EAP community. His approach, like Swales’ *Genre Analysis*, is primarily concerned with identifying and analyzing discipline-specific knowledge found within text samples. Bruce’s approach enables three broad areas of genre-knowledge to be processed: subject content, organizations knowledge².

Bruce’s contributions to this thesis are minimal, however he makes an important distinction which adds clarity to discussion on rhetorical purposes concerning the Paper 2. Bruce identifies that different rhetorical modes, like argue, narrate or explain – he calls these cognitive genres – are used within a single text (social genre), but that a text’s genre

² Bruce has also referred to this as rhetorical or procedural or strategic knowledge (2011, p. 84). He at other times as also referred to this as schematic organization (Bruce, 2008). John Swales has also referred to this as “schemata” or “genre-specific schemata” (Swales, 2002, p. 10). For quick reference to the IB Paper 2 schemata proposed in the student’s textbook see chapter 2.3 (Figure 5).

ultimately relies on one. For example, the Paper 2 is a high-school English exam essay (social genre), but students will need to *explain*, or even *narrate* in order fulfill the main rhetorical purpose of argumentation (cognitive genre). Bruce argues, in good teaching of more complex texts, perhaps more complex than the Paper 2, “it can be helpful for novice writers to examine parts of texts or whole sections intensively in terms of their regular use of cognitive genres” (Bruce, 2011, p. 81). Bruce’s approach to genre analysis can be considered in the following figure.

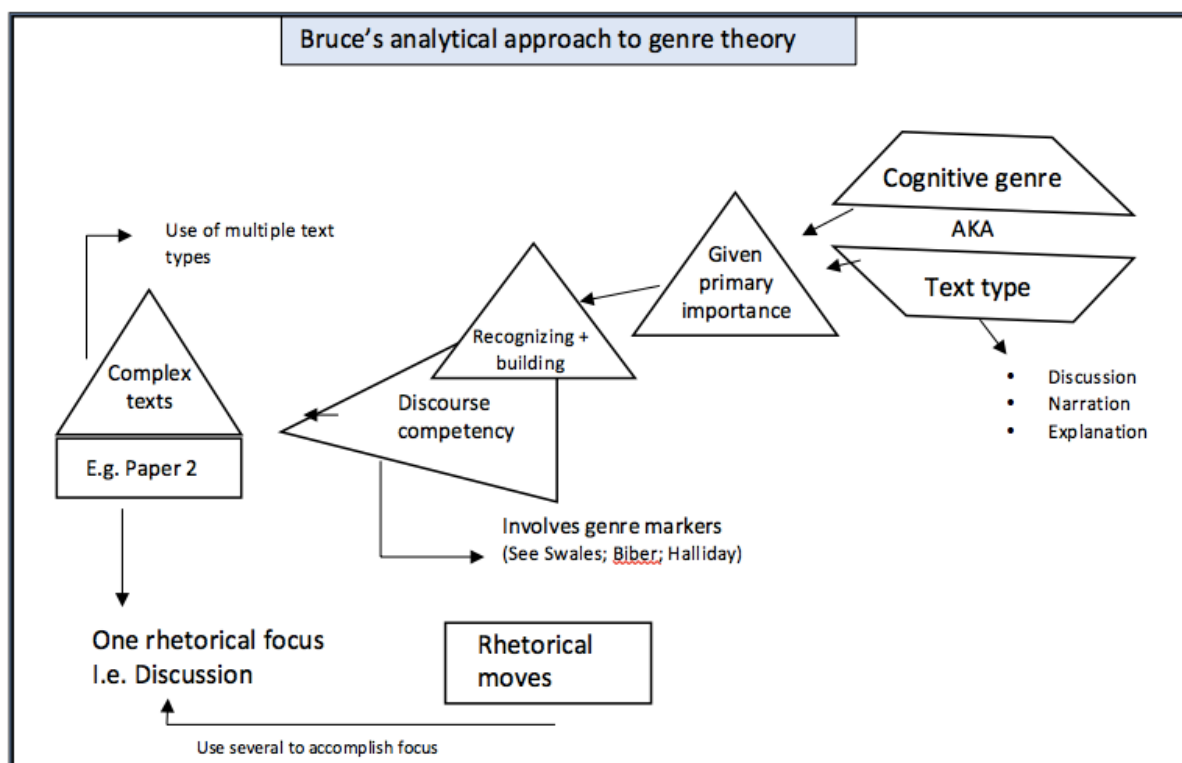


Figure 3 Bruce’s analytical approach to genre theory

Bruce’s genre-theory of text categorization mainly operates on two levels. The first level looks at texts identified by their (Whole) social purpose such as, novels and letters. The second level is by their specific (Part) rhetorical purpose: argue, explain, or narrate. The relationship of Bruce’s contributions to the way complex texts are built up under a main rhetorical aim validates data collected about the way rhetorical modes are used interchangeably. This also explains why discourse competency cannot be measured by textual analyses using quantitative methods of measuring rhetorical modes.

2.3 IB English *Paper 2* as Expository Comparative Literary Essay (ECLE)

Within this dissertation, a claim is put forward that the Paper 2 constitutes its own social genre. In this chapter I will discuss why this claim is valid from an EAP perspective using Swale's (2002) defining characteristics of genre. In addition, I will discuss some of the implications of how this relates to my focus on command terms used in the exam prompts.

In the Paper 2 it is not stated that the students are in fact expected to write an *Expository³ comparative literary essay* (ECLE). Breivega and Johansen (2016), among others, have pointed out the need for greater genre-awareness within institutions and the general educational community. In literature reviewed from IB curricular documents, materials on IB Exams and textbooks used for the course, a precise term has not been given to the expected genre students must demonstrate writing competency in. An ECLE is a solution to some confusion amongst theorists, teachers and students engaged in the process of identifying and producing specific kinds of texts for specific purposes.

³ The online writing laboratory at Purdue University define the Expository essay as “a genre of essay that requires the student to investigate an idea, evaluate evidence, expound on the idea, and set forth an argument concerning that idea in a clear and concise manner. This can be accomplished through comparison and contrast, definition, example, the analysis of cause and effect, etc”, Additionally, they make an important distinction between this genre and the argumentative essay, “Some confusion may occur between the argumentative essay and the expository essay. These two genres are similar, but the argumentative essay differs from the expository essay in the amount of pre-writing (invention) and research involved. The argumentative essay is commonly assigned as a capstone or final project in first year writing or advanced composition courses and involves lengthy, detailed research. Expository essays involve less research and are shorter in length. Expository essays are often used for in-class writing exercises or tests”.

(https://owl.purdue.edu/owl/general_writing/academic_writing/essay_writing/argumentative_essays.html). When considering the appropriacy of expository essay over argumentative essay as a genre label, I am concerned about the association expository essay has with explanation as a rhetorical mode. Although there is no pragmatic link, there is still a linguistic or even semantic connection that may be misleading to students. In my experience students associate expository with explanatory writing. This has led to confusion about the main rhetorical aim. This dissertation does not offer a solution to this issue, but encourages further debate on the extent to which “lengthy, detailed research” (Owl Purdue), can be defined within the context the IB English course's study of literary texts over a two-year study.

It might be argued that the Paper 2 is a ‘school genre’ Bazerman (2009, p. 131) which only holds ground within one disciplinary community – the IB. This may be the case; however, there should be some cautious in using Bazerman’s label as comparative literary papers are used in many classrooms across the world at various stages of education. In fact, any Humanities and Social Studies programme at post-secondary education will to a large extent use a comparative literature focus, with both analysis of data, and argumentation as the main rhetorical aim (Graff and Birkenstein, 2014).

Sigrid Ørevik (2012) explains that the term ‘essay’ used in a Norwegian school context is used as a “common denominator for various types of coherent writing such as writing letters, descriptions, narratives, expositions etc” (p. 8). Within the changing landscape of multi-modal text, Ørevik (2012) points out that genre awareness is an area for development. Additionally, Melissourgou and Frantzi (2017) point out that “the rapid development of corpus linguistics studies has caused a reconsideration of methodological issues such as the classification of texts during corpus building” (p. 373). The effect of this is confusion around terms such as ‘text type’, ‘genre’ and ‘register’”. Furthermore, Melissourgou and Frantzi (2017) “suggest a more student-friendly ‘naming’, which signals the basic requirements of the task” (p. 373). In terms of exam essay’s, they point out that genre identification is influenced by exam prompts:

Prompts leaving choice for an expository or discursive essay were the hardest part during the identification process; first because they both belong to the larger argumentative family genre and consequently share a lot of features and second because essays were the largest text type category in our corpus. However, for the majority of the texts the rhetorical organisation described [in the figure] was evident (Melissourgou and Frantzi, 2017, p. 381-382).

Melissourgou and Frantzi’s approach comes from an SFL tradition and point out that rhetorically, the main purpose guides other structural and linguistic considerations for

thinking about other exam expository essay like the Paper 2 (See figure below). Their focus on naming explicit genre expectations provides a rationale for ECLE as a label.

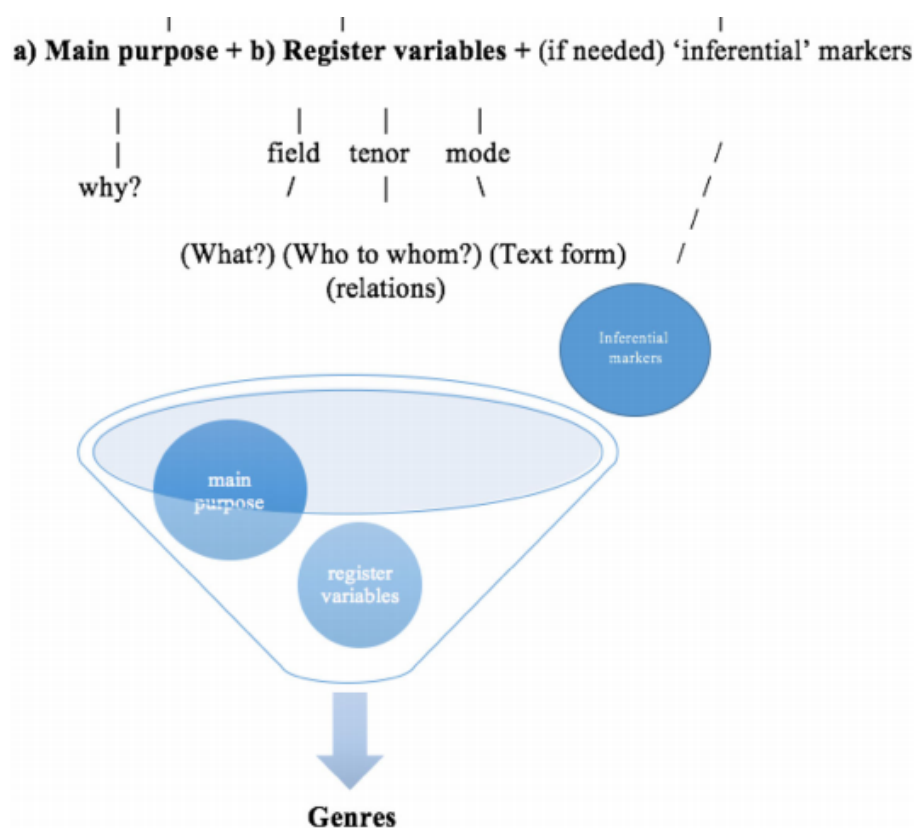


Figure 4 'Genre identification in the WriMA corpus' from Melissourgou and Frantzi (2017, p. 382)

Other corpus studies of mention focus on the main rhetorical purpose of the text as well. For example, the Paper 2 evaluated against corpus studies done by Biber et.al. (1994), show that identification generally falls with the overall social purpose, or rhetorical goal. It should be noted here that Biber's work has focused on register, another controversial term in genre analysis not covered in this dissertation. In attempting to define the ECLE as a genre, I triangulate descriptions from the sources above against criteria set by Swales' (2002) definition of genre, as an accepted text within a discourse community, which displays restricted generic features, both rhetorically.

Further complimenting my theoretical approach to defining the Paper 2 as an ECLE is Kjempenes' (2018) analysis of textual features and rhetorical orientation according to Ian

Bruce's genre model for English essays. Kjempenes has sifted through a number of studies (Bhatia 1993; Bruce 2008; and Dudley-Evans 2000), which look to both textual features and organizational structures across other argumentative essays at post-secondary level to inform what can reasonably be expected in an expository essay used for writing assessment.

Central contributions made here to support a relative schematic structure appropriate in describing the Paper 2, are based on Swale's (1990) move/step model, as realized by students to organization content schemata. What this means for the IB Paper 2's schematic organization can simply be explained by an: introduction-body-conclusion. A more detailed structural pattern for the Paper 2 taken from the student textbook used for the course (Tyson & Beverley, 2011, p. 151-152) figures below, conforming to Swales' move/step model.



Figure 5 Structural/schematic pattern for the Paper 2 (Tyson & Beverley, 2011, p. 151-152)

From the figure above there is a clear schematic structure of the essay predicated on a single rhetorical purpose of presenting a comparative literary argument, followed by body

paragraphs that each demand at least three rhetorical modes: 1) Argument, 2) Recount/Narrative, and 3) Explanation. Body paragraphs are emphasized in my data collection and these conform to a suggested PIE structure. Point/Illustration/Example. These rhetorical modes might be argued as proposing a schematic structure that equates the PIE with roughly A-R/N-E equivalency. I have created a table to illustrate this relationship. See table below.

Point	Argument
Illustration	Recount/Narrative
Example	Explanatory/Expository

Table 1 Rhetorical schematic structures for body paragraphs

The theoretical limitations of such a proposed rhetorical structure are many. Firstly, the above schematic presents a hierarchical structure or patterning that is not true to the way real writers and nuanced communication operates. For example, looking at Figure 5, if one was to take the Point/Argument from Body Paragraph 2 one could be just as effective rhetorically if we were to recount a Recount/Narrative from e.g. unjust imprisonment from recent headlines of the Hong Kong democracy protesters, followed by an Explanation of why this is a justice issue concerning overreach by the state, and then conclude that the main argument here is that oppression and dignity are significant themes then and now. Reversing the order is a matter of style. What this demonstrates, is that the Swales (2002) move/step schemata proposed by the Tyson & Beverley (2011) text is challenged because the rhetorical realization of argument varies from user to user.

Secondly, the above observation is particularly true of body paragraphs. This has been corroborated by the participants of this study and will be considered in my discussion chapter. Although this dissertation mainly focuses on student's reporting of their body paragraphs, I suspect a stronger case could be made for the introductory and concluding paragraphs.

When I began thinking about features both rhetorical and linguistic that stuck to my mind of great student essays, I had read over the years, I found that it was their overall rhetorical success that stuck out rather than the schematic steps the students had taken to get there. Within the field of EAP, there are numerous examples of corpus-driven studies to classify different parts of one genre or the other (see e.g. Conrad, 1996; Biber et.al., 1994). But one thing, kept nagging me. Where were the real examples of student English essays? Where were those prototypes? Looking at the data for Bruce's 2008 study, British Academic Written English (BAWE) Corpus, the papers brought into the sample are collected across thirty-five disciplines in rather broad disciplinary groupings in students from Master's levels course down to first-year bachelor's.

One must be critical here of the wide range of genres used to inform Bruce's 2008 study. The point here, is not to disparage the work, but rather indicate that apart from some general rhetorical schemata, attempting to categorize features of a high-school English exam essay, this requires at the very least a rationale that critically examines the level of prototypically of other English Essay within similar discourse communities.

This thesis does not suggest that the Paper 2 does not have a schematic structure. Rather the application of these linguistic and structural features needs contextualization within the rhetorical schema of student's intended purpose. Considering it this way, it is relevant to understand what students do to achieve the overall rhetorical purpose of text.

2.4 EAP and Discourse Communities

In this theory chapter I discuss what is essentially a social consideration of genre-analysis appropriate to understanding the context around students' textual engagement with the Paper 2. It can be said that interpreting the world of IB command terms is like learning another language. In fact, many of my students have said this to me over the years. I have said,

“Yes, you are right.” Building discourse competency within the IB discourse community is taken up in my discussion. Ken Hyland and Paltridge (2011) argue, that discourse communities give the contextual grounding students learn to communicate with and to interpret how others in the community talk. This they argue gradually unfolds to provide the necessary specialized discourse competencies for students to take part as members of the community.

In this chapter I will discuss Perelman and Olbrechts-Tyteca’s (1969) concept of discipline-specific language, as well as Swales’ (2002) concept of discourse communities as they relate to the IB English Language and Literature Paper 2 exam prompts as well as the IB Command Terms. Perelman and Olbrechts-Tyteca (1969) argue that coming into a new field is like entering a new world where nomenclature and language have their own meanings. The initiated can find the new way of using terms to be inaccessible.

John Swales (2002, p. 24-7) has set up few defining features of a discourse community:

1. has a broadly agreed set of common public goals
2. has mechanisms for communication among its members
3. uses its participatory mechanisms primarily to provide information and feedback
4. utilizes and hence possesses one or more genres in the communicative furtherance of its aims
5. in addition to owning genres, has acquired some specific lexis
6. has a threshold level of members with (knowledge of) a suitable degree of relevant content and discursual expertise

A communicative event like getting ready for and writing the Paper 2 requires some initiation into the discourse community of the IB Diploma Programme. At the start of each new year of school, at our first staff meeting, I often look to the faces of new staff members, especially those who have never taught the IB curriculum. I have seen the look of confusion on their faces when they get hit with a wide variety of acronyms for things we do in our school: “Do we have enough supervisors for the PP’s [Personal Projects]”, “how is so and so doing with

their EE [Extended Essays]”, and has anyone found any good support material on the OCC [IB’s Online Curriculum Centre]”, “Sorry, what’s that?” “Oh. Right! Now it’s called the MyIB.” I often wonder how students cope, let alone the teachers.

To initiate my students into the use of the IB Command Terms, I always ask them to provide a “student-friendly” explanation of both the assessment criteria to be used, as well as to identify and explain the command terms used within. It is clear they, like new staff, need a guide to make the connection between the discourse of our IB world and the genres they will apply them to. According to Swales (1998) this would mean knowing a clear and accepted communicative purpose – which has been since 1990 – the cornerstone of his definition of genre. But most importantly, my anecdotes point out that within genre-studies the relations between the discourse community and genre indicate the Paper 2 as a site where text, community and knowledge meet. This relationship is explained by Swales like this:

Discourse communities evolve their own conventions and traditions for such diverse verbal activities as running meetings, producing reports, and publicizing their activities. These recurrent classes of communicative events are the genres that orchestrate verbal life [...] They structure the roles of individuals within wider frameworks, and further assist those individuals with the actualization of their communicative plans and purposes (Swales, 1998, p. 20).

To conclude, the concept of discourse communities is fundamentally tied to an explanatory model for how I see student relations to the Paper 2 and the International Baccalaureate Diploma English Language and Literature course. Discursive knowledge and competency in the Paper 2, both at the level of the content to be examined, but also the competency of the exam itself is significant in this study.

2.5 Model for analysis of the rhetorical structure of the Paper 2 test question

The Paper 2 examination questions, as a rhetorically oriented issue with several stages of analysis, demand student discourse competency of the IB Command terms. The tables below are drawn from Liz Hamp-Lyons' (1988) study. They are later operationalized in my discussion chapter as a model for analysis of the rhetorical structure of the Paper 2 essay test question.

Hamp Lyon's model is used as a tool in my thesis to help explain the affective or situational factors embedded in the exam question. Student's reported that their rhetorical handling of the exam question is affected by some of the rhetorical structures in the exam question. The reason this is important to a genre-based discussion of the Paper 2 is that unless all parts of the exam question is considered, students' ability to write an authentic

Component	Description
1. Topic	N or NP; assumed to be the old information for the writer; open set
2. Comment	Instructional V or VP and other initiators; closed set each with closed sub-set
3. Focus	Topic-narrowers; indicate illocutionary force intended for the speech act (i.e. the essay); large but finite set
4. Perspective	Determines viewpoint to be taken; defines what can be accepted as 'true' by each participant in the discourse exchange

Figure 6 Based on Hamp-Lyons (1988, p.39) figure 'model for analysis of the rhetorical structure of an essay test question'

Example question	Components
DISCUSS	(2) comment
THE USE OF	(3) focus
NUCLEAR ENERGY	(1) topic
TO BENEFIT MANKIND	(4) perspective

Figure 7 Based on figure in Hamp-Lyons (1988, p. 39) on the components of exam questions

argumentative essay may be curtailed. Hamp Lyon's figures are presented below.

Discussion of the student ability or willingness to accept or reject the fourth component in figure 7 'perspective' is taken up in my discussion chapter.

2.6 EAP and Moves / Steps Schematic Structure

In another branch of genre-studies English for Specific Purposes has been associated with the analysis of English texts used in professional contexts (Bhatia, 1993), as well as academic ones (Swales, 2002). For clarification, "EAP is normally considered to be one of the two main branches of English for specific purposes (ESP), the other being English for occupational purposes (EOP)" Flowerdew & Peacock (2001, p. 11). Examination of texts with special purposes include introduction sections of dissertations (Dudley-Evans, 1988), as well as fascinating studies of procurement documents by the U.S. Department of Defense (Van Nostrand, 1994) in *Genre and the New Rhetoric* (Freedman & Medway, 1994, p. 111-121). The purpose of these types of genre analysis is to teach students who need initiations into the organizational patterns and characteristics of academic or professional writing. The main goal of this genre approach is to communicate an understanding of the elements of specialized types of writing. The area between strict ESP/EAP approaches to genre and Systematic Functional Linguistic approaches is a matter of debate this paper doesn't address. What is often shared however is a focus on three areas that are important to this dissertation. This section will explain those areas.

A major area of so-called EAP studies tends to look at conventional text organization.

Swales and other have specifically looked at:

- 1) **Moves and Steps:** According to Swales (2002), a genre is typically structured in stages with its own logic. For example, introductions and conclusions. These stages can be complex and involve rhetorical patterns.
- 2) **Linguistic features connected to moves and steps are also analyzed.** These may help facilitate the movement between steps. For example, sequencers might say, firstly, secondly, etc., as a metadiscoursal technique to help organize a paper's structure.
- 3) **Genre identification as a social phenomenon.** Here Swales (2002) uses a theoretical position of a discourse community.

The theoretical approach in this paper attempts to operationalize how Swales' move/step explanation can add to understanding of how staging of content in the Paper 2 can be understood in relation to how participants in the study understand the exam prompts and command terms.

2.7 Metadiscourse

This chapter outlines critical theories related to metadiscourse and rationale for its consideration. Secondly, it discusses some central applications in this study.

Students surveyed and interviewed often demonstrated their awareness of how they organized the rhetorical orientation of their Paper 2 linguistically through discourse markers. The discourse marker that is employed most often is metadiscourse, in which the writer will tell the reader what they are doing rhetorically. For example, "In this paragraph, I will argue..." or "my second example helps explain..."

Relevant to this study is the use of a theory of metadiscourse by Ken Hyland. Hyland defines metadiscourse as a kind of umbrella term to talk about "self-reflexive expression to help the reader figure out what viewpoint the writer is taking, and get the reader to participate

as a member of the community (Hyland, 2005, p. 37). Fundamental to Hyland's concept are three principles: (i) "that metadiscourse is distinct from propositional aspects of discourse"; (ii) "that metadiscourse refers to aspects of the text that embody writer-reader interactions"; and (iii) "that metadiscourse refers only to relations that are internal to the discourse" (Hyland, 2005, p. 38).

The second of Hyland's core pillars 'writer-reader interactions' tells us how rhetorically students want to push the reader into specific rhetorical aims within this or that section of text. For example, if a student is going to elaborate, then they may mark this⁴, and this provides information about the rhetorical orientation. If the case is elaboration, then we may be able to associate this with further expository writing. The rhetorical mode of exposition is different from an argument, so we can have a better understanding of how the student relates this to the exam task.

Hyland (2005) explains two broad taxonomies of metadiscourse: Interactive and Interactional. In the interactive metadiscourse categories, one finds transitions and endophoric markers. In the interactional category, there are hedges, boosters, attitude markers, self-mention, and engagement markers. Recently published work (Farahani, 2019) suggests that interactional markers have been used to help structure and organize texts. Discussion of how students used endophoric markers as a linguistic feature to compensate for their lack of structure is an interesting phenomenon and will be taken up later in the paper.

⁴ Hyland suggests a classification of functional resources used to engage these interactive and interactional dimensions in text. Price (2005, p.846) provides a short summary: "The interactive dimension and its linguistic signals cover much of what others call textual and cohesive devices. The other interactional dimension includes hedges, boosters, attitude markers and a range of other writer-oriented markers of engagement."

3 Methods

In this chapter I will present my research paradigm and essential ontological and epistemological assumptions. The choice of carrying out a qualitative study will be considered with reference to the research questions that guide this thesis and more generally within the associated genre approaches. I will then present and discuss my research design, justified in relation to my research paradigms and the chosen methods for data collection. Validity, triangulation, transferability and ethical concerns of the research project will be discussed in their own chapter. The implications of the methods will be discussed throughout the chapter.

3.1 Research Paradigm

This dissertation studies the phenomenon of how participants – both students and teachers – ‘deal with’ high-stakes exams and identify the genre specific demands of the writing task. I do this by focusing on their reported understanding and use of command terms. The aim of my project is to generate a theory on how teachers and students in the IB English Programme ‘deal with’ some genre demands of academic writing expected within English *Paper 2*. Focus is given to how students report to interpret the genre demands used in exam prompts and discover what connection they feel this has to the rhetorical structures they use.

This study holds an ethnographic focus on deep interviews with participants and is complimented by with a mixed-method qualitative analysis of surveys and artifacts. Use of all three methods of data collections are discussed in Chapter 3.2 Research Design.

My central underlying principles for this study are those of *symbolic interactionism within a constructivist paradigm* (Hatch, 2002). The ontological assumptions I hold within a constructivist paradigm assume that data provided by my research subjects will provide their reality and that I can interpret a version of their reality in the form of abstract meta

constructions (Guba & Lincoln, 1994). Furthermore, each of the students and teachers interviewed have varying experientially based responses. This has been taken into account when considering for example: student linguistic background and general experience within the IB English Programme.

Epistemological considerations in this study account for how each individual construct their knowledge from their own experience with the phenomena in question (Hatch, 2002). I do not assume that each participant's response nor my own interpretation can provide an objective accounting representative of all IB students and teachers. Rather, any knowledge from this study will be a co-construction. Mutual engagement with participants cannot be totally objective however the rich narratives that are offered from participants will be respected. Interpretation of interviews and surveys is constructed with careful consideration of contextual detail, as well as consideration to the range of representative voices, which will be discussed later in this chapter.

3.2 Purpose of Qualitative Research in Relation to the Paper 2

Previously I have presented my own teaching practice witnessed a phenomenon – students were given standardized command terms – but had wildly different understandings of what written genre they should respond with. Here I will discuss why a qualitative research method using semi-structured interviews and a survey is suitable to exploring this problem.

Over ten-years of teaching the IB English curriculum I assumed that students ought to be able to associate fairly basic standardized rhetorical modes (argumentative), with English essays, which have a high degree of prototypicality. And by virtue of this, students completing their final exams, which ask for an essay, ought to have a high degree of discourse competency in structuring an essay. In addition, the International Baccalaureate

has even made a glossary of definitions attached to the command verbs used in exam prompts. From a social genre approach – which adhere to an SFL framework – all of the telltale signs of genre recognition ought to be there. Accordingly, the discourse community has social experiences with particular reading and writing activities to perform certain things. Some genre theories here provided a theoretical framework that to some extent would be better suited to a textual analysis of student performance. An SFL approach for example does not fully cover the answerability of the issues concerned with student and teacher’s own reported understanding of genre specific demands of the Paper 2, as they explained their own understanding of what to do when they encountered different command terms.

The nature of the problem is that there are many unknown variables to account for in such a study. Assuming that the difficulty students have with performing the genre-specific demands in writing the Paper 2 might be located within the: implicitly or explicitly stated demands in the exam prompts or perhaps outside the exam itself (i.e. learning experiences and teaching materials, or with students own organizational knowledge) I have chosen a qualitative methodology to allow for flexibility. I have set parameters of the inquiry to be useful within a pedagogical focus of on genre-related issues. When narrowing down, I have focused on three specific sites of inquiry: social knowledge of genre, knowledge of organizational patterns of genre, and knowledge of language expectations within the genre.

The advantage in choosing a qualitative methodology is the explorative and theory building aspects such an approach allows for (Hatch, 2002; Ary et.al., 2014). This study can be understood as a case study where the unit of analysis is the *event of the Paper 2*. Hatch defines a case study as “a special kind of qualitative work that investigates a contextualized contemporary (as opposed to historical) phenomenon within specific boundaries” (2002, p. 30). The boundaries that Hatch (2002) refers to are significant in that they define the scope and allow for an intensive study (Gerring, 2007). In my study, these boundaries are set by

defining the unit of analysis as the event of the Paper 2. The benefit of conducting a case study in comparison to e.g. ethnographic studies (entailing extended period of time doing fieldwork) is that the clearly defined boundaries allows for theoretical generalization (Ary et.al., 2014) even within the course of a master's dissertation. While I consider that my experience as a teacher within the IB programme allows me cultural insight into the general discursive community of the IB (similar to that achieved through ethnographic studies) I am careful in transferring this general familiarity to the contextual case of my unit of analysis.

3.3 Research Design

When I propose to investigate how students 'deal with' the task-related demands the *Paper 2*, I am particularly interested in three areas working dynamically with each other. First, what cognitive processes are involved when they organize their thinking? Secondly, what are the linguistic considerations around subject-specific terms and metadiscourse students consider when making decisions about the rhetorical moves. And thirdly, how do social considerations such as student and teacher acculturation into the discourse community play a role in a student's conception of the Paper 2? In this way, this dissertation seeks to understand the complexities experienced by the students as they 'deal with' the demands of the Paper 2. In this section I claim that my chosen research design is suitable for understanding student's own thought process.

By understanding how the students and teachers conceptualize what rhetorical or textual features ought to be used, this study offers an alternative to analysis of student texts or teacher methodologies associated with English for Academic Purposes. This paper does not denigrate the contribution of textual analysis in genre-analysis, however concerns about student task-related influences on writer's ability cannot be fully comprehended through text analysis alone. Through in-depth interviews the design of this research looks at how the

Paper 2 as a textual phenomenon has discursual processes beyond the written page.

Widdowson (in Bruce) says that:

Text is the overt linguistic trace of a discourse process. As such, it is available for analysis. But interpretation is a matter of deriving a discourse from the text, and this inevitably brings context and pretext into play (Bruce, 2011. p. 75).

Research into academic writing by genre-analysts like Swales (2002 [1990]), or systemic functional linguists like Horverak (2015) provide insight into general discursive or communicative competence (see also Bhatia, 2004). I am also interested in the internal organization and cognitive orientation (Bruce, 2016a) students report to use, preferring to see this as something which works dynamically with the socialized contexts they bring with them. Often, students will communicate their structural patterns using metadiscourse to communicate with the reader how the paper is organized. In this regard, this study intends to find out if metadiscursual patterns tell us something about the structural patterns of how they mentally set up their texts, but perhaps do not successfully perform these structures in written samples.

Over ten-years of IB teaching, I realized that students did not share a homogenous relationship to exam prompts. This was especially strange considering the command terms used by the IB were not only explicit in the kinds of text types it asked for, i.e. argumentative writing, but that they even went so far as to provide a published glossary of what each command term is. Considering the nature of the problem and the variance in student response suggested to me that the design of the research needed to be qualitative. The thought processes of student participants are the core of what is being investigated. Because each student has their own interpretation of the command terms, I was left with a phenomenon that did not present clear variables. There is a clear need to explore the issues of genre-related studies because students – at least according to John Swales' *Genre Analysis* (2002) – ought

to be situated within fairly similar discourse communities and have experience writing within the same genre. Swales' approach can be considered a social approach to genre analysis.

In my approach, I am interested in describing the meanings individual students give to the *command terms* and assessment criterion of the *Paper 2*. And how do they report to use these understandings as ways of 'dealing with' the genre-specific demands of writing a comparative literary essay. My assumptions are of a symbolic interactionist nature; that students use the command terms and assessment criteria to construct a unique approach to responding to the genre demands of the exam. Furthermore, using qualitative research I can present a detailed description of the essence of the meaning these command terms and assessment criterion have for students.

Through my research design my aim has been to target these areas of inquiry. I have chosen an abductive process, where my theoretical and empirical considerations, choices and findings influence each other in a circular fashion. This, I argue contributes to a rigorous research process where continuous critical dialogue can take place between the theoretical approaches I use and the findings that come out of the fieldwork (Reichert, 2010). Extensive field- and reflection notes has been important for maintaining critical reflexivity throughout the research process. Defining my unit of analysis and selecting my sample have been important considerations for constructing a good research design.

In terms of sampling, my data comes from one of the few schools offering the International Baccalaureate Diploma English Programme in the west coast of Norway. The research has been designed to purposefully go in-depth with a site in which the English teachers also can be interviewed. Interviews were conducted as semi-structured interviews in the final semester when the teacher has had the same group for two years. By conducting the interview process close to the exam, the teachers and students had time to reflect on the kinds of practice they just had when dealing with the exam. The sample unit consists of 13 students

and 3 teachers taking part in the ‘English A: Language and Literature’ course. In terms of interviews, I interviewed 7 students and 2 teachers. 5 of the students were L1 and 2 of the students were L2. The sample can as such be seen as a rather typical sample (Cresswell, 2012 [2002], p. 208) in an IB context, characterized as an international group of students with variable experience within the IB programme. Yet, the student sample were unusual within the general EFL context. Most students interviewed came from international backgrounds. Half of the students in the study had one parent with Norwegian at L2 level. The variability of students with particular IB experience is considered when discussing their familiarity with the nomenclature used in the course itself and the Paper 2. Overall, students had an unusual high language competency compared with the Common European Framework of Reference for Language (CEFR). The study is sensitive to language acquisition and confirms that none of the participants were new to the language of instruction. Additionally, all students had over two-years or more of English as their primary language of instruction. This was taken into consideration during the design of the interview questions and followed up with during interviews. The student’s general years of exposure to English instruction, as well as whether the L2 is used in settings with family or in public, were important considerations.

The specific methods utilized were semi-structured interviews, survey matrix and artifact analysis to ensure the validity of the research. These will be discussed in the next chapter.

3.4 Data Collection

Approaches that this study has considered in designing research methods to answer the question of how participants in the study ‘deal with’ genre-specific writing demands of the Paper 2, include Horverak’s (2016, 2015) research on how writing instruction in English is carried out in upper secondary school in Norway seen from a genre-pedagogy perspective.

Horverak's (2016) work provided an early inspiration for my chosen methods as she carried out a mixed-method approach using qualitative, quantitative and experimental data-collection techniques. Horverak (2016) conducted a thematic analysis based on particular stages of genre-specific teaching methods modeled in *Feez's teaching-learning cycle*. Horverak's work found that student's development of particular rhetorical features used to develop an argumentative essay improved when, using a few genre-specific interventions to improve awareness of the rhetorical features, like connectors in their written responses. Horverak's (2016) work did not however make a strong connection between her generalized study of written linguistic features, for example her study of modality, and the student's own perspective on why some of these features were employed to achieve specific rhetorical aims. In fact, Horverak's (2016) work does not present a coherent relationship between student's perceived understanding of rhetorical aims of genre-specific teaching, learning or student writing of academic English texts, and the textual and/or linguistic features used to accomplish these aims.

In choosing my data collection techniques, I considered the findings from Horverak's (2016) study, deciding that a combination of a survey, semi-structured interviews and artifact analysis could be useful for the intensive study design I intended. The gaps left in Horverak's work suggested that a combination of qualitative data collection techniques could provide insight and depth of understanding. I did consider and intended to do participatory observation within the classroom yet due to time constraints related to my own work as a teacher this was not possible.

3.4.1 Survey matrix

To understand how students and teachers identify *genre* specific demands, implicit in the wording of the exam and successfully use the *rhetorical moves* valued by examiners,

necessitates an illustrated matrix of these *moves* to *command terms*. What this does is provide a visual model into how students understand and make writing decisions. The matrix (i.e. the survey) was developed with the purpose of better discerning this relationship between students understanding between command terms and rhetorical moves. Additionally, the matrix asked students and teachers if they employed metacomment. The matrix can be viewed in Appendix 11.

In qualitative research, surveys are generally valued for their insight and overview of a field of inquiry (Jansen, 2010). Jansen states that compared to quantitative surveys, the “qualitative type of survey does not aim at establishing frequencies, means or other parameters but at determining the diversity of some topic of interest within a given population” (2010, p. 3). For the event of the Paper 2, the survey matrix gave me an opportunity to grasp general and diverging patterns of understanding, by both students and teachers, in my sample.

The survey matrix purposefully aimed at mapping a relational understanding between *rhetorical moves*, and *command terms* used within the IB. The *rhetorical moves* have been selected through an extensive literature review in the field of ESP and EAP; concentrating on *rhetorical moves* that are present in academic writing, and which constitute indicators of discourse competency in performing argumentative writing. The validity of the so-called rhetorical moves, involves a great deal of evidence from both case studies - as well as corpus studies performed in the field of EAP (See Bhatia, 2004; Biber, et.al., 1994; Hyland, 2000; Mann, & Thompson, 1988; Swales 2002 [1990]; Paltridge, 2001; and Graff & Birkenstein, 2014). In this study, it is assumed that students make deliberate choices about which rhetorical moves they use.

Setting up a visual matrix of *rhetorical moves* connected to *command terms* (see Appendix 2), helps to bridge the gap in knowledge left by Horverak’s attempted application

of Feez's genre teaching / learning matrix. The findings here can be correlated, determining a student's perceived understanding of the how the two work together, in order to inform decisions regarding academic writing. The matrix has been presented to students and teachers, with the objective of the participants reporting which rhetorical moves they identify with, in correspondence with particular *command terms*, from the May 2017 exams; research participants filled in the survey matrix.

The matrix also contains a small section, which asks students about their use of metacomment. The rationale here, is to understand if this feature might uncover something of the rhetorical and social distinctiveness of the Paper 2 as genre, using Ken Hyland's (2010, 2005) assumptions about metadiscourse. Hyland understands metadiscourse as a feature that can "help explain the working of interactions between text producers and their texts and between text producers and users" (Hyland, 2010, p. 125).

The survey was discussed with my supervisor and sent over to Ian Bruce for feedback. Bruce suggested that the relationship between command terms and rhetorical moves be called a matrix, as well as the suggestion that the matrix be tested before applied. The final survey was given to participants, both students and teachers, in February – March 2017 - before their exam.

3.4.2 Interviews

After close analysis of the main trends found in the survey matrix the data was collated and interpreted, to develop semi-structured interviews. The interviews were conducted in order to find out more about why students and teachers made particular decisions in their writing. Hatch notes that "qualitative researchers use interviews to uncover the meaning structures that participants use to organize their experience and make sense of their worlds" (2002, p. 91). The dialogic situation the interview creates, can help the researcher to grasp the meaning

structures which are otherwise unobservable - in a classroom setting, or on the written page. Students and teachers employ mundane and taken-for-granted knowledge that an interview situation can shed light on (Hatch, 2002).

The semi-structured interviews attributed valuable insight toward my endeavors to both reconstruct and understand the constructions participants use to make sense of genre-specific demands, related to academic writing. Semi-structured interviews are commonly organized thematically and allow the researcher flexibility in adjusting questions according to the interviewee. Unexpected findings and insights from research participants can be explored and further queried in the interview situation (Hatch, 2002). The semi-structured interview guide can be found in Appendix 10. The central themes of the interviews conducted were: language background and IB context; the command terms; how students report to have used rhetorical moves; structure in their writing; preparation and use of other learning material used for the Paper 2, text types/genre understanding, and; metadiscourse. The interviews took place after the students had completed the Paper 2 in Spring 2017. In total, I interviewed 2 teachers and 7 students.

Aside from semi-structured interviews, I would have liked to make observations in classrooms during the lessons in which teachers feel they address the issues of tackling the exam itself. Based on feedback from teachers teaching the exam, they generally conduct exam-writing workshops closer to the date of the exam. I am particularly interested in these, as they focus more directly on the rhetorical structures or ‘moves’ valued by examiners, however, it was not possible for me to participate in these as coordinating additional time off was too disruptive to my own teaching schedule, and my school did not allow any further time-off for the project. Having the ability to make observations of teaching methods that directly addressed the command terms, could have improved the rigor of the study. Nonetheless, the primary teachers of the IB Diploma English course informed me during

interviews how they felt they utilized in-class time, as well as teaching materials. Much of the knowledge produced from the interviews has added to rich narratives, that describe both the teacher and student's interpretations.

3.4.3 Artifact Analysis

In addition to the survey matrix and interviews, artifact analysis of the teaching materials teachers currently use to prepare for the exam has been analyzed to triangulate data about student assumptions on academic writing in the *Paper 2*. The aim of the artifact analysis is to determine to what extent genre-based teaching materials are used to provide students with a set of *rhetorical moves* to address the exam questions in the *Paper 2*. Artifact analysis was carried out in preparation for developing the survey and the interviews. The artifacts included are:

- Tyson & Beverley (2011). *IB diploma programme - English A: Literature: Course companion*
- Philpot (2015). *English language and literature: For the IB diploma* (8th ed),
- International Baccalaureate (2014). *May 2014 subject report – Group 1 English A: Language and literature*
- International Baccalaureate (2011). *Diploma programme: Language A: Literature guide (updated 2013)*.
- International Baccalaureate (2011). *Diploma programme: Language A: Language and literature guide (updated 2013)*.

3.5 Ethical Concerns

Ethical concerns in this study includes the involvement of research participants. Hatch states that “qualitative researchers doing research in education contexts have special ethical

responsibilities when the participants in their studies are students and teachers” (2002, p. 66-67). Students are particularly vulnerable, being young adults in this case, as their consent to take part in the study does not necessarily involve a full understanding of the nuances of their participation. While it may be assumed that teachers have a full understanding of the consent they give, their role as teacher in an institution may affect their perceived freedom to partake or withdraw from the study. In this study students (their parents) and teachers have given consent to their participation in the study. I experience that we have achieved clear and respectful communication in the research process where I have explained my research interest and aims. All students and teachers participating have been anonymized. The research has been approved by NSD. I have also suggested that I will present my findings to staff at the school and do a workshop with students to share the knowledge gained within this project.

Some ethical concerns arise when considering the culturally and linguistically diverse set of students participating in the study. The International Baccalaureate Diploma Programme has often drawn a wide variety of nationalities at the test site. Of the participants, only one student had both Norwegian Parents, and all students had at least one parent who’s L1 language was not English. The field of Contrastive rhetoric is the study of culture as an influence on language. In Ken Hyland’s *English for Academic Purposes*, he brings up that although “findings are inconclusive, research suggests that the schemata of L2 and L1 writers differ in their preferred ways of organizing ideas, and that these cultural preconceptions can influence communication” (2006, p. 44).

In interviews, students responded that they felt their linguistic and cultural background may play a role in how they manage the Paper 2. Serious consideration was given to contrastive rhetoric, as a possible influence when analyzing the data from the subjects. This study however, considered the student’s language competencies rather than

their cultural background, in an attempt to explain differences in student's reported engagement with the Paper 2.

3.6 Validity, Triangulation and Transferability

In qualitative research validity, triangulation and transferability are all aspects of ensuring a rigorous research process. For qualitative research, internal validity is a primary concern of the research project and entails ongoing critical reflexivity with regards to adopting appropriate theories, and methods to reach the stated aim of the research project. External validity on the other hand, refers to the relevance of the study in comparison to existing knowledge, and issues within the field of inquiry (Creswell, 2012). The issues this dissertation concerns itself with is based upon my experience as a teacher of 10 years and extensive review of existing research. The internal validity of the study is ensured through a rigorous research design and ongoing critical reflexivity regarding the questions and aims put forth.

To ensure the transparency throughout this dissertation, I build a case so that my interpretations include enough detail and participant accounts to make clear the social situation under examination. This means that my project is subjective and interested in the inner states of students and teachers as they try describing how they use the specific words in the exam questions and the criteria to accomplish a particular task. Because the inner states of the teachers and students dealing with the demands of the exam tasks are not directly observable, I rely on the subjective experiences of the participant's own views before or after the writing experience.

Triangulation of data is achieved by using multiple sources of data, enhancing the reliability and validity of the research (Ary et.al., 2014). Ary et. al. (2014) states that data

triangulation enables the researcher to understand the phenomenon under study from multiple viewpoints. Triangulation can as such be viewed as a comparative exercise, where findings are tested against each other (Hatch, 2002). In this study I have utilized data triangulation to corroborate findings.

Lastly, transferability, or theoretical generalization, is an aim of qualitative research and can be associated with the validity and descriptive accuracy of the study (Ary et.al., 2014). In a qualitative study transferability often takes place through theory building, yet transferability can also be viewed through the longitudinal project of individual studies contributing to new understandings and theoretical approaches over time (Ary et.al., 2014). In this study, I hope that this study will contribute to the field by shedding light on the gap that exists in understanding of student perception of rhetorical modes used in communicating successfully within expository essays, as well as shedding light on what command terms like discussion mean in practice. Additionally, through this study individual considerations about how students' schematic relationship to the genre can be understood from often overlooked perspectives.

3.7 Analysis of data

This chapter explains the rationale behind adopting a discourse, which is analytical in its approach to analyzing data, and the choice of using NVivo 9 as a technical tool. Additionally, I provide a logic for my inquiry into student's use of metacomment.

3.7.1 Genre-related discourse analysis and logic for metadiscoursal inquiry

The nature of this study as an ethnographic case study of student perceptions of the IB Command Terms and high-frequency rhetorical moves is a broad entry point into a Master's dissertation. The implication is that there are many possible approaches to begin a study.

Within the design of the study, I need a method of inquiry that is able to analyze socio-rhetorical, cognitive organization, as well as a method which allows for flexibility to understanding task-related influences on the writing of the Paper 2.

My student participants are very sensitive to conditions around the exam, as well as their own way of understanding and organizing their ideas when writing. Because students themselves do not have academic language to describe this phenomenon, I decided that I needed a system to include three major themes of interest. Firstly, how do students see the Paper 2 as something within a discourse community? Secondly, how do they organize their rhetorical knowledge around the command terms? Thirdly, how do they use subject-specific language – e.g. the command-terms or metacomment – to help them achieve their rhetorical aims? To satisfy these inquiry aims, I refer to research on needs-analysis for development of EAP courses and discourse analysis. Much of the discourse analysis recommended by Ian Bruce (2008) is modeled on discourse analysis within existing genre studies literature. From Bruce's synthesis of work by Swales (2002), Bathia (2004), and Paltridge (1997), I use three areas of focus.

- Social motivation and socially constructed parts of the Paper 2
- Cognitive organization of students structuring of the Paper 2 to meet the perceived demands of the exam prompt and assessment criteria
- Linguistic realizations of how students use subject-specific terms and metacomment.

Within the three domains of discourse analysis used on my data, the last is a study of student's use of metadiscourse. Inquiry methods here include a brief question on the survey to ask students if they used it. The second phase of the metadiscoursal inquiry was to come back to their survey within the semi-structured interviews. As such, a discourse analysis adds as a tertiary approach for my analysis.

3.7.2 Technical tools for analysis

Considering the limitations of the survey matrix to inform my semi-structured interview, I focus on intelligent data collection and analysis using NVivo 9. NVivo is software that other linguistic analysts have used to support qualitative and mixed methods research. The program is used to find and present patterns in the data, collected from the survey and interviews. Since the bulk of the paper's findings rely upon on interviews, open-ended survey responses, and information acquired from artifact analysis of textbooks, NVivo as an additional tool, offers a solution whereby I have the ability to see patterns on student feedback from the surveys. NVivo's is useful for, for example, trace how certain coded words (such as command terms) develop in frequency, and thematically to develop greater understanding of potential patterns of students use of command terms. Since my research relies on how students and teachers report on how they see genre-specific rhetorical and textual patterns used in the exam paper, NVivo's design allows for me to see general patterns in: content and discourse to develop the interview questions posed to teachers and students involved in the *Paper 2*.

I did a preliminary analysis of all my data in the fall 2017, following up with a more detailed analysis with a hierarchy of categories during the summer of 2018. An interesting issue which came up during the interview process was whether the participant's exposure to the IB Middle Years Programme (an IB preliminary programme), which uses the same command terms had an impact on their perceived knowledge and skills used to deal with the Exam Paper 2. When organizing the data in both the surveys and the interviews, two separate sampling groups were noted, in case of large variations in the data sets.

4 Analysis and Discussion

This chapter is thematically organized. Each of the themes is presented in terms of the main findings, followed by an integrated analysis and discussion. A summary of the findings is included in the conclusion.

Pat Currie's (1993) analysis of the problem of teaching an EAP genre-approach considers issues central to understanding how student's work with the Paper 2. She says that a lot of the time, there is a gap between what we expect students to do, versus what students actually have familiarity with when it comes to responding. "One area of interest has been examination questions: strategies for managing time constraints [...], the types of questions asked, and the expected answers" (Currie, 1993, p. 102). Understanding the rhetorical demands of the Paper 2 and how students explain their strategies to meet the genre-demands is at the heart of this dissertation. Where possible, this dissertation attempts to thematically organize discussion and findings according to three categories after a presentation of the survey findings. Discussion is taken up under the following chapters: 1) Survey Discussion, 2) Social / Situation, 3) Rhetorical Structures and, 4) Linguistic.

4.1 SURVEY DISCUSSION

This chapter will discuss findings from the student survey provided in Spring 2017 before students had their Paper 2 exams. The survey is presented with data analyzed, followed by a sub-chapter discussing implications for genre-based approaches in investigating how students report to perform the Paper 2.






#	 COMPARE	 DISCUSS	 EXPLORE	 SHOW	 USE	total	Meta discourse
T1	Comparison Contrast Concession	Elaboration	Addition Elaboration	Example	Example	8	Yes
T2	Comparison Example	Cause/effect Comparison Contrast Example	Cause/effect Comparison Contrast Example	Cause/effect Comparison Contrast Example	Example	15	Yes
T3	Addition Comparison Contrast Concession	Cause/effect Example	Cause/effect Example	Elaboration Example	Elaboration Example	12	Yes
S1	Addition Comparison Contrast Concession Example	Cause/effect Comparison Contrast Concession Example	Addition Elaboration Example	Cause/effect Example	Cause/effect Example	17	Yes (I usually end and start a paragraph with a similar theme/sentence etc)
S2	Comparison Contrast	Addition Concession Example	Addition Cause/effect Elaboration	Comparison Example	Example	11	Yes (I introduce the topic question or argument in the first sentence of the new paragraph)
S3	Addition Comparison Contrast Concession	Addition Comparison Contrast Concession	Addition Comparison Contrast Concession	Addition Cause/effect Elaboration Example	Addition Concession Elaboration Example	20	Yes (markers of progression)
S4	Comparison Contrast	Cause/effect Concession Elaboration Example	Addition Contrast Elaboration	Addition Example	Cause/effect Example	13	Yes
S5	Comparison Contrast Example	Concession Example	Addition Elaboration Example	Concession Example	Cause/effect Example	12	No
S6	Comparison Contrast Example	Addition Cause/effect Concession Example	Addition Cause/effect Elaboration Example	Cause/effect Example	Addition Example	15	Yes (I often compare/contrast even if a different term is used)
S7	Comparison Contrast Concession	Addition Example		Elaboration Example	Addition Elaboration Example	10	Yes (In my thesis only)
S8	Comparison Contrast	Addition Cause/effect Comparison Contrast Concession Elaboration Example	Addition Cause/effect Concession Elaboration Example	Cause/effect Concession Elaboration Example		18	Yes (in: signposting; comparing elements I've discussed; highlighting similarities/ differences)
S9	Comparison Contrast	Cause/effect	Addition Example	Concession Elaboration	Example	8	Yes
S10	Comparison Contrast Concession	Addition Contrast Concession	Addition Contrast Elaboration	Cause/effect Comparison Elaboration Example	Contrast Example	15	Yes/no (Often yes in assignment/exam. Generally, no - let the writing speak for itself)
S11	Addition Cause/effect Comparison Contrast Elaboration Example	Addition Contrast Elaboration Example	Addition Cause/effect Concession Elaboration Example	Addition Cause/effect Elaboration Example	Cause/effect Elaboration Example	22	Yes (to conclude)
S12	Comparison	Cause/effect Comparison Contrast Example	Addition Concession Elaboration	Cause/effect Example	Example	11	Yes (to conclude)
S13	Comparison Contrast Example	Cause/effect Comparison Contrast Concession Example	Addition Contrast Concession Elaboration Example	Addition Cause/effect Elaboration Example	Addition Elaboration Example	20	Yes (to provide structure and link paragraphs)

Table 2 Summary of Survey Matrix (see Appendix 11 for the Survey Matrix given to teachers and students)

Count of Rhetorical Moves identified for each Command Term across Sample	
Compare	Comparison 16; contrast 14; concession 6; example 6; addition 4; elaboration 1; cause/effect 1 (total 48)
Discuss	cause/effect 9; contrast 8; example 8; concession 9; addition 7; comparison 6; Elaboration 4; (total 51)
Explore	Addition 13; Elaborate 11; Example 9; Cause/effect 6; Contrast 5; Concession 5; Comparison 2 (total 51)
Show	Example 15; Cause/effect 9; Elaboration 7; Addition 4; Concession 3; Comparison 3; Contrast 1; (total 37)
Use	Example 15; Elaboration 5; Cause/effect 4; Addition 4; concession 1; contrast 1; comparison 0; (total 30)

Table 3 Count of Rhetorical Moves identified for each Command Term across Sample

Generally, these survey findings show that there is an incoherent relationship between the individual command terms and the rhetorical moves recommended for high-performing academic argumentative texts. From the teacher sample, it is also likely to indicate that there is an incoherent relationship between the individual command terms and the rhetorical moves taught. The student/teacher sample indicate that there is a great variety in what rhetorical moves are seen as appropriate for the individual command terms.

The command terms *Show* and *Use* appear to have the greatest consistency in giving priority to the rhetorical move ‘Example’ above other rhetorical moves. For the command term *Compare* the rhetorical moves ‘Comparison’ and ‘Contrast’ were given priority and for the command term *Explore* the rhetorical moves ‘Addition’ and ‘Elaborate’ were added weight. Yet, for both these command terms student and teachers also reported a great variety of other relevant rhetorical moves.

Counting the use of rhetorical moves within the individual command terms across the sample show that for the command terms *Compare*, *Explore*, *Show* and *Use* one or two rhetorical moves are reportedly used by a majority of the student/teacher sample. However, for the command term *Discuss* there is wider variation of rhetorical moves applied. The

survey findings show that *discuss* is the command term with the least agreement regarding the most appropriate rhetorical moves.

While the sample is small and one should be careful to conclude based on these findings, what can be extrapolated from this survey is the great variety of weight given to different rhetorical moves for the individual command terms. This shows that neither students nor teachers indicate clear distinctions between what rhetorical moves should be used for differing command terms. Rather this study indicates that students and teachers see the rhetorical moves as flexible in their application to different command terms. While some rhetorical moves dominate for certain command terms such as compare, where there is a clear relationship, the most interesting finding is the wide variability with the command term *Discuss*.

To account for the wide range of variability with *discuss*, one can assume that students and teachers alike allow for a greater range of application. In terms, of connecting *discuss* relationally to the rhetorical purpose of the Paper 2 – argumentative writing – we see that the data here confirms what is retrieved from the interviews, that students generally felt that there were multiple ways to argue. Within the family of literary exam papers, the Paper 2 sits within the tradition of literary argumentation. In terms of a genre-analysis conclusion about a prescribed range of rhetorical moves to be had within a couple of hours of writing, there is no prototype, only teacher-support material with suggested examples of best practice. With regards to a command term like *discuss*, the closest instruction students have to a parent within the discourse community providing guidance on the wide range of high-frequency rhetorical moves used by proficient academic writers, is Graff and Birkenstien's (2014) suggested list of moves that matter. Ultimately, from the data-set available, students use differing rhetorical moves so long as it helps them with the overall rhetorical purpose. An

attempt here to assign a prescribed number or counting up of moves lacks the nuanced consideration for the social relationship that the writer sees herself in with the examiner.

The wide variation in student reported rhetorical moves with the command term *Discuss* can be explained by findings in Beck and Jeffery's (2007) study. Beck and Jeffery state,

“Discuss” does not clearly align with conventional genre categories [...] nor with the rhetorical approaches inventoried in such classic composition guides as *The Bedford Reader* (Kennedy, Kennedy, & Aaron, 2006). In their advice to teachers preparing students for timed writing assessments Gere, Christenbury, and Sassi (2005) define the task of discuss as “to consider important characteristics and include examples” (p. 154). Instructions to students on the Regents History exam offer a similar definition: “discuss means ‘to make observations about something using facts, reasoning, and argument; to present in some detail.’” Both definitions stress the importance of facts and examples, but they offer little guidance in how to structure a written response. It seems from the available definitions that *discuss may involve a range of rhetorical modes*,⁵ but as such an ambiguous directive it does little to help students understand what is expected of them.

The data collected in the survey provides a basis for further investigation to the wide variance in rhetorical moves used by students to say something about the nature of how they approach argumentative writing in high-stakes exams like the Paper 2.

In the survey students were asked to indicate if they use metacomment in their writing. Although metadiscourse is generally used within academia, metacomment was used here with an explanation for ease of use. Student comments here demonstrated that almost all students used metadiscoursal features. The aim of this part of the survey was not necessarily to evaluate the use of metadiscoursal features as a necessary textual feature of the

⁵ My emphasis.

genre, but to provide a starting point for discussion about how they may or may not rhetorically interact with both the text and reader. Metadiscourse will be discussed in its own chapter.

4.1.1 Rhetorical Moves: Discussion of Problems with Classification

Eugene Nida argues that a “study of discourse calls for an adequate taxonomy of rhetorical structures and functions” (Nida, 1984, p. 287). In considering this imperative, this dissertation’s findings from data collected in the survey and triangulated against student discussion, as well as research into what rhetorical structures are present in other prototypical genres, challenges Nida’s assumption. Student’s reported understanding of some rhetorical moves and their relationship to the command terms in the Paper 2 provides much for discussion. In this chapter, I will do two things. Firstly, I will discuss some underlying problems of classification of rhetorical moves⁶ for genre-based study of English essays. Lastly, I present an argument that rhetorical moves are better taught as suggestions rather than taxonomies.

When I began genre-based studies of English exams, I ended up designing a very nice-looking survey (see Appendix 11) with a matrix that allowed students to taxonomize *rhetorical moves* (RM) according to *command terms* (CM) experienced in the Paper 2. My hypothesis was that some command terms would elicit specific rhetorical moves. If students saw the connection, they would have a recipe for using those RM’s appropriate to the CT and then students would have solved the problem of the genre – communicate within the accepted rhetorical actions allowed by the parent discourse community. Of course, this

⁶ Rhetorical moves differ from rhetorical modes. Breivega and Johansen (2016) consider rhetorical modes as text types. Rhetorical moves are rhetorical patterns of language found in argumentative writing (Graff and Birkenstein, 2014).

sounds like a flippant and perhaps exaggerated summary of where this project started, but it should not be taken lightly. What this process points out is that a taxonomical approach to understanding rhetorical moves and command terms tells us little about how students write, but that it can tell us a lot about the pragmatic skills they employ when schematically structuring their Paper 2. For example, Student #7 said that, while “all the rhetorical moves could be used with any of the command terms” for them, what was most important was the way specific command terms invite schematic organization. Student #7 said, “When I see *analyze* (a command term), I write about one book at time and just kind of organize my text chronologically, but if I see the command term *compare*, then I will thematically structure each paragraph with both books in each of the paragraphs”. Student #7 said that “I enjoy the compare command best because it has a structure, and I like logic.” What was missing from their discussions with over several hours of interviews was their perceived necessity to use the high-frequency rhetorical moves used by proficient writers suggested in Graff and Birkenstein’s *They Say / I Say* (2014). The comments here can be triangulated with data from the survey matrix that suggest that there is a tendency to associate command terms with the schematic organization of the text over and above a linguistic association with rhetorical moves.

In *Genre Analysis* (2002), Swales outlines a theoretical justification for how his work classifies different genres using a theory of rhetoric. Swales’ argues that genre classification is driven primarily by four kinds of rhetorical purposes based on Kinneavy’s 1971 work, *A Theory of Discourse: The Aims of Discourse*. Swales and Kinneavy see all genres of academic writing as more or less conforming to four primary rhetorical aims. All students responded that in the *Paper 2* they use narration, explanation, and argumentation without a problem. Moreover, they all agreed that argumentation is the most important. The significant finding here is that while students have metacognition of a relationship between command

terms and rhetorical moves, in practice, the Paper 2 leaves students little time to reflect on the usage. The main command terms used – *discuss* – elicited the greatest variety of rhetorical moves. This is important because *discuss* is the most ubiquitously used command term in the Paper 2's studied. Data collected from the survey also shows the most considerable rhetorical variance. The implication here is that attempting to provide meaningful genre-analysis through a text analysis of high-frequency rhetorical moves may not be as telling as we might hope.

Of the interviews conducted almost all students indicated that they were aware that the primary rhetorical aim was to make comparative analysis by comparing literary works somewhere, but that they, for the most part, could not recall any specific relationship with the exam prompt asking for this. Furthermore, very few students were able to identify the primary rhetorical aim according to Kinneavy's taxonomy regarding which rhetorical moves ought to be employed for each command term with a few obvious exceptions like compare with the rhetorical move comparison.

Secondly, as Miller's seminal work (1984) points out, genres are unstable things, and student's usage of discursive levels or classifications can be as varied as there are students in a classroom. Swales is also careful to point out that the use of Kinneavy's (1971) system in genre analysis "aims to illuminate rather than classify" (Swales, 2002, p. 43). However, the implications of recognizing Kinneavy's taxonomy and its limitations in the kinds of writing tasks asked for in the Paper 2, helps to explain the data received from both student and teachers in this study. Furthermore, in terms of understanding phenomena concerning how students and teachers understand the relationship between the command terms and their own use of rhetorical moves, it is clear from the research carried out in this paper, that they do not make the same clear connections both Kinneavy and Swales hope to do in deciding how "a discourse will be classified into a particular type according to which component in the

communication process receives the primary focus” (Swales, 2002, p. 42). The lack of agreement among students and teachers on what rhetorical features are to be employed ought not to suggest that the students or teachers used in my research do not take seriously or lack the skill to understand and use all of the rhetorical moves appropriately within a clearly defined discursive boundary of the Paper 2. What this study does make clear is that the participants of this study agree that the command terms used in the Paper 2 do not explicitly elicit a series of rhetorical moves. In other words, most of the rhetorical moves could be used with any of the command terms.

4.2 SOCIAL / SITUATIONAL

In this chapter analytic frames stemming from English for Academic Purposes (Swales, 2002), and New Rhetoric (Freedman & Medway, 1994) are employed for analysis of data collected. Contributions to issues around discourse communities and the extent to which dynamic relationships between texts and social contexts influence our understanding of the Paper 2 as a genre, are focused on. Discourse communities and pragmatic situational influences are considered as broad organizing themes of this analysis chapter. Both task-related influences of students understanding, as well as, the temporal limitations of sitting the exam are discussed. Additionally, past experience with learning materials and teaching experiences are considered social phenomena that help us to understand what student’s do rhetorically to build argumentative body paragraphs of their Paper 2. What is meant by rhetorically here refers to what kind of strategies students use in their writing, both structurally and linguistically to achieve the purpose of argumentative literary analysis.

4.2.1 Discourse Community as socio-rhetorical network

Student's interviewed felt isolated and expressed that they had limited time "to work together" (Student #5) to achieve the certain goals within the Paper 2. Student's perceived strengthening of discourse competencies and genre-awareness through socialized learning behavior as a socio-rhetorical network (Swales, 2002) will be discussed in this chapter.

Swales defines a discourse community as "a socio-rhetorical network that exists to achieve certain goals. To achieve these goals, it has certain commonly used and understood configurations of language (genres), which may involve some specialized vocabulary" (Swales, 1990, cited in Bruce, 2011, p. 19).

The IB exam-takers are ushered into a distinct socio-rhetorical network, at different stages of their education. Some come to the IB programme rather late, starting in the Diploma Programme as a two-year final secondary education, while other have come in at the first year of primary school. The language of instruction is in English, which, from a Norwegian context makes this programme an EFL issue, in addition to an issue of coming to terms with a new programme with its own learning aims and nomenclature outside of the national curriculum. The point here, is that the IB Diploma English Language and Literature course can be seen as its own discourse community. The issue of learning the nomenclature of the course to some extent is a socialized process of learning the genre-specific rhetoric expected in the Paper 2.

Both of the teacher's interviewed in the study made similar comments, that part of their job was not necessarily teaching the literature content itself but trying to "help students to understand necessary language to read the exam prompts themselves" (Teacher #1). This attempt by teachers is an effort to bring students closer to the discourse both in and around the Paper 2 needed to build up their discourse competency within the discourse community.

Perelman and Olbrechts-Tyteca's (1969) discussion of discipline-specific language as an issue that separates outsiders from the discourse community is commented on by Student

#1. While other areas of staging or structuring were brought up in this chapter, the issue of socio-linguistic issues developed in an unexpected way. Student #1 said that:

For the Paper 2 or Paper 1, as well, in Language and Literature, you can get by fairly easily by just peppering your answer with subject-specific terminology. But, that's not how it should be. Because that's not how things work in real world. I mean, nobody's going to appreciate your argument better if it contains, you know, fancy language, so to speak.

When analyzing this comment against Perelman and Olbrechts-Tyteca's (1969) definitional feature of discipline-specific language two findings appear. Firstly, that Student #1 confirms that the IB English Language and Literature students use discipline-specific language so that there are implicit rules and conventions that would not be known to outsiders. Secondly, there is a nuanced suggestion that the rhetorical purpose of argumentation ought to be the main target of communication for students writing the Paper 2, and that this informant felt that unequal weight in marking is distributed to those who have command over discursal features rather than rhetorical achievement of an argumentative essay. Triangulating this data against other student comments, as well as other course guides, there are different explanations given to command terms used in other examinations. Student #7 argued that she didn't even know what the command terms were for the English course, and had only seen them used in her Social Studies class before I asked about them in relation to this study.

From this, we can see that Student #1 felt that subject-specific terms could be used to unfairly boost grades, while other students new to the IB, like Student #7 were at risk of not fully receiving grades because of lack of familiarity. Although, student participants had a high degree of English fluency, one student commented that "if I were new to English this would be stressful" (Student #6). This suggests that at least according, to Pat Currie (1993), as well as to Liz Hamp-Lyons (2013), students new to academic English may face steeper challenges beyond the strictly rhetorical level of argument, if they unable to firstly

understand all the discourse within the IB, and secondly if they do not have the language skills to ‘pepper’ their Paper 2 with subject-specific-terminology.

4.2.2 Social learning of genre vs. content-related genre learning

There is a little paragraph in Swales’ epilogue to *Genre Analysis* (2000), which is easily missed, but adds to a larger discussion of one thing that popped up in coding data from my interviews. Student’s said that it was hard for them to interpret the Paper 2 partly because they “never work together, not really” (Student #4), and partly because it’s easier when “you know, talk about it together” (Student #4).

Swales (2002), in his definition of genre, has revised it over the years to consider fluid social influences as determining factors outside the written content studied. He cites other genre theorists, namely criticism by Selinker and Douglas (1985), which suggests “skills may transfer more easily across activity type (chatting, teaching, being interviews) than across genres or ‘discourse domains’ (content-related verbal activities)” (Swales, 2002, p. 233). Discussion in this chapter will present an analysis of student comments about the transferability of skills from other social learning experiences, and how they reported to use it in the Paper 2.

This phenomena of learning by chatting about the Paper 2, was reinforced by both the students reports of doing group writing activities together to prepare a ‘skeleton’ of the Paper 2, as well as teacher’s interviewed. Teacher’s did not comment on the efficacy of social activities around specific preparatory classes for the Paper 2, but did however, make the comment to the effect that “it takes a long time” (Teacher #1) in relation to the available teaching hours of the course. Students on the other hand, said that “group writing” was preferred (Student #5). And furthermore, Student # 6 said “that’s where I get different points

of view”, which he explained where important to the essential comparative element of the type of “argument you have to write” (Student #6).

Although Selinker and Douglas’ (1985) conclusions that there are ‘harder’ and ‘softer’ genre-specific skills that could be transferred easier, are inconclusive, it seemed from student input in interviews that some found they at least improved their familiarity with schematic organization of the Paper 2. They described that staging or organization of content was an area that was easier facilitated through ‘talking together’ (Student #2). In ‘talking together’ it seemed to open up the possibility for students to see that organizing their paper wasn’t unlike other student’s organization of their papers in other courses.

This reported phenomenon could have occurred perhaps just as easily through independent observation of staging of content, but one thing came out that supports Selinker and Douglas’ (1985) hypothesis. Students who had previous IB experience from the IB Middle-Years-Programme, developed not only discursal familiarity to a higher degree, “Yeah, we already knew the command terms from Grade 10” (Student #3), but furthermore, said that they were in effect “speaking the same language” (Student #4). Because of this, they tended to speak more often to previous IB alumni when they wanted to discuss problems related to understanding the exam prompts. This tertiary spin-off group of IB Middle-Years-Programme alumni within the Diploma English class sparks an interesting consideration of what Caroline Miller has discussed as the problem with the limitations of seeing Swales discourse community being overly determined by common linguistic or rhetorical relations. These students had histories and felt more comfortable in transferring knowledge and experience helpful to dealing with the Paper 2. The extent of the rationality of this and its effect on their Paper 2 performance could not be examined in depth. When they were asked if they felt this group work is effective, they generally felt learning was made easier. The socio-linguistic aspect here is inconclusive, and the sampling is insufficient to verify,

however it does suggest that socio-linguistic research of the kinds Selinker and Douglas sparked in the 1980's in the field of Second-Language Acquisition (SLA), can make a contributions to understanding how social context may affect student transfer of knowledge for writing English exams.

When I asked student if there were some command terms that point them towards some of the objectives outlined in the assessment criteria, or if there were some that asked for the use of some more of the rhetorical moves listed in the survey, Student #1 responded, "I think there might be some selection bias here" and pointed to the connection between the command term "compare" with the rhetorical moves, 'compare' and 'contrast'. Student #1 explained, "The idea of compare and contrast has been drilled into us (IB students) by our teachers especially in the context of the Paper 2, so I think it would be interesting to try it with another group of students to see if they make the same connection". Student #1 raises an important limitation of the transferability of command term knowledge.

Students argued that the rhetorical moves of comparing and contrasting were situated within the discursal expectations of literary argumentation of the Paper 2, but that this was also part of their learned IB experiences. Secondly, and most importantly the command terms are often subject-specific, and used within the same discourse community within the same 'drilled' behaviors of training for the Paper 2. As student #1 points out, "it would be interesting to see if the command terms mean the same thing to students outside the IB".

This chapter remains inconclusive about Krashen's hypothesis cited in Freedman (1994, pg. 196) on implicit learning despite student's feedback that discursal competency with command terms used were directly learned through teacher drilling. Three informants suggested that "critical reading skills" of the command terms were transferred by other students. It is unclear to what extent this transference was aided by teacher interventions to consolidate student learning of terms and language needed.

4.2.3 Rhetorical structures of exam questions

Chapter 4.2.2 has looked at genre-issues of discourse communities as a way of looking at aspects of the student's process of how they approach the Paper 2. The focus of this chapter looks at what's in front of them when they get there. Where the discussion has been in the realm of peer-to-peer development of discourse competency of command terms and subject-specific terminology, I now turn to "pragmatic competence" (Hamp-Lyons, 1988. p. 41). Pragmatic competence here refers to the student's ability to analyze the rhetorical structure of an essay test question. The purpose is to discuss data collected that affects students' ability to meet the rhetorical demands of the command terms. To frame things, a question can be posed; what happens when a student cannot empathize with the question, or disagrees with the viewpoint to be taken in order to answer the question? In other words, sometimes questions can be loaded. From a genre-perspective of an expository comparative literary paper, there are implications.

There are several studies published on how to tackle exam prompts or exam tasks as they are used interchangeably. Two works of literature deal with this issue explicitly, for example, Howe, (1983) *Answering Examination Questions*, and Williams, (1982) *Panorama*. Additionally, there have been several research articles published on how to interpret instructional verbs, or command terms as they are referred to here, for example Swales (1982) 'Examining Examination Papers' and Dudley-Evans (1988) 'A consideration of the meaning of "discuss" in examination questions.' Recent dissertation work within a Norwegian context has also focused on factors that specifically affect upper secondary school student's selection of writing prompts from compulsory English exams (Berg, 2014). But in all cases, there is very little discussion, with the exception of Berg concerned with how student's report to adopt the command terms used with respect to the social, schematic and

linguistic tools they see as valued by examiners. To discuss this, I will introduce some theories on task-related influence and its implications on student reported performance.

To start with, Liz Hamp-Lyon's (1988) research article titled 'The product before: Task-related influences on the writer' uses Waver's (1973) study of post-graduate test-takers to make the claim that students must internalize the topic of the task to answer it. She calls this internalization process '*perspective*'. Student development of perspective is important in challenging a question to develop an individual response, which will be discussed later in this chapter. The process of internalization necessitates a negotiation of what Dudley-Evans (1985) has stated as a "question-context" relationship (cited in Hamp-Lyons, 1988, p. 38). If students cannot really relate to a topic (contextualize it within their own understanding), then they will often do two things. Firstly, they will either leave it unanswered or replace it with something that they think it means. The latter is usually off topic. The ideal goal she argues is to take the topic and "transform it" (Hamp-Lyons, 1988, p. 41). The transformation process includes reifying the topic to create an original take on it. This requires a balancing act between knowledge of the topic and having something topically related to add to the conversation.

When we look at the model used in the Paper 2 questions, these conform to an initiation/response/follow-up schema as can be seen in figure below. The first part initiates a proposition, which must be responded to by the IB student; an external examiner then follows this up.

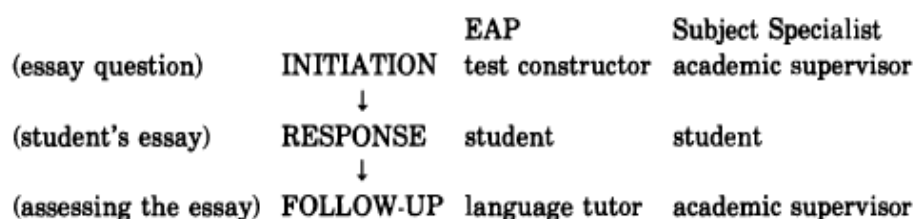


Figure 8. Initiate – Response – Follow Up (from Hamp-Lyons, 1988. p.36).

When the student receives the exam instructions combined with the exam question, they enter into a dialogic process. The student engages in attending to the explicit or implicit intentions behind the exam prompts. For example, when looking at just one of the general exam instructions (Appendix 1) the first command term issued is *discuss*. Then we notice the student must contend with the second part, which is the actual exam question. The exam question could entail a variety of command terms, however this chapter will focus on the command term *discuss* and how it conforms to Hamp-Lyon's (1988) study of student's ability to transform the topic as a necessary process related to the discussion of the development of 'perspective'.

Ultimately, students must understand: 1) the exam instructions, and 2) understand the exam question to begin a literary argument. 'Perspective' then represents a semantic and pragmatic process of internalization of the both the general exam instructions and the exam questions (see Figure 6 and 7 in theory chapter 2.5). The dialogic process Hamp-Lyons points out is what Gerald Graff and Cathy Birkenstein (2014) calls for in their study of argumentation and use of rhetorical moves in academic writing. In this section, I will discuss how Graff and Birkenstein's dialogic model of thinking about essay writing is related to Hamp-Lyon's discussion of 'replacement' as a necessary step in successful Paper 2 writing.

Graff and Birkenstein's (2014, p. 184-201) chapter "Entering Conversation about Literature" argues that students must not only understand the literature in front of them, but also the various points of view that can provide a discussion. While, Graff and Birkenstein's work is situated within practical study of rhetoric within academic writing, and they do not specifically examine essay questions or exam essays, they do echo the same need for owning what Hamp-Lyon (1988) calls 'perspective' of the exam prompt (they say). The original perspective must then be a 'replaced' (I say). In order to do this, Hamp-Lyon argues that the student must understand the conventions of the essay test discourse. In addition, she/he must

see it as a “discourse exchange” (Hamp-Lyons, 1988. p. 41). The discourse exchange relationship to perspective is seen in the figure below. What is important in the figure, in terms of discourse analysis, that it is a “discontinuous, temporally and spatially” (p. 36). Of note here is the implications this has with student’s ability to follow up.

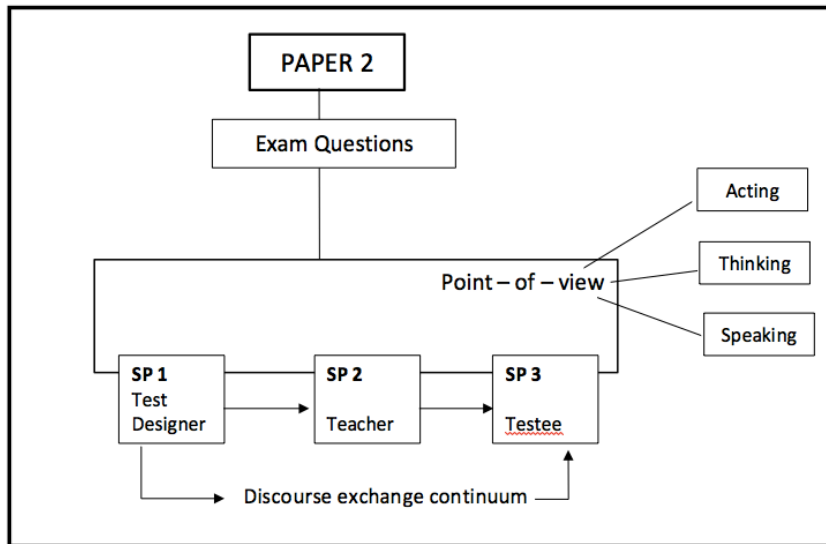


Figure 9. Illustration of Hamp-Lyons (1988) discourse exchange

At the beginning of the chapter, the framing question was posed, about what happens when a student cannot empathize with the question, or disagrees with the viewpoint to be taken in order to answer the question? Student #1 identified a problem in the discourse exchange model. In an interview the informant discussed the first of the exam questions as proposing an implicit perspective that they couldn’t really either related to, or if they did it would be a superficial response forced upon them. Student #1 argued that the question forces a position on the examinee to agree about authorial intention. The exam question reads, “*Show* some of the ways in which the writers of at least two of the works you have studied enable the reader/audience to discern a meaning that is only implied.”

In response to this Student #1 said, “Okay, so in this example, you don’t have a choice, you have to do it thoroughly. And you have to persuasively illustrate it to show this *perspective*. Yeah. Okay. So that’s very specific language that they use in the assessment

criteria.” In the interview, I followed up, “And you say that, to some extent, it leads to a kind of formulaic response? Student #1 answered, “Yes, I think it pushes you to agree so specifically; it kind of lays the debate about authorial intent to rest, doesn’t it. Because you have to assume that it does matter what the author meant, and of course, not everyone would share that point” (Student #1). This was also apparent when Student #3 argued that the Paper 2 didn’t allow them to explore alternative perspectives to considering Joseph Conrad as only a “crazy racist” because the exam format prohibited them from presenting other “narratives” as they put it.

Findings here suggest that test takers who cannot master the dialogic process of a literary argument suffer. Secondly, the test is meant to be a product-oriented activity with the ultimate aim of an essay, being a reliable product in terms of grades (Hamp-Lyons, 1988, p. 44). However, the student’s here challenge that reliability if the rhetorical structure of the exam questions forces students into a position where “not everyone would share that point”.

Student # 1 pointed out that in the example above the command term used was show. The implication of this command term over other was that they felt it implied that with this command term there could be a lesser degree of concession. “With ‘show’, you kind of have to, with something like ‘discuss’, you can present two sides more” (Student #1).

4.2.4 Temporality and the Task

At present, there have been few studies published on the issue of the influence of time limits on student genre performance of expository essays, and idealized performance versus actual performance. This chapter looks at what students say they would have done versus what they were able to do in the time allowed. From a genre-perspective of the argumentative essay, this has implications that test-writers and teachers must pay attention to.

When I asked Student #3 if there they would have changed any part of the response if they could, *Student #3* said,

Yeah, there definitely is, but I'm not sure if that's a stylistic or just sort of due to time constraints. Yeah. Okay. I think stylistically, I was fairly true to my writing style, but sort of structurally, yes, I probably would have, I would have wanted to, you know, include explicit, more explicit quotes, more citations, any citations, I guess. And just to strengthen my argument, because I think it sort of stands on flimsy legs when you have two hours to write an essay. And you can't quote, people who've studied that thing their whole lives, you know, it's sort of your opinion versus the rest of the world by itself. So, I would have liked to strengthen my argument more.

Perhaps it may seem obvious that limited time restricts student ideal responses, but the common theme here by many other respondents was that the biggest affect on time was not what was expected like spelling, grammar or more superficial linguistic mistakes. Rather, all students reflected that their argumentative writing, and its development suffered, as a result of insufficient timing. What this finding points out is that some higher-functioning students may not be as tied structurally to a five-paragraph essay structure as is suggested by Kerri Smith in her article "In Defense of the Five-Paragraph Essay" (2006). Rather, Student #3 and Student #1, as well as Student #6 felt constrained by the tradition of the five-paragraph-essay, considering the structure inappropriate to the command term, which asks for *discussion*, or even *exploration*. In 'Genre Awareness, Academic Argument, and Transferability' (2011), Irene Clark and Andrea Hernandez say as much, that "teaching students to write using a particular structure can be effective in a limited context" (p. 66).

This dissertation does not specifically study temporality as a task-based influence, however students' responses point to a direct correlation between a genre-related concern for use of specific rhetorical modes (argumentation), and command terms (discuss and explore) and their perceived inability to fulfill their desired development of this.

Student's comments on timing pointed to another related issue that covers social, structural and linguistic themes in this discussion chapter. Student's argued that with time allotted only a simple structure was permitted, but in terms of the command term 'discuss', they felt that this command term was inappropriate to the time given for the task. Student answers point to a metacognition of genre awareness that a literary argument asks for more 'quotes' (Student #3), or textual evidence to ground their argument. They said that, without these textual features to support the argument "it's just your opinion...and that stands on flimsy legs" (Student #3). The importance of this, from a genre-based perspective on the comparative literary essay as a school genre cannot be stressed enough. There seems to be an expectation set by the exam to produce one type of genre, but students have no access to materials, nor extended time to build up the necessary textual features of the suggested PIE structure taught. This also, presumably will alter student perception of the command term *discuss*. An example of this came from student #3, who argued that with the command term they worked with – analyze – this required the use of secondary literature if it was to be done to the standards set by the IB. For example, Student #3 said,

Well, especially for the question I got the command term was *analyze*, right that was, that was a command term as well. Analyze usually means every single aspect of the of the text, not just your certain narrative. So there's always a prevailing narrative to a text. For example, in *Heart of Darkness*, the prevailing narrative is, oh, it's a critique of colonialist exploits in the Congo, but there are also, you know, other narratives, so it's not just a story about a crazy guy written by a racist, you know, oh, it's. But in two hours, you have, you know, to write about two different books, and you can only sort of grasp one of these narratives and put it in there. And I don't think that's a very good analysis of any piece of literature when you just grab whatever prevailing narrative there is, and then stick it in there and then say, Oh, this is what it is.

Further to this discussion, Student #3 said that they “would have love to bring in an expert on Joseph Conrad” to create a text which authentically addressed both argumentation from multiple perspectives, as well as, an analysis of the primary text within the structural frame of Graff and Birkenstein’s (2014) model of academic argumentation.

With no access to materials and an arguably short period of time to produce the necessary requirements of an ECLE, this may produce a gap in expectations about how the command term *discuss*, can really be seen as term that invites nuanced and developed literary discussion. Set against prototypical literary papers not written under the 1.5hr or 2hr time limit, there ought be some concern about a confusing set of standards as students attempt the Paper 2. Another consideration here is that other major genre corpus studies of academic writing, (Biber, Connor and Upton, 2007; Conrad, 1996; Upton and Connor, 2001; Biber, D., Conrad, S. & Reppen, R, 1994) largely ignore the temporal nature of their genre samples, or do not include genres which demand timed writing.

Additionally, the discussion of temporal limits brought out a fascinating debate about contrastive understandings of the command terms themselves. Students #1, #2, and #3 argued that other command terms like ‘show’ could be more appropriate given the time limits since it relies upon more expository text types. This was an interesting finding that correlated a temporal-rhetorical dimension. In other words, expository text rhetorical mods equal less thinking and less time. This temporal-rhetorical issue concerns the issue of the degree of cognitive or intellectual challenge posed by differing command terms. Command terms like discuss are associated by students with more argumentative rhetorical modes, and these in turn, equal more synthesis thinking and more time.

In the existing literature on high-school English exams, differing rhetorical modes are considered, and Kjempenes (2018) suggests argumentative rhetorical modes have a lower frequency, and that in his observation, this reflected a lack of “rhetorical development”

(Kjempenes, p. 80). Students in this study agree but are stuck within a temporal factor that affects their performance.

There is a significant genre finding which was also uncovered in the data when students discussed time. Students identified inter-textual evidence as a necessary part of a literary argument needed in the Paper 2. Students identified that argumentative writing, when it is developed, uses two types of evidence to support their literary argument: firstly, textual evidence in the form of quotes, and secondly, alternative literary perspectives. What they meant by additional literary perspectives we can simply call secondary literature. In Graff and Birkenstein's (2014) work they say that argumentative writing harnesses the power of not just the author's voice, but also what others have said about text. Interestingly the IB English Language and Literature's major learning aims is to put literature in context. Context is generally found in secondary literature. Furthermore, this context is stressed in the initial exam prompt itself (see Appendix 1)⁷ and then reiterated in the first assessment criterion used to assess the Paper 2 (See Appendix 6)⁸. Given that students have maximum two-hours and do not have access to these sources this suggests confusion in making tasks that support authentic genre-writing possible. The gap between literary essays outside of the Paper 2, which use extensive inter-textual features, were cited by students as points of frustration, and to some extent, even anxiety because they felt their essays did not fulfill what they saw as genuine literary *discussion* or *exploration*.

⁷ I place the general exam instructions here for quick reference. "Your answer should *address* the ways in which language and context contribute to your reading of each work" (Appendix 1)

⁸ It has been debated about what constitutes 'context'. There does not seem to be consensus within the IB as to what this constitutes specifically. Additional to this discussion, is what kind of mixed-messages the general course learning outcomes say about the role of context, "Consider the changing historical, cultural and social contexts in which particular texts are written and received." Presumably, within a literary discussion, works of literature are received by other people concerned with literature, and thus at some level might require the Paper 2 writer to consider secondary works of literature on the reception of let's say of *Heart of Darkness* as one example.

Lastly, within a Norwegian context, students do have the same temporal limitations or limitation to text materials. This could play a significant factor in comparative genre-studies of similar upper-secondary English written exams.

4.3 RHETORICAL STRUCTURES

Structural here relates to, among other things, how students schematically organize an argumentative comparative literary essay. All students interviewed understand the essay as a comparative literary task, and that all knowledge they intend to demonstrate will be organized into small arguments around a thesis. They all understand the structure of an essay. This chapter explores then, how command terms and rhetorical purpose related to student's ability to find a suitable approach beyond a PIE structure (Point, Illustration, Example). This chapter also takes up the implication of how students focus on a dynamic mix of what I have referred to as rhetorical modes, and what others have called, text types (Breivega & Johansen, 2016), as an on-the-fly, needs-based rhetorical tool that is couched within the structure of the paper. This chapter focuses on student use of, what will be called, rhetorical modes⁹ (narrative, expository, argumentative) as an approach to organizing the essay around the main rhetorical strategy of comparative argumentation. The fluidity of student usage will be explored as phenomena that challenges some of the assumptions about how strict one lays emphasis on finding examples according to distribution and number of realized patterns of one rhetorical mode, so long as the main objective is achieved. Furthermore, this reported fluidity, to some extent, challenges some assumptions of other textual analysis of prototypicality, or move/step, or other schema theory. Rather than look at a text as an attempt to fit it into pre-existing models of linguistic features and schemas, this chapter takes seriously what level of meta-cognition students have of structure in their writing. And how, from a genre theory perspective we can learn from them about use of rhetorical modes within a structurally coherent text.

⁹ For further discussion of text types versus cognitive genres see Kjempenes (2018).

4.3.1 Task-Related Influences of Additional Aims on Rhetorical Purpose

This chapter, and the next, address similar problems exploring them from slightly different angles. This chapter discusses assessment criterion and other learning aims and objectives as creating a nexus of confusing writing expectations. The genre implications of the learning expectations will be discussed in relation to expository and argumentative writing tasks. The second chapter discusses perceived confusion around command terms. Both issues can be seen as task-related influences on student's rhetorical handling of the Paper 2.

Students reported that while the exam instructions and exam questions elicit a nuanced argument demanding all three major rhetorical modes, sometimes some rhetorical modes were undervalued by examiners and that they had to “play a game where the assessment criteria always wins” (Student #3). What students mean by this, is that the criteria, sometimes demands them to write in a way that contrasts their understanding of the main rhetorical purpose. This, we can say, is a kind of influence students have to contend with.

Students explained that they felt that the other assessment materials or support materials seemed to make figuring out what rhetorically to prioritize somewhat confusing. For example, the assessment criteria, the exam prompt, as well as potentially the learning aims of the course, and lastly, as mentioned by Student #1, the addition of the published IB Subject Reports, which ask for improvement in specific areas such as development and organization, all compete for student attention. These additional materials are meant to be streamlined and guide the students toward deeper learning. However findings here suggest they may not be helpful in supporting the overall rhetorical purpose, of clear literary argumentation for the purpose of an expository essay.

The phenomena of students' reporting that they had to “Fight to figure out” which was most important to achieve (Student #4) are common across the respondents. The issue of

rhetorical development of an expository essay by its very nature is assessed. However, from student responses, and by the assessment criteria, it appears that they are expected to write an argumentative literary essay. This is a genre-issue. The definition of an argumentative essay by the Writing Lab at the University of Purdue says,

The argumentative essay is a genre of writing that requires the student to investigate a topic; collect, generate, and evaluate evidence; and establish a position on the topic in a concise manner. [...] Please note: Some confusion may occur between the argumentative essay and the expository essay. These two genres are similar, but the argumentative essay differs from the expository essay in the amount of pre-writing (invention) and research involved. The argumentative essay is commonly assigned as a capstone or final project in first year writing or advanced composition courses and involves lengthy, detailed research. Expository essays involve less research and are shorter in length.

Considering the structure of the English Language and Literature course as a two-year period of study, with in-depth research of the texts to be written on, and the Paper 2 as final assessment of student knowledge, this begs the question whether there are certain genre expectations that make the Paper 2 an argumentative essay in an expository essay's clothes. This dissertation does not investigate the validity of the exam, however a genre discussion about the differences between argumentative and expository essays is worth further consideration.

Expectations about how much of the research on texts discussed in the Paper 2 creates confusion about how much of the rhetorical weight should be put on what the task explicitly asks for (e.g. *discussion*), this is to say an argumentative rhetorical mode, against how much focus ought to be given to the criteria demands in terms of demonstrating extended contextual knowledge and content knowledge. A good example of this is what two respondents (Student #1 and #2) reported on when talking about Assessment Criteria A and C

(See explanation of Criterion A and C in Appendix 6) and its relationship to the exam prompt.

Both respondents said that the criteria demand to demonstrate “knowledge and understanding” (Criterion A) of the literary devices and that this fit with their understanding of the rhetorical mode *explanation*. Also, they reported that, identifying a literary device (Criterion C) was even less demanding. Interestingly, without mentioning it or perhaps being aware of it, students essentially described Bloom’s Taxonomy in terms of how they organized a hierarchy of rhetorical purposes; Argumentation at the top with recall at the bottom. These mirror similar findings in the next chapter concerning command terms. Here though, students, felt that Criterion A was undeservedly given priority as a lower-order cognitive and rhetorical function. They said that to argue something well required a greater range of conceptual knowledge and is more demanding. Student #1 said, “I think the IB would do the opposite of what they ask for in the exam prompt. I think they would give you a better grade for using the literary term ‘heroic couplets’ than for an argument” This illustrates the issue. In it, the student takes an example in which the subject reports provided by the IB seems to provide encouragement for identification of a literary device, rather than providing support for how that literary device supports and argument.

Sigrid Ørevik’s work (2012) argues that unclear genre instructions are problematic. Her work does not look exactly at student difficulties in competing demands between exam prompts and criteria, but she does explore issues around what happens when further instructions and thus learning expectations are layered on. She cites Ellingsund & Hellekjær’s (2009) study as creating a wash back effect, i.e., that further explanation in the exam prompt or perhaps even more details within the assessment criteria may influence groups to focus on assessment criteria over and above the writing demands of the genre. In other words, this has been called teaching to the exam. Student #1 conceded that in the end, you will get better

grades if you integrate both explanation and argumentation in a “developed argument, but sometimes you can’t.” And Student #3 said “honestly, it’s the assessment criteria that takes precedent over everything else, because it doesn’t matter if you wrote a brilliant ..., so if you missed this, it doesn’t meet the assessment criteria, then you failed.” Furthermore, in the 2 hours maximum given to the exam, Student # 2 said that there was “no way” of having time to reflect or to check that they had covered all the expected objectives.

Students feel dubious about using the command term definitions, “I don’t think the IB takes their own command terms seriously” (Student #1). When asked about this, most respondents argued that they have to hierarchically structure the demands. Students went through a process of trying to find a match between the knowledge and skills proposed by the IB English Language and Literature course aims as listed in the course guide, or by comments made by the subject reports presented. From here they discussed the problem of the “demands in front of you, and the demands behind you” (Student #5). Student # 1 said something similar, and when I inquired, they said that,

you have the immediate thing you know you have to do in front of you, like the exam instructions and question. Then in the back of your head you kind of have all the other stuff floating around. Like the assessment criteria, the stuff from IB examiner’s comments on last year’s subject reports. And, oh, you also have the course guide. And then you have, all the things your teacher said, and what other people said (Student # 1)

It can be argued that there are many points to be considered in terms of assessment objectives of the course, as well as the learning aims of each part of the course (4 in total), in addition to this there are five criteria. Student #3 said, in two-hours students have to try and get the “best bang for your buck”, in the form of targeting some assessment criteria. This was a very interesting discovery because it contradicted the purpose of criteria-based assessment – to clarify the knowledge and skills needed to get a good grade. Presumably, each course ought to have its own learning aims / learning objectives and then use more detailed criteria which

fit within the overall logic of the course. And furthermore, the task and criteria should reinforce the other. In examining the criteria documents and all other learning materials associated with the Paper 2 it is difficult to argue that there is a high-degree of contradictory objectives, but the range is extensive in terms of what can be achieved in two hours, or one-and-a-half for Standard Level. Student responses indicate that pragmatically, not all objectives can be fulfilled. As will be further elaborated in the next chapter, this was most felt in the area of a fully developed argumentative writing.

According to students this was an issue about how much they can ‘deal with’ (Student #4), not just in terms of what physically could be accomplished writing within the time allowed, but actually what capacity they had to consider all the learning expectations outside of the assessment criteria. Furthermore, Student #4 said that “when I showed my grandparents all the things we are expected to do, they were shocked”. Some of these students expressed this as “expectation overload” (Student #4). Ian Bruce’s research on reading comprehension as a cognitive-based processing explains the LaBerge-Samuels Model of Automatic Information Processing (1994, pp. 818-819) characteristics, in which the concept of limited capacity can be thought of here where “comprehension difficulties occur when the reader cannot rapidly and automatically access the concepts and knowledge stored in the schemata” (Bruce, 2016b). Pat Currie described this simply as “cognitive overload” (1993, p. 103).

To understand the overload expressed by students, we can see that the range of learning outcomes expected to be performed in the Paper 2 involve a complex nexus of learning materials. See figure below. From this, it is possible to see what students mean when they refer to the learning expectations in front of you and the material behind you, competing for limited time and cognitive capacity.

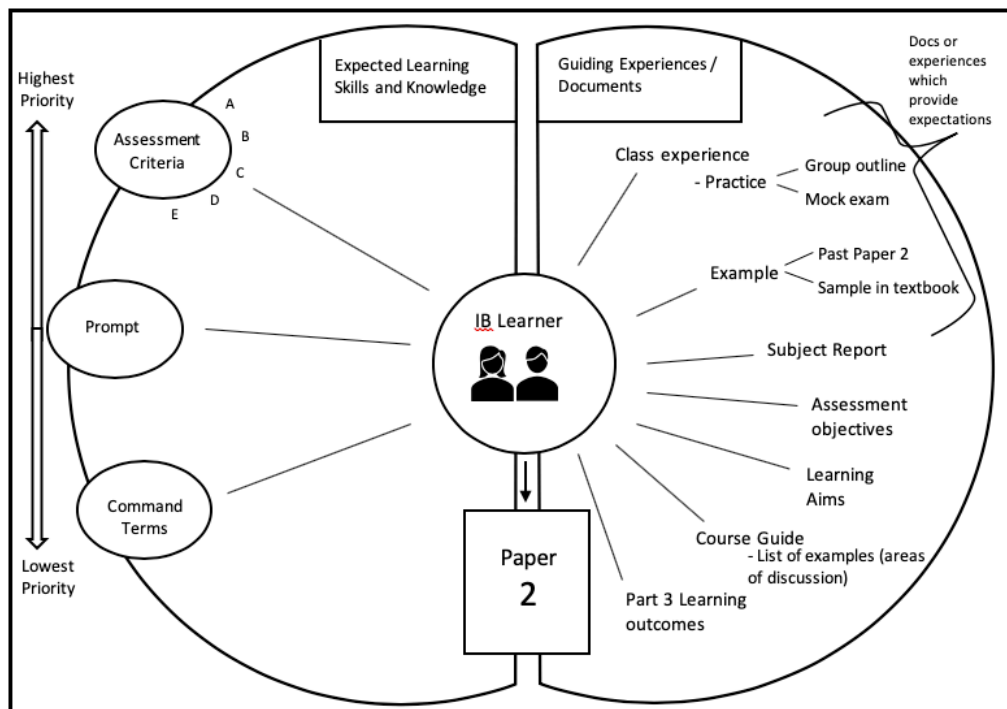


Figure 10 Paper 2 English A: Language and Literature Assessment Materials and Situations

To conclude, the findings here show students felt an influence of the assessment criteria in way that pulled their rhetorical efforts towards too much use of explanatory rhetorical modes. This, they felt kept them from effectively addressing the rhetorical need for argumentative rhetoric. These findings may offer an explanation to why Kjempenes' (2018), and Bruce's (2015) research indicates student over-reliance on explanation rather than argumentative writing. Within this chapter the extent to which the Paper 2 ought to be considered an argumentative essay as a genre has been briefly discussed. Lastly, the scope of learning aims, objectives and recommendations produced by the IB has been explored to understand student's concerns with learning expectations, which they report can detract from their ability to focus on argumentative literary analysis within the limits of the Paper 2.

4.3.2 Command Terms: Expectations and Pragmatics

Student's felt that the command terms were nuanced and asked for slightly differing responses. Furthermore, they reported the writing expectations of a successful Paper 2 often

did not give them the chance to work within the explicit rhetorical aims as stated in the IB List of Command Terms (See Appendix 2). This chapter will discuss the implications of students reported concern for the disproportionate amount of award given to their ability to demonstrate content knowledge, or explanation over the rhetorical mode argumentation. This issue is similar to discussion in the previous chapter, but instead of focusing on assessment materials found outside of the paper 2, the command terms used in the exam are focused on.

According to the student's opinion, the command terms they encounter in the Paper 2 do not generally provide clarity on how to better write the Paper 2. Students reported slight rhetorical variability of the command terms themselves, yet chose to write standardized responses anyways. Why? When analyzing this phenomenon, it was found that students felt that one issue was that the command terms themselves might be misleading because they seem to promote contradictory rhetorical aims. What this tells us about that the command terms themselves, could mean that while meaning to clarify expectations for IB students, actually, they may not. Why is this a genre-related problem? Ken Hyland argues that "writing and speaking are based on expectations: writers, for instance, make their meanings clear by taking the trouble to anticipate what readers may be expecting based on previous texts they have read of the same kind" (Hyland, 2006. p.46). So what happens when the command terms set slightly different rhetorical expectations for the students? The answer is nothing. Every single student interviewed explained that the command term by itself had little or no bearing on the rhetorical purpose of his or her Paper 2.

From Student #1's interview and from similar feedback with other interviewees, there exists a perceived gap in the explicit definitional demands of the command terms themselves with the implicit demands of the Paper 2. Not all command terms were considered equal by the students either. Some were deemed to be second-order rhetorical demands. Student #1 argued that they (the IB) use "same generic mark scheme", no matter what command term

you chose. They felt this was unfair. They argued that it doesn't necessarily fit with differing rhetorical purposes asked for. Student #1 said, that if one were to write out precisely what is asked for in the IB Command Terms, you might end up with different answers. Student #1 gave an example of their understanding of *explore*. They reasoned that if the command term says to *explore*, this has less structural demands than another command term like *analyze*. They said, "When you explore you can kind of wander a bit without a destination" which for Student #1 did not really fit with the demands of an argumentative essay. Student #1 argued that this "should perhaps have a differentiated mark scheme" because writing an essay, which has the primary rhetorical goal to 'analyze' for example, had higher order synthesis skills.

The second major finding from this analysis shows that students said the IB themselves were inconsistent in the language used to describe expected outcomes. Student perceived difference between their own understandings of command terms is one thing, but students also reported different usages of the command terms by the IB itself. Student #1 reported,

when comparing the command terms against the subject report, it doesn't seem like the IB takes their own command terms very seriously because from what I've read in the subject reports and in the Guide¹⁰, it doesn't seem like the IB takes their own Command Terms very seriously. For example, in one of the prompts, you'll often find they use a different term than what was expected. So, for example, the question might say *show* or *compare* or *discuss*, but then it will (in the IB Subject Report) something like, 'Students were asked to *examine* or *explore*', so it doesn't seem like the examiners or whoever, or these people writing the reports have much

¹⁰ International Baccalaureate Subject Report Group 1 English Language and Literature (2014) and International Baccalaureate English Language and Literature Guide (2011).

regard for the way the command terms are used because they apply the same generic mark scheme to all of them (Student #1).

Students commented that effective communication in their academic writing in the Paper 2 was also diminished when they were “fighting to figure out what the command terms meant” (Student #4). Students who had English as their L2 felt that they were more susceptible to misunderstanding in comparison to L1 students, who when sitting together, commented that they felt it would be harder for Non-Native Speakers (NNS) (Student #6). This echoes Pat Currie’s study which suggests that learning how to carry out the conceptual activities –like providing a hierarchy of rhetorical moves appropriate to a command term within multiple assessment demands is “even more daunting for nonnative (NNSs) speakers of English” (1993, p. 102).

While students recognized that to explore is different than analyze they said that it didn’t effect the outcome of their writing. Additionally, students pointed out that some command terms like *show* might indicate a more expository aim compared with *discuss*, which has a more argumentative focus. Students felt this to be unfair because of the perceived difference in the level of intellectual and rhetorical sophistication of such responses. Students said that the command terms would be harder to know if English was not your mother tongue. Lastly, students said that the feedback in IB Subject Report had used the command terms interchangeable thus creating doubt in terms of validity to indicate what was actually asked for in the exam.

4.3.3 Explicit teaching of Structure?

In the Paper 2, students are asked to provide a discussion of two or more works of literature and to select one of six exam prompts. Beyond this there are no explicit instructions on how students ought to structure their response. In terms of schematic or conceptual structuring, students reported that they all understood the Paper 2 to have a comparative element, but how

one might actualize that in writing was highly variable, almost unique to the individual. This caused tension for students, as they admitted that even when they looked at past papers, each one was so different that they could not make out a clear structural pattern beyond the introduction and the conclusion. Additionally, this chapter will look at the task-related influence of student's perception of how to rhetorically fit in explanatory modes of rhetoric as it relates to their perception of the assessment criteria.

Against the backdrop of this thesis' concern with student's written and conceptual rhetorical structures, this chapter discusses the extent to which body paragraphs can be structured applying Swales' (2002) move/step structure. And secondly to what extent the Paper 2 provide the necessary prototypicality of a genre to allow for such an application.

While this paper claims the centrality of recognizing the Paper 2 as a unique genre against Swale's definition, it does not claim that a distinct move/step pattern can be applied for body paragraphs in every Paper 2. My findings for this come strictly from student's responses, and from years of teaching experience with the IB English Language and Literature curriculum. It is not the purpose of this dissertation to evaluate the overall effectiveness of this theory, only to provide research that can provide a basis for inquiry, as to why Swales' model is so difficult to apply within my case study.

One theoretical approach, which seeks to provide an answer to the problem of the Swalesian move/step dilemma is Ian Bruce's Cognitive Genre model (2011). And this brings us to the second issue for discussion here, to what extent does the Paper 2 provide the necessary prototypicality of genre to allow for yet another schema or structural theory to tell us what order rhetorical items should be placed within a paragraph. Students re-counted that even though there were very little instructions on schematic organization, so long as you achieved your rhetorical purpose this did not matter. They expressed that overly prescriptive or formulaic approaches to the Paper 2 were of little or no use. Swales and Bruce propose a

model to effectively analyze the text's genre features. However, it is debatable to what extent this is valuable for teaching/learning paragraph organization within genres as flexible as the Paper 2.

On the one hand, most students felt that they could achieve the rhetorical purpose – arguing comparatively – throughout the paper without a prescriptive schematic/structure, since they had overall control of the overall rhetorical objective. This finding is consistent with the so-called *rhetorical genre studies* approach championed by Miller (1984). On the other hand, Bruce (2015) disagrees with such an ethnographic focus, preferring instead a structural analysis of textual features. Bruce also doubts the applicability of a Swales' (2002) move-step model and instead argues that while that is too formulaic, there could be an alternative model to be explicitly taught. Bruce's self-titled *social/cognitive* genre model is an “attempt to provide a systematic approach to characterizing and analyzing the textual dimension of genre knowledge, central as it is to academic writing” (Bruce, 2015. p. 171). Bruce uses two key distinctions in his approach to genre analysis as explained earlier in the theory chapter, but for quick reference here they might be summed up thusly:

- Social Genre - refers to whole texts like novels, short stories, abstracts etc.
- Cognitive Genre – refers to cognitive orientation/organization meant to achieve one dominant rhetorical purpose (Bruce, 2008).

From here Bruce suggests that by thinking about the relationship between the two we can get a detailed framework for performing genre analysis. His genre analysis then takes the forms of an approach that identifies cognitive genres and “specific linguistic features’... ‘in terms of clusters of knowledge-organizing elements (gestalts, discourse patterns and inter-propositional relations), with each cluster being used to construct a segment of text that realizes a particular general, rhetorical purpose” (Bruce, 2015. p.171). While Bruce argues that this can provide a manageable approach to analyzing genre features across many

different forms of academic writing, I cannot agree that this summarily accounts for the types of concerns both structural or social that students report as influences on their paragraph structures.

Students maintain that how they actually communicate their “subject-knowledge of context” in the Paper 2 presents structural challenges at the level of the paragraph or Bruce’s knowledge cluster. More to the point, stretches of explanatory content referring to ‘context of a work of literature’, pose challenges. Some students describe how they might use one paragraph to inform the reader of the context, and another paragraph arguing why it is important to the text, and even another paragraph to explain how it fits into their thesis statement. Student #1 says,

when I see something like ‘context’ as a big thing important to the assessment criteria A for example, I don’t really have a structural plan for how to include it – maybe I’m not familiar with the formula for the Paper 2. There seems to be a way they want you do it, I haven’t understood it massively. But if there’s something obvious they want like “context” what I do is I will just give it its own paragraph. An example might be Master and Margarita where the whole context of the Era is important.

Student #1’s response presents another general task-related influence on the writer. In another interview Student #2 describes a similar issue of “context” as something the IB were looking for. But that they perhaps could not find a rhetorically appropriate way to include that amount of explanatory writing within the prescribed rhetorical structure of a paragraph rhetorically orientated towards argument. In other words, at the micro level of a sentence or paragraph, or to use Bruce’s term, a knowledge cluster, it is assumed by Bruce that their ought to be more argumentative rhetorical modes. Students agree to this in theory but explain that other instructional demands ask for content explicitly, which they prioritize within the limitations of the expository essay. Student # 2 concerns are bourn out when one looks at the general exam instructions. However, content is not specifically mention in the

assessment criteria, which presents another issue which will be discussed further in this chapter.

For now, when we look at the exam instructions it clearly demands, “your answer should address the ways in which language and *context* contribute to your reading of each work” (Appendix 1). Student #2 assumed that ‘context’ is a formal component of assessment criterion A. Although it is embedded within the exam instructions at the topic, the actual assessment criterion A makes no explicit mention of being assessed on the extent to which contextual knowledge of the literature studied would be assessed. This confusion between demands may be an example of what Hamp-Lyons (1988) describes as task-related influence. It was surprising, that there were three other informants which also made comments about having to cut back on argument for the sake of explanatory writing about context. As this is related to schematic organization at the level of the paragraph, it is clear, students understand Bruce’s concept of rhetorical organizing of the Paper 2 as a complex text with several rhetorical modes within an argumentative whole (macro). In practice, schematic organization of paragraphs (micro) became problematized because of a dynamic consideration of how much explanatory rhetorical modes were needed to satisfy the task demand of explaining context, in comparison to how much students wanted to carry on with an argumentative writing focus. Students felt uncomfortable with breaking from the normative PIE schema. Students reported conflict with the prescriptive structural/schematic model of paragraph writing found in their textbooks challenge Bruce’s assumption about rhetorically appropriate knowledge clusters at the micro level of the paragraph.

Mike Duncan argues that this “prescriptive approach to teaching paragraphs at its worst lends to such creatures as the five-paragraph essay’...‘the problem with such structure is not that it is bad, but that it is often presented and understood as an end unto itself, instead of as a stepping stone to more complex, free-form compositions” (Duncan, 2007. p. 471).

This structuralist criticism is not used to dismiss Bruce's theory altogether, and this paper cannot do so without a full compendium of textual analysis using Bruce's model to triangulate data against student's reported performance. One thing that does remain is what I refer to as micro-structures. Bruce (2011) refers to this as clusters of gestalts, discourse patterns and inter-propositional relations. And Swales (2002) refers to this as move/steps. To what extent does an ideal Paper 2 paper exist to demonstrate a prototypical structure? And secondarily how far must this conform to Bruce's or Swales model?

The Paper 2 is exacting. There are many roads to get to the end, and explicit teaching and conscious learning have their limits in what we can expect writers to know about the cognitive and linguistic choices needed to have perfect score. Looking at Bruce's (2011) cluster of features (gestalts, discourse patterns and inter-propositional relations), I agree, these can be extracted painstakingly from sample texts, but to what extent I can use this to argue for the prototypicality of a stretch of text within a body paragraph is debatable beyond the PIE structure proposed by the students textbooks for the course. In this debate, we must ask how effective this form of explicit genre-analysis is in confronting the contextual features of the exam prompt and the socially dynamic student relationship to both examiners and to past Paper 2's looked at by students. When I inquired into how students learned from model paragraph structures, Student #3 said there are limits from learning from a model. This concern suggests that at the level of paragraph prototypicality, "you could have 100 different essays written 100 different ways it'd be impossible to compare them like to see which one is better because they don't conform to a certain model. They might be good in different ways" (Student #3). Students also referred to the sample text used in their class textbook (Philpot, 2011. p. 149-150), as one model, but said that although this generally conforms to the Paper 2 structure, there are other essays "out there" (Student #3) that do not do the same thing.

Bruce does not ignore these social and contextual considerations or ‘ethnography as a research tool’ (Bruce, 2015. p. 171). Getting students to deep understanding of the rhetorical purpose needed to execute the Paper 2 as whole structure is one thing, and this is where Bruce’s cognitive model can be used as an explicit teaching method to build genre awareness. However, at the smaller units of writing like the paragraph, it requires careful consideration of atypical examples, which break from schematic structures as well. While it seems valuable to point out typical paragraph structures in the Paper 2 in an attempt to construct schematic models of paragraph structure, An Cheng’s “Language features as the pathways to genre: Student’s attention to non-prototypical features and its implication” (2011) suggests that looking at non-prototypical features can equally be an effective in a genre approach.

Students approach the essay writing task in complex and individual ways, which resist some of Swales’(2002) and Bruce’s (2011) assertions that even in academic writing, the “communicative purposes are expressed in a sequenced manner, with a text being built up schematically though a series of moves and steps” (Cheng, 2011. p. 70).

4.3.4 Flipping Between Cognitive Genres

“The issue of rhetorical shifting between cognitive genres to fulfill the requirements of the assignment tasks tends to receive little or no attention in academic writing textbooks” (Bruce, 2015, p. 171). This chapter attempts to address this gap in a nuanced manner which questions the assumption that it is-in-fact an issue that needs fixing. Discussion here suggests that student have rhetorical control of rhetorical modes employed. Schematic hierarchies of rhetorical modes suggested by Bruce, seen in the context of student reported usage suggests that Paper 2 usage must be seen in context of pragmatic concerns.

This chapter is divided into two parts. The first part explains students use of Ian Bruce's cognitive genres, or what I have referred to as rhetorical modes to fulfill multiple rhetorical and discursal needs within the Paper 2. The second part follows up with an exploration of the implicit or explicate pedagogical background of students learning experiences with reference to Ian Bruce's cognitive genres.

In this chapter I discuss what Ian Bruce refers to as cognitive genres in relation to my research. This discussion is framed by Bruce's 2015 research article, in which English Essays were analyzed. Bruce's main findings are that the rhetorical mode of argumentation is lacking in English essays within his sample. This finding is also found in Kjempenes' 2018 dissertation. Bruce's finding generally match with my own, that there is a need to develop rhetorical awareness of different text types, or what Bruce refers to as cognitive genres (see also Biber, 1989; Breivega & Johansen, 2016). However, this chapter provides a discussion of how my findings problematize a strict textual analysis as rigorous enough method for understanding the production of authentic discursal competence of rhetorical modes (argumentation vs. explanations) for English written essays. I argue that Bruce's study, and other quantitative methods which add up easily identifiable rhetorical modes, are insufficient to take into account some "situational criteria" as articulated in Douglas Biber's 'A Typology of English Texts' (1989). This chapter questions whether such methodology can be effective in accounting for the difference between what students show in their writing, and the general level of knowledge about genre-awareness they possess. The scope of these finding is only in relation to a genre-specific focus of general argumentation within the body paragraphs of the Paper 2, but my findings make an argument for greater consideration of distinctions between rhetorical analysis of cognitive genres, also referred to here as rhetorical modes, at the macro and micro textual level of whole text.

Students indicated that they ‘flip’ between so-called cognitive genres fluently depending on the need of the situation. Students argued that they do this at several micro and macro levels. For example, Student #1 indicated that this is performed generally at the overall text level to argue a specific position (Argue). Moving through paragraphs and even sentence level all three cognitive genres would be employed. Student #1 provides an example, “I might do this even in one sentence. I can explain a situation, and then in same sentence I argue why it’s relevant.”

The main findings will be briefly discussed here. What comes out of this study, is that firstly, strict staging or Swales (2002) move/step phenomena is rather difficult to apply to rhetorical modes considering student reported usage. Teachers or other professionals in the field of applied linguistics have attempted a formulaic or prescriptive rhetorical modes schemata at the micro-level (paragraphs and sentences). In his analysis Bruce (2015), attempts to count how many examples of the different cognitive genres he found in a sample of student English papers. I find that this adds no value to the main pedagogical applications of his own cognitive-genre theory. Each student will have their own way of employing rhetorical modes at the sentence level, and even at the macro level of the paper as a whole. Within my case study, there was not indication that the Paper 2 would not employ an argumentative approach at the whole or macro level.

Often the most moving student texts begin with a personal story. This nuanced shift between rhetorical modes is a rhetorical skill we often teach in modular units on communication. Two students indicated that they had previous experience with rhetorics in other classes focusing on persuasive techniques. For example, let’s consider how a student’s discussion (argument) of a complex theoretical discussion can be explained (expository) using literary devices. A student who has a high degree of rhetorical control may use *narration* to open the reader up to a small anecdote about why this or that work of literature

has personal relevance. If we begin to quantify the use of cognitive genres as Bruce does (2015), we miss the qualitative purpose, and the rhetorical purpose to which the skillful writer employs each.

Conversely, the opposite is true at the macro level of the entire text. Here students must be aware of the main rhetorical purpose in terms of applying the most appropriate rhetorical mode. Key considerations to these finding regarding typifying the genre are Biber's (1989) study which holds that applications of Multi-Dimensional (MD) analysis makes clear distinction between text categories defined in 'situational terms.' Some of these situational factors include task-related influences on the writer. For example students expressed that within the confines of a two-hour exam, their ability to provide more detailed argumentative writing is curtailed because they said, sufficient "context", and "content" of works of literature must be demonstrated because that is what "the assessment criteria" more than "the exam question" (Student #3) asks for. In this regard, the Paper 2 has a temporal and criteria-based dimension that students felt pulled them away from focusing on a more focused attempt to restrict their writing to Bruce's cognitive genre of 'discuss.'

Overall, student's had metacognition to employ the overall rhetorical purpose of argumentative writing. Students explained that flipping between rhetorical modes was a process, which was naturalized and not something they did consciously. Findings here suggest that for L1 students, what is conceived as naturalized for some, could be better taught on an as needed basis. Lastly, findings here suggest that students feel pressured to write more explanatory rhetorical modes because of assessment pressures, and that this, they report, compromises other rhetorical modes, namely argumentation.

4.4 LINGUISTIC

The previous two chapters fell under general titles of Social and Structural. This final chapter 'Linguistic' is an attempt to discuss the linguistic means students reported to employ to achieve certain rhetorical ends. Additionally, this chapter explores the dynamic of task-related language and the implications both social, and structural it has on student essays. I have attempted to organize analyzed data thematically into discursive themes; however, I stress that all three themes influence each other, and that division is for readability and organization of this dissertation.

4.4.1 Metadiscourse

The survey given to students is designed as tool to gain access into student's thinking about different command terms, rhetorical moves, as well as a related third issue, metadiscoursal competency. Metadiscoursal inquiry in the design of the survey is meant to measure to what extent students used it as a linguistic tool to organize the Paper 2. Organize here refers to the way students may consider organization of content, as well as organize the way the paper moves between the different rhetorical demands implicit in the command term "discuss".

One student responded that they employ, "metacomment" as linguistic tool to communicate with the reader, that it allows a schematic or organizational structure to their Paper 2. "It has been explicitly taught as a method by which you can create structure. I certainly use it for that purpose more than anything else" (Student #2). What student meant here is that they use this feature, less to communicate the propositional nature of the rhetorical aim i.e., argument, but literally just to keep the paper organized

Findings in this study indicate that students use metadiscourse for a variety of inter-related purposes. Firstly, metadiscourse has a social context. Students said they learned how to use it in class. They commented that it is kind of like "having a chat with the reader to let them know what you are doing" (Student #6). Secondly, it has a rhetorical component.

Students said that sometimes their writing wasn't really "that good, or doesn't say from looking at it what I'm actually thinking" (Student #5). In this respect, metacomment is a linguistic choice that facilitates clear relationship between students' rhetorical purpose, that is to say it is used inter-propositionally. Thirdly, one student claimed that they just "put it in there so I have something to visually keep me on track. I don't really think about using it for the reader" (Student #5). Lastly, and most importantly, research here suggests that student reported use of metadiscourse as a linguistic tool for structuring the essay is confirmed by recent corpus study published this spring out of the University of Leipzig. M. Farahani's (2019) research performed in the field of corpus linguistics on metadiscourse features in the British Academic Written English Corpus found,

the interactive metadiscourse features were more prevalent than the interactional metadiscourse features. In the interactive category, transitions and endophoric markers were used more than other ones; whereas, in the interactional category, hedges and boosters were the predominant metadiscourse features. The prevalence nature of interactive metadiscourse features can add support to the idea that writers were more interested in organizing discourse rather than conducting interaction (Farahani, 2019, p. 56).

Farahani's findings support student comments that they tended to use metadiscourse to help organize their paper.

From a pedagogical perspective on teaching genre-expectations of the Paper 2, more study is needed on what degree 'metadiscourse' is expected in timed expository essays. And furthermore, what use of metadiscourse in an ECLE could be said as having the necessary prototypically to be modeled. Student #3 argued, "I like to let the text speak for itself. I have good, what do you call it ... clarity and cohesion, so I don't really like to use too much metacomments in my academic writing." Compared to other genres of writing this raises a departure point for further comparative corpus studies of academic writing for high-stakes

English exams. Findings from other studies are lumped together with genres within the social sciences and generally don't see metadiscourse itself as what Amy Devitt (2015) calls a rhetorical-linguistic genre performance. What she means here is "that individual performance of a genre 'is the way that abstracted genre competences' (for example with metadiscourse) 'plays out in actual texts'" (Devitt, 2015, p. 55) This has obvious implication for literature teachers.

Findings here on metadiscoursal patterns found that students often used metacomment to build structure. An example of this is Student #3 use of endophoric markers. Important here to a genre-study of the Paper 2 is not whether or not they are present, but rather how students use endophoric markers to structure a literary argument. This may seem like a small detail, but it has big implications for the study of genre with comparative literary papers. Findings here suggest writing comparative literary papers can tolerate a greater range of writing both structurally, as well as rhetorically. Students here potentially compensate with greater application of endophoric markers.

This does not however indicate that when students do not do this explicitly, that the reader can't make some inferences themselves to understand the rhetorical thrust. And this leads us back to main problem of using a model of genre-analysis like Bruce (2016a, 2015, 2011, 2008) or Kjempenes (2018), which count up meta-discoursal features like *hedgers and boosters* without understanding the contextual nature of how students say they are used, i.e. to organize text. Or in the case of Student #3, how this might be considered as a matter of academic register. Without attention to the differences pointed out in Farahani's (2019), study, and without attention to how these are used within their overall rhetorical purpose, analysis of student use of metadiscoursal items become another quantitative expression without application.

5 Findings and Conclusions

In this chapter I present my main findings and the conclusions that can be drawn from this study. The chapter is organized in five sub-chapter discussing 1) task related influences on genre, 2) command terms, 3) temporal considerations, 4) exam questions and prompts, and 5) formal schemata.

5.1 Implicit and Explicit Task Related Influence on Genre

The phenomena of students' reported discomfort with competing assessment outcomes, aims and objectives created mixed messages. Students felt that pressure from a range of different documents describing expected outcomes in fact had a negative role developing argumentative prose. Instead, what is found is that literary argument may be to some extent sidetracked rhetorically by explanatory modes of rhetoric more common in historical writing. What this dissertation finds is that students overwhelmingly agree that assessment criterion demanded an explanatory rhetorical mode over an argumentative rhetorical mode to a great degree. An example of this occurred when four students interviewed pointed to Assessment Criterion A, which demands that students must demonstrate "how much knowledge and understanding has the student shown of the works studied" (IB English Language and Literature Course Guide, 2011). Students explained that although Assessment Criterion A does not explicitly state that they need to explain context, they argued that there were implicit demands to explain the context of a work discussed. This is corroborated when one looks at the range of documents describing the learning outcomes to be addressed by the Paper 2 (See Appendix 8). "The study of literature – texts and contexts mean that students will be able to meet the following learning outcomes – Consider the ranging historical, cultural and social contexts in which particular texts are written and received" (Appendix 8). Students described

this as an expectation ‘overload’. The implications of this can be seen as task-related influence on the expository essay’s main rhetorical task of argumentation.

Implications here for further genre-studies, which rely upon textual analysis stretches of text for rhetorical mode must take the above findings into consideration when attempting quantitative summaries.

5.2 Command Terms

In the dissertation’s introduction, it was proposed that research here may contribute to Kjempenes’ (2018) query about explicit command terms. The largest pattern observed about the command terms (See Table 2 and 3; Appendix 11) was the great variability in rhetorical moves associated with them, not that students did not understand them. There were other situational factors that presented challenges. Task-related influence of time will be given its own concluding chapter below. According to students, the command terms created confusion about what they felt were the most important rhetorical aims. Secondly, students’ confusion about how the command terms on their own can give enough information to queue the writer to produce structures of an academic English literature exam paper remained problematic, despite claims that it had no effect on their writing performance. Kjempenes (2018) and others assume a correlation that the more defined the learning expectations are, by defining command terms and explicitly stating learning aims, this will produce more coherent writing of the expected genre: expository essay. However, this can have a kind of wash-back effect. Students in the case of the Paper 2 largely ignored the command terms. It was take as a given that the same response be written regardless of command term. This reflects back on IB produced materials and examiner accuracy. When command terms are used interchangeably in the IB Subject Report, students develop understanding that the command terms have no significant influence on the exam questions. It is assumed that whether or not you analyze,

explore, or show, students receive the same assessment regardless of which command term is used. Findings here indicate that students understand the command terms, however they may choose to prioritize other assessment aims or objectives, or find inconsistency in institutional usage of command terms. Lastly, command terms such as explore were interpreted as asking for forms of writing which student felt were generally incompatible with the genre expectation of the expository essay.

Another issue this study has covered involves the topic of critical genre awareness. This is relatively minor issue in this dissertation. What Amy Devitt (2004) calls “Critical Genre Awareness” is pointed out as task-related influence affecting student ability to carry out the demands of argumentation to some extent. Students pointed out that sometimes, in the course of writing, they had to some extent agree to the perspective given in the exam question and that it didn’t allow them to criticize some of the assumptions made by the examiner. Devitt warns “when writers take up a genre, they take up that genre’s ideology. If they do it unaware, then the genre reinforces that ideology” (2004, p. 339). In the course of this study it was found that student’s disagreement about reader-response theory, specifically the extent to which authorial intention can be grasped was a ‘perspective’ that was not shared thus compromising the student’s ability to write a convincing argument. In addition, another student argued that “the dominant narrative” (Student # 3) would be left unchallenged without appropriate access to secondary literature to counter some implicit perspectives.

5.3 Temporal Considerations

Another task related discussion on genre has focused on student responses to the expository essay as a timed event. Two major conclusions are drawn.

Students perceive that in a timed response only generic responses can be given. Their reflection is that, this effort does not allow them to demonstrate skill in writing argumentative literary analysis.

In terms of both research time, and level of knowledge expected to be demonstrated this created confusion about genre. Discussion on the genre expectation between argumentative essays and expository essays remains inconclusive. Using Newel et al.'s definition that "writing argumentative text defined as a type of critical thinking and rhetorical production involving the identification of a thesis (also called a claim), supportive evidence and assessment of wants that connect the thesis, evidence, and situation within which argument is being made" (2011, p. 275) substantiates a process-oriented practice which puts emphasis on the collection of evidence. Findings in this dissertation support that the inter-textual evidence needed for what Kjempenes (2018) calls "rhetorical development" is limited by time constraints. Furthermore, this temporal-rhetorical restriction had a knock-on effect with how students perceived the hierarchical cognitive demands of different command terms.

5.4 Exam Questions and Prompts

This dissertation has discussed students' handling of the discursive knowledge and rhetorical skills needed to answer exam questions. In collecting data from students there are findings in this dissertation that suggest relevant considerations.

There is considerable evidence to suggest that the relationship between task-makers and task-takers is complex. There are multiple factors affecting understanding of exam questions and this in turn affects their writing. Serious consideration of the social and cognitive genre demands of each task ought to be considered.

Findings also point out that the structure of the general instructions commit students to use of the command term *discuss*, while the exam questions may use other command

terms. Findings point out a dialogic process conforming to academic argumentation. Some students question the extent to which students are able to engage with both command terms issued. The main concerns were that the command terms themselves did not ask explicitly for comparative rhetorical engagement, however this was generally offset by students' understanding of exam instructions, as well as other learning experiences.

5.5 Formal Schemata: A Challenge

Findings point out that the formal schemata (Bruce, 2008. p. 31 and Swales 2002) conform to a large extent with macro structures or whole text i.e. the 5-paragraph-essay. This, however, is challenged at the micro level. Collection of data from interviews, suggest that at the sentence and paragraph level, two important findings can be found. Firstly, at the level of the sentence, students 'flip' between rhetorical modes easily. The implications of this for further genre studies, which rely upon discourse analysis in the form of text-analysis, must be considered. This is especially pertinent when accounting for micro stretches of text like multi-clausal sentences or recursion, which may employ two or more rhetorical modes. Findings here suggest that in these cases, inter-clausal contexts must be considered before quantitative summaries of rhetorical modes can be validated.

It is found in this study that the general level of prototypicality of past exam papers and suggested paper examples and instructions in the student textbooks often provided basic writing structures helpful to the genre demands of a timed-essay response. Student comments on prototypicality of other similar essays in the genre presented a variety of issues. It was found that the structure in terms of paper conforming to an introduction, with three-to-four body paragraphs were typically accepted as conforming to the genre. However, many students found that other examples of past papers did not provide significant schematic organization for placing content in the form of explanations of literary contexts. Additionally,

students found that comparing past Paper 2's within the genre of comparative literary essays found outside of the IB to be confusing. Their comments suggest that explicit teaching of the Paper 2 had an impact on the reading-writing relationship. Students did not have considerable reading experience with expository essays. The relative lack of exposures to a wide range of expository genres then reinforced their tendency to rely upon the 5-paragraph-essay. This they reported, did not always work for schematic organization of longer expository writing within the overall rhetorical purpose of argumentation. Many students reported that they approach the Paper 2 in different ways depending on the extent to which they felt more explanatory writing was needed. In these cases, where students felt that explanatory rhetorical modes were needed to satisfy the exam instructions and perceived assessments aims in the assessment criteria, to provide more context, students argued the schematic structures proposed in the PIE structures did not allow for nuanced writing. It was found that the suggested PIE structure presented a confusing set of hierarchal rhetorical schemas. Students reported that the order could be reversed, and that in naturalized writing this was done for a variety of rhetorical purposes.

Furthermore, some students observed that schematic structuring both at the level of the paragraph and the whole text ought to be more flexible than the prototypical essays they are familiar with. A case for this was made on the logic that there are fundamental disparities in rhetorical emphasis in some of the IB Command Terms, namely the difference between *explore* and *analyze*.

6 Limitations and Suggestions for Future Research

In this chapter, I will present a short description of the potential limitations of this study and suggest some areas for further research.

Within the ethnographic scope of this case study, the issues concerning social influences, pragmatic concerns (test times), and discursive knowledge have been explored. Attempting to provide a theoretical basis for consideration of student reported understanding presented an approach, which required flexibility across a variety of genre traditions. In implementing these theories, it remains that a complimentary study focused on textual analysis is needed as to determine further validity. From the data, we only know what students' intentions (rhetorically) were. We do not know if the actualization of the written product corresponds. Triangulation of this is not confirmed in this study.

The data in this study cannot fully account for the all the sources of knowledge students used to approach the Paper 2. Students mentioned specific texts which aided in developing their genre-awareness. Further studies into the social practices influencing students' genre awareness and performance are recommended.

As an intensive case study, it should be emphasized that findings in this study may be contextually specific. The generally high language competency of students is a particular aspect that should be taking into consideration when comparing this study to other cases or with reference to theoretical generalization.

Other theoretical limitations to my study are that I primarily draw on Hyland's taxonomy of metadiscourse feature as the theoretical framework, and thus do not privilege other categories, of equal significance. Here, further study of where in the text students used it as a tool to help them 'structure' their essays, could be useful.

More generally this study engages in an ongoing debate regarding rhetorical specificity and genre competency. In an article from 1983 Brossel argues, “there is almost no experimental research evidence to support the idea that full rhetorical specification assures essay examinations topics that will elicit the writer’s best writing” (65). With this in mind, it would be interesting to know what IB examiners and professional test makers would make of an ethnographic focused case study of students perceived rhetorical understating of the Paper 2. It is hoped that this dissertation might make a contribution.

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Appendix

Appendix 1 Instructions and essay questions for the Paper 2

Overview of instructions and essay questions in Paper 2 exams (2014) for English A:

Language and Literature. Command terms/prompts are highlighted in blue.

English A: Language and Literature – Higher level – paper 2	
General Instructions	<i>Answer</i> one essay question only. You must base your answer on at least two of the Part 3 works you have studied. Answers which are not based on a discussion of at least two Part 3 works will not score high marks. Your answer should <i>address</i> the ways in which language and context contribute to your reading of each work.
Essay Questions	<ol style="list-style-type: none"> 1. <i>Show</i> some of the ways in which the writers of at least two of the works you have studied enable the reader/audience to discern a meaning that is only implied. 2. Texts originally produced in a culture or in a language different from that of the reader's can have a strong impact. With close reference to at least two of the texts you have studied, <i>show how</i> they challenge the reader to see the world in a new way. 3. Plays are meant to be staged; poems are often read aloud, and books are often made into movies. <i>What aspects</i> of at least two of the works you have studied would appeal to an audience's eyes or ears? 4. Can the ends ever be said to justify the means? <i>Consider</i> the ways in which this idea is explored or discussed in at least two of the works you have studied. 5. <i>Show how</i> and <i>to what effect</i> at least two of the writers whose works you have studied make use of myth, legend or other stories and tales. 6. Looking closely at how weakness and strength are represented in at least two of the works you have studied, <i>discuss</i> the significance of the relationship between the two.
English A: Language and Literature – Standard level – paper 2	
General Instructions	<i>Answer</i> one essay question only. You must base your answer on both of the Part 3 works you have studied. Answers which are not based on a discussion of both of the Part 3 works will not score high marks. Your answer should <i>address</i> the ways in which language and context contribute to your reading of each work.

Essay Questions	<ol style="list-style-type: none">1. <i>Show</i> some of the ways in which the writers of the two works you have studied enable the reader/audience to discern a meaning that is only implied.2. Texts originally produced in a culture or in a language different from that of the reader's can have a strong impact. With close reference to the two texts you have studied, <i>show how</i> they challenge the reader to see the world in a new way.3. Plays are meant to be staged; poems are often read aloud, and books are often made into movies. <i>What aspects</i> of the two works you have studied would appeal to an audience's eyes or ears?4. Can the ends ever be said to justify the means? <i>Consider</i> the ways in which this idea is explored or discussed in the two works you have studied.5. <i>Show how</i> and <i>to what effect</i> the two writers whose works you have studied make use of myth, legend or other stories and tales.6. Looking closely at how weakness and strength are represented in the two works you have studied, <i>discuss</i> the significance of the relationship between the two.
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Appendix 2 Glossary of Command Terms

A) Glossary of the *Command Terms* listed for the IB DP used in the Paper 2 exams.

Command Terms	IB definitions
Compare and contrast	Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.
Discuss	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Explore	Undertake a systematic process of discovery.
Show	Give the steps in a calculation or derivation (<i>science/mathematical definition</i>)
Use (using)	Apply knowledge or rules to put theory into practice

B) List of *Command Terms*/prompts used in the paper 2 exams not listed in the IB Glossary of command terms

Command terms/prompts
Answer
Address
Consider
How
In what ways
Show how
To what ends
To what effect
To what extent

Appendix 3 Rhetorical Moves Explained in Student Textbook 1 (Cambridge Press 2014)

Rhetorical moves explained in *English Language and Literature: For the IB Diploma* (Philpot, 2014: 152-153) “Part 3 – Literature: text and contexts”

Rhetorical moves	Explanation provided
Attention grabber	Try to capture your reader’s attention immediately, by using a bold statement, a question, a quote or a brief anecdote in the first line of the introduction. (It is also important that you first write out the question that you are responding to at the top of the essay. This will help both you and the examiner.)
Factual information	In the opening paragraph state briefly what the essay will respond to. Just as in a letter to the editor you find the name of the article, the date of publication and author of the article the letter responds to, similarly in a literature essay you should give the title of the text and the author’s name. This can be done in passing, as in the sample student response.
Thesis	A thesis statement captures the main idea and purpose of the essay. Half of the thesis is given to you in the Paper 2 exam question. The other half will be your answer to the question. Thesis statements are clear, succinct and persuasive. The sample student response suggests two reasons why literary works have received continued interest: timeless themes and strong literary devices. This thesis already provides a structure for the rest of the essay. Furthermore, notice how the sample student response mentions the titles of the works, the author’s names and the thesis in one fluid statement. There is no weak or over-obvious wording such as <i>In this essay I will ...</i> or <i>My essay is about question number ...</i> Avoid the word I and make a strong statement.
Topic sentence	Body paragraphs start with a topic sentence in which the first point is made. A topic sentence refers to one of the main ideas of the thesis statement. For this reason it is effective if the thesis statement consists of two or three components. The topic sentence serves as the guiding idea for a paragraph. Within the paragraph, there should be illustrations and explanations of the point that the topic sentence makes. Notice that the sample student response refers to the <i>timeless themes</i> idea of the thesis statement in the first topic sentence of the first body paragraph. This acts as a structural signpost for the reader.
Conclusion	The conclusion is often the most difficult bit to write because you need to keep the reader’s interest without introducing any new ideas. Make a note of the following tips for concluding your essay: <ul style="list-style-type: none"> • Try linking the conclusion to earlier ideas from the introduction. Notice how the sample student response starts with the Shakespeare question and answer it in the last line of the conclusion. • Signposts are important for the examiner. Phrases like <i>To conclude</i>, <i>In summary</i> or <i>All in all</i> work well. If your sentences already sound conclusive and summative, you can skip them.

	<ul style="list-style-type: none">• Although you need to summarise the main ideas, avoid simply repeating the points you have already made. For this reason it is important to use synonyms. The sample student response has the word <i>intrigued</i> in the body of the essay but the word <i>fascination</i> in the conclusion.• Put your points into a wider context. The sample student response does this through the Shakespeare example.• Do not apologise or sound weak. Avoid statements such as <i>We have examined only one of many positions on this subject.</i>
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Appendix 4 Rhetorical Moves Explained in Student Textbook 2 (Oxford Press 2011)

Text on rhetorical moves in *IB Diploma Programme – English A: Literature: Course Companion* (Tyson and Beverley, 2011: 260-265) titled “Unit 5 Conventions and genre, Step 4: knowing what kind of essay you are expected to write and the strategies that may help you.”

Step 4: knowing what kind of essay you are expected to write and the strategies that may help you

One of the skills assessed in this part of the IB literature course is writing about two works you have studied in response to one of three questions. What you are asked to produce is a comparative essay.

It is very important that you are clear about what this exam essay involves. Over the years, you may have done very different things when asked to write a 'comparative essay' and yet they all seemed to have satisfied the demand.

In order to write a good Paper 2 essay, you will need to:

- discuss both similarities and differences; the essay is an exercise in **comparison and contrast**
- 'take a position' on the material of the question, because the essay is not just a re-description or a listing of similarities and differences, but a **view** or an **argument** *about* the similarities and differences, and possibly even some evaluation of their significance.

Comparison and contrast

When you consult a source, whether book or web page, to check how to write a comparison/contrast essay, you will discover that it is a fairly standard academic demand – and not just for the study of literature. Many university subjects will ask you to construct a piece of writing that compares and contrasts the features of some aspect of human learning or experience. Here are a few titles of sample essays from various sources:

- 'Grant and Lee [American Civil War generals]: a study in contrasts.'
- 'Compare and contrast constructions built in two architectural styles: Baroque and Rococo.'
- 'Compare and contrast causes of the American and the French revolution.'

Both your teacher and a wide variety of sources will be available to offer you their most effective advice about how to proceed towards a successful comparison/contrast essay. These will range from lists to Venn diagrams, for example, as a preliminary stage and you should be able to find one procedure that works for you as an individual.

Essentially, however, you will need to know your literary works well enough so that you can effectively select some features that are similar and some that are different. All of these must be relevant to the particular topic and the particular angle that your exam question requests you address.

Let's take one of the exam style questions on page 253 (see below). First, decide what the **central topic** of the question is and, secondly, what **particular angle** on that question is required for your essay.

- 1 Extended speeches by individual characters, either alone on the stage or with others present, are used in plays with various purposes and outcomes. Using at least two plays you have studied, show how playwrights use such speeches to achieve purposes particular to their plays.

What does the examiner expect you to focus on in your answer?

Longer speeches by characters.

Exp
tea
this is
"shots
to each
- Joe

- **What particular angle is expected?**

In this question, you will be invited to look at “various purposes and outcomes”. Depending on your point of view, this breadth of possibility may be an advantage or a hurdle. You can see that *you* will have to choose a purpose (or two) that you believe the playwright has in using extended speeches, and you will also want to consider the purpose and effect of those choices. So, what might be some possibilities for you to argue about your works?

- 1 Longer speeches are used to reveal something otherwise hidden.
- 2 Such speeches are used to add a new dimension to the characterization so far delivered by the playwright.
- 3 Longer speeches are used to introduce a new element of conflict.
- 4 The speeches are there to provide a concluding impression of the character.

These are only some possibilities; you are likely to think of others based on the way your class has studied such works.

One of the elements of the process of planning how you will answer this question will be helped if you train yourself to think of both similarities and differences in relation to the two plays. This will allow you more possibilities.

From the list above, you might want to choose point 1 and show how two playwrights handle that purpose in similar but significantly different ways. *Or* you might want to choose point 3 for one play and point 4 for a second play, showing that the same convention can be used in different ways with different effects.

There is simply no ‘one size fits all’ formula for how you will handle a question with the works you have studied. Even within your own class group, using the same works, different students will go in different directions.

The single biggest thing you want to think about and remember is that **differences** are just as important as **similarities**. Students writing Paper 2 essays tend to make one recurrent error: they build their whole essay around re-describing the similarities of a particular feature and leave it at that. This approach does not produce a successful IB literature comparative essay. We want you to aim for something more complex and interesting than re-describing similarities.

So what would be more interesting and complex?

Well, you might show that both playwrights have given the protagonist a long speech very close to the end of the play (a similarity), but that the speeches have very different effects on the people around them. The playwrights may use different effects to change the audience’s impression of the character, resulting in a reversal of how the audience is likely to feel and what the viewers now think of the protagonist. The effects of these strategies could be quite similar or very different.

Choice of interpretation could make for a good display of your knowledge and understanding, as well as offer a direct answer to the question. You are also likely to be led into some evaluation of the playwrights' practices and their relative success.

You will probably have made an argument about how extended speeches are used in these plays. What does this mean?

An argument about literary works

Paper 2 requires that you write:

- a 'literary argument'
- comparatively.

Question: So what is a 'literary argument'?

It is constructed when you take a position on the way extended speeches, for example, are used by two playwrights.

It is about the way the play is constructed using the conventions of the genre, in this case extended or long speeches by individual characters, often called monologues. For example:

Although Tennessee Williams gives most of the extended speeches to Tom in *The Glass Menagerie*, Tom's double role as narrator and character makes his speeches less compelling to the audience than the way Arthur Miller handles the longer speeches of Willy in *Death of a Salesman*.

This is a position or thesis that can be argued: we can agree with this notion of Tom or we might disagree and argue that his speeches are just as effective as Miller's assignment of speeches to Willy Loman.

An effective essay on this position should include the first three elements of the descriptors that the examiner who reads your essay will use for evaluation:

- Knowledge and understanding of the two plays.
- A response to the terms of the question.
- An appreciation of the convention(s) highlighted in the question.

Finally, the examiner will be looking for an easy-to-follow presentation of your ideas, which brings us to another big question relating to comparison/contrast essays: how will I organize my ideas about the two plays into a good essay?

Organizing an effective comparative essay

Again, your teacher will have some effective ideas and strategies for approaching this challenge – and it *is* a challenge. You will also find plenty of advice in writing manuals and other sources.

Essentially, you will need to:

- lead a reader through the relevant similarities and differences
- decide what you want to argue about and its particular angle
- keep the focus on the literary convention you are discussing.

This is quite a lot to handle, although all the elements tend to blend into one another as you put your thought processes on to paper. At the very least, you will want to decide on one of two approaches. These may be labelled and handled differently in your class but, whatever the approach, it must allow the reader to follow your argument easily.

Either:

- a** You will set out your introduction and then discuss the aspects of one work, use a transitional paragraph, and move on to discuss your second work. Some call this the 'block essay'.

Or:

- b** You will decide on perhaps two or three similarities and differences and discuss those in relation to each of the works. This format is sometimes called the 'topical essay'.

This set of distinctions is very broad but, above all, it should be an essay that is both easy to follow and, if you can manage it, interesting to your reader.

The fourth descriptor that the examiner will be using to evaluate your essay, as you can see from pages 269 and 271 is "Organization and development". The structure you use will be judged by this descriptor. Please also note the inclusion of the word "development".

You must not only cite points that will support your argument, but you must develop them. In other words:

- select your best evidence to support whatever claims you make
- develop the points to the best of your ability in the allotted time.

The final element of evaluation for your essays in this exam is, as in every assessment you will complete, your use of language. Review the materials on language in Chapter 2.

No one has any doubt, including your teachers and your examiners, that producing a good Paper 2 answer is a difficult task. Still, you will have been working within the frame of the IB English A literature course for two years, and many of the skills outlined above have been in a constant and incremental process of development. Before you enter the exam, you will have practised both with Paper 2 questions and with writing answers.

Rather than theorizing or advising you further at this point, it will be useful to look at two examples of essays that address the exam style question on page 253 on extended speeches. Even though you may not know well, or at all, the plays being discussed, it will be helpful for you to examine the essay for the following features:

- 1 Do we as readers know which plays are being discussed from the very beginning?
- 2 Do we see that the writer of the essay is 'taking a position' on the question?
- 3 Does that position provide a line of coherence throughout the whole essay?

- 4 Is the line of argument one we can follow?
- 5 Is the essay conscious of both similarities and differences?
- 6 Is the writer explicitly or implicitly conscious of the convention of long speeches or monologues?
- 7 Does the writer reveal detailed knowledge with direct evidence from the plays of both the existence and effect of the convention?

To accomplish all seven of these goals would perhaps result in the 'perfect' essay, something very difficult to achieve under exam conditions. Looking at the two following essays, use these seven points to decide to what degree you find the following essays successful.

The first essay is by a standard level student. It is important to remember that both standard and higher level students will be responding to the same set of questions. However, standard level students will have 90 minutes to complete their essay and higher level students will have 120 minutes.

- 1 Extended speeches by individual characters, either alone on the stage or with others present, are used in plays with various purposes and outcomes. Using at least two plays you have studied, show how playwrights use such speeches to achieve purposes particular to their plays.

Appendix 5 High Frequency Rhetorical Moves for EAP

Examples of Rhetorical moves (from “Index of Templates” in *They say, I say: The moves that matter in academic writing*, Graff and Birkenstein, 2014, p. 302-303).

MAKING CONCESSIONS WHILE STILL STANDING YOUR GROUND (p. 89)

- ▶ Although I grant that _____, I still maintain that _____.
- ▶ Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- ▶ While it is true that _____, it does not necessarily follow that _____.
- ▶ On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

INDICATING WHO CARES (pp. 95–96)

- ▶ _____ used to think _____. But recently [or within the past few decades] _____ suggests that _____.
- ▶ These findings challenge the work of earlier researchers, who tended to assume that _____.
- ▶ Recent studies like these shed new light on _____, which previous studies had not addressed.
- ▶ Researchers have long assumed that _____. For instance, one eminent scholar of cell biology, _____, assumed in _____, her seminal work on cell structures and functions, that fat cells _____. As _____ herself put it, “_____” (2012). Another leading scientist, _____, argued that fat cells “_____” (2011). Ultimately, when it came to the nature of fat, the basic assumption was that _____.

But a new body of research shows that fat cells are far more complex and that _____.

- ▶ If sports enthusiasts stopped to think about it, many of them might simply assume that the most successful athletes _____. However, new research shows _____.
- ▶ These findings challenge neoliberals' common assumptions that _____.
- ▶ At first glance, teenagers appear to _____. But on closer inspection _____.

ESTABLISHING WHY YOUR CLAIMS MATTER

(pp. 98–99)

- ▶ X matters/is important because _____.
- ▶ Although X may seem trivial, it is in fact crucial in terms of today's concern over _____.
- ▶ Ultimately, what is at stake here is _____.
- ▶ These findings have important consequences for the broader domain of _____.
- ▶ My discussion of X is in fact addressing the larger matter of _____.
- ▶ These conclusions/This discovery will have significant applications in _____ as well as in _____.
- ▶ Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

Appendix 6 Paper 2 Assessment Criteria Language and Literature

English A: Language and Literature course assessment Criteria from the *Diploma Programme: Language A: language and literature guide* (International Baccalaureate, 2011)

Standard Level (SL):

Paper 2: Essay

Duration: 1 hour 30 minutes

Weighting: 25%

Paper 2 consists of six questions based on the literary texts studied in part 3 of the language A: language and literature course. Students are required to answer one question only.

The format of paper 2 and the six questions are the same for both SL and HL students. However, there are specific assessment criteria for each level, reflecting different expectations in terms of the complexity and depth of the students' responses.

Students will be expected to respond to questions in a way that shows their understanding of the learning outcomes demanded in part 3 of the course. They are expected to refer to both of the texts they have studied in class, analysing the works in the light of the way in which the contexts of production and reception affect their meaning. The following examples pinpoint some areas of discussion that students need to consider in their classwork while preparing for the assessment.

- How can we explain the continued interest in a particular work in different contexts and at different times?
- What do you think of the assertion that the meaning of a text is fixed and does not change over time?
- If beauty is a relative term, how do one or more of the works you have studied explore this idea?
- How valid is the assertion that literature is a voice for the oppressed?
- To what extent do male and female literary characters accurately reflect the role of men and women in society?
- To what purpose do authors sometimes choose not to follow a chronological sequence of events in their literary works?
- Do works of literary merit both reflect the spirit of the time and challenge it?

These ideas may be used interchangeably with those given at HL.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 25.

Paper 2: Essay (SL)

Criterion A: Knowledge and understanding

- How much knowledge and understanding of the part 3 works and their context has the student demonstrated in relation to the question answered?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Little knowledge of the part 3 works is demonstrated.
2	Some knowledge of the part 3 works and their context is demonstrated, but understanding is limited.
3	Knowledge of the part 3 works and the way in which context affects their meaning is adequately demonstrated and shows a general understanding.
4	Knowledge of the part 3 works and the way in which context affects their meaning is substantially demonstrated, and the understanding shown is good.
5	Knowledge of the part 3 works and the way in which context affects their meaning is thoroughly demonstrated, and the understanding shown is very good.

Criterion B: Response to the question

- To what extent is an understanding of the main expectations of the question shown?
- How relevant is the response to these expectations?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little awareness of the main expectations of the question.
2	There is some awareness of the main expectations of the question; the response is mainly unsubstantiated generalization.
3	There is adequate awareness of the main expectations of the question, with a generally relevant response.
4	There is good understanding and awareness of the main expectations of the question, with a mostly relevant response.
5	There is very good understanding and awareness of the expectations of the question, with a consistently relevant response.

Criterion C: Understanding of the use and effects of stylistic features

- To what extent does the essay show awareness of how the writer's choice of the stylistic features in the text (for example, narrative point of view, setting, characterization, structure, style and technique) are used to construct meaning?
- To what extent does the essay show understanding of the effects of stylistic features?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little awareness or illustration of the use of stylistic features.
2	There is some awareness and illustration of stylistic features.
3	There is adequate awareness and illustration of stylistic features, with some understanding of their effects.
4	There is good awareness and illustration of stylistic features, with adequate understanding of their effects.
5	There is very good awareness and illustration of stylistic features, with good understanding of their effects.

Criterion D: Organization and development

- How coherent and effective is the argument of the essay?
- How effective is the formal structure of the essay?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little focus, structure and development.
2	There is some focus, structure and development.
3	There is adequate focus, structure and development.
4	There is good focus, structure and development.
5	There is very good focus, structure and development.

Criterion E: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.

Marks	Level descriptor
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Higher Level (HL):

Paper 2: Essay

Duration: 2 hours

Weighting: 25%

Paper 2 consists of six questions based on the literary texts studied in part 3 of the language A: language and literature course. Students are required to answer one question only.

The format of paper 2 and the six questions are the same for both SL and HL students. However, there are specific assessment criteria for each level, reflecting different expectations in terms of the complexity and depth of the students' responses.

Students will be expected to respond to questions in a way that shows their understanding of the learning outcomes demanded in part 3 of the course. They are expected to refer to at least two of the texts they have studied in class, analysing the works in the light of the way in which the contexts of production and reception affect their meaning. The following examples pinpoint some areas of discussion that students need to consider in their classwork while preparing for the assessment.

- Which social groups are omitted from a text, and what might this reflect about its production?
- What do you think of the assertion that the meaning of a text is fixed and does not change over time?
- How does a particular term or concept, such as childhood, change in the way it is represented in the texts you have studied?
- How is our critical perspective on literary texts affected by cultural practices?
- To what purpose do authors sometimes choose not to follow a chronological sequence of events in their literary works?
- How valid is the assertion that literature is a voice for the oppressed?
- To what extent is the critical approach taken to the analysis of a text itself influenced by specific cultural practices?

These ideas may be used interchangeably with those given at SL.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 25.

Paper 2: Essay (HL)

Criterion A: Knowledge and understanding

- How much knowledge and understanding of the part 3 works and their context has the student demonstrated in relation to the question answered?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Little knowledge is shown of the part 3 works and the way context affects their meaning.
2	Knowledge of the part 3 works and the way context affects their meaning is sometimes illustrated; understanding is superficial.
3	Knowledge of the part 3 works and the way context affects their meaning is adequately illustrated; understanding is satisfactory.
4	Knowledge of the part 3 works and the way context affects their meaning is pertinently illustrated and the understanding shown is good.
5	Knowledge of the part 3 works and the way context affects their meaning is thoroughly and persuasively illustrated and the understanding shown is perceptive.

Criterion B: Response to the question

- To what extent is an understanding of the expectations of the question shown?
- How relevant is the response to these expectations, and how far does it show critical analysis?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little awareness of the expectations of the question.
2	There is some awareness of the expectations of the question; the response is only partly relevant and is mostly unsubstantiated generalization.
3	There is adequate awareness of the expectations of the question; the response is generally relevant and critical.
4	There is good understanding of the expectations and some of the subtleties of the question; the response is consistently relevant and critical.
5	There is excellent understanding of the expectations and many of the subtleties of the question; the response is relevant, focused and insightful.

Criterion C: Understanding of the use and effects of stylistic features

- To what extent does the essay show awareness of how the writer's choices of the stylistic features in the texts (for example, characterization, setting, theme, narrative point of view, structure, style and technique) are used to construct meaning?
- To what extent does the essay show understanding of the effects of stylistic features?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited awareness or illustration of the use of stylistic features.
2	There is some awareness and illustration of the use of stylistic features, with limited understanding of their effects.
3	There is adequate awareness and illustration of the use of stylistic features, with adequate understanding of their effects.
4	There is good awareness and illustration of the use of stylistic features, with good understanding of their effects.
5	There is excellent awareness and illustration of the use of stylistic features, with very good understanding of their effects.

Criterion D: Organization and development

- How logical and developed is the argument of the essay?
- How coherent and effective is the formal structure of the essay?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little focus, structure, sequencing of ideas and development.
2	There is some focus, structure, sequencing of ideas and development.
3	There is adequate focus, structure, sequencing of ideas and development.
4	There is good focus and structure, with a logical sequence and development.
5	There is precise focus and excellent structure; the work is coherently sequenced and thoroughly developed.

Criterion E: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Appendix 7 Textbook Task Reading Activity

Sample of Activity from *IB Diploma Programme - English A: Literature: Course Companion* (Tyson and Beverley (2011) “Unit 5 Conventions and genre”, p. 260.

Strategy 1

- In the two questions above, make a list of *all* the elements included in each question.
- Identify both the center of each question (the recurring element) and the particular angle for this exam.
- Finally, make a list where you prioritize the elements of each question. What is central? What is secondary?

When you have practised these things, you will probably be on firm ground to begin making other decisions about writing this essay.

Strategy 2

Another strategy to make sure you start from a strong base in your essay is to re-write the question in other words. Very often this can help students to see the terms of the question from a more personal angle.

Now that you have had a little practice with this kind of question, we need to explore the nature of the essay you need to write in response.

Activity

Look back to the exam style questions on page 253. Choose one of the questions from the genre your class has studied. Use it to test out the two strategies opposite.

Appendix 8 Material from Course Guide

Aims, Objectives, Examples and Assessment Criteria from the Course Guide: Diploma

Programme: Language A: language and literature guide (2011).

1. Course Aims (p. 9).



Group 1 aims

The aims of **language A: literature** and **language A: language and literature** at SL and HL, and of **literature and performance** at SL are to:

1. introduce students to a range of texts from different periods, styles and genres
2. develop in students the ability to engage in close, detailed analysis of individual texts and make relevant connections
3. develop the students' powers of expression, both in oral and written communication
4. encourage students to recognize the importance of the contexts in which texts are written and received
5. encourage, through the study of texts, an appreciation of the different perspectives of people from other cultures, and how these perspectives construct meaning
6. encourage students to appreciate the formal, stylistic and aesthetic qualities of texts
7. promote in students an enjoyment of, and lifelong interest in, language and literature.

Language A: language and literature aims

In addition, the aims of the **language A: language and literature** course at SL and at HL are to:

8. develop in students an understanding of how language, culture and context determine the ways in which meaning is constructed in texts
9. encourage students to think critically about the different interactions between text, audience and purpose.

2. Assessment Objectives (p. 10).

Assessment objectives

There are four assessment objectives at SL and at HL for the **language A: language and literature** course.

1. Knowledge and understanding
 - Demonstrate knowledge and understanding of a range of texts
 - Demonstrate an understanding of the use of language, structure, technique and style
 - Demonstrate a critical understanding of the various ways in which the reader constructs meaning and of how context influences this constructed meaning
 - Demonstrate an understanding of how different perspectives influence the reading of a text
2. Application and analysis
 - Demonstrate an ability to choose a text type appropriate to the purpose required
 - Demonstrate an ability to use terminology relevant to the various text types studied
 - Demonstrate an ability to analyse the effects of language, structure, technique and style on the reader
 - Demonstrate an awareness of the ways in which the production and reception of texts contribute to their meanings
 - Demonstrate an ability to substantiate and justify ideas with relevant examples
3. Synthesis and evaluation
 - Demonstrate an ability to compare and contrast the formal elements, content and context of texts
 - Discuss the different ways in which language and image may be used in a range of texts
 - Demonstrate an ability to evaluate conflicting viewpoints within and about a text
 - **At HL only:** Produce a critical response evaluating some aspects of text, context and meaning
4. Selection and use of appropriate presentation and language skills
 - Demonstrate an ability to express ideas clearly and with fluency in both written and oral communication
 - Demonstrate an ability to use the oral and written forms of the language, in a range of styles, registers and situations
 - Demonstrate an ability to discuss and analyse texts in a focused and logical manner
 - **At HL only:** Demonstrate an ability to write a balanced, comparative analysis

3. Assessment Objectives in Practice (p. 11-12).

Assessment objectives in practice

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
1. Knowledge and understanding	Paper 1	The textual analysis requires knowledge and understanding of the formal elements and content of a previously unseen text or texts, and of the significance of context, audience and purpose.
	Paper 2	The essay on at least two literary works studied in part 3 requires knowledge and understanding of the way meaning is conveyed through form, style, content and context.
	Written tasks	Through the written tasks students show knowledge and understanding of texts studied, as well as the conventions and form of particular text types.
	Individual oral commentary	Students are assessed on their detailed knowledge and understanding of an extract from a text studied in part 4.
	Further oral activity	Students are required to demonstrate knowledge and understanding of texts studied in parts 1 and 2 and the implications of the language used.
2. Application and analysis	Paper 1	Students are required to analyse language and style and their effects on the reader.
	Paper 2	In the essay students analyse literary texts studied in part 3 and discuss the way in which context affects the use of formal elements, structure and content.
	Written tasks	In these tasks students show awareness of the ways in which the production and reception of texts contribute to their meaning.
	Written task 2 (HL only)	In this task students make use of appropriate terminology for the analysis of texts.
	Individual oral commentary	Students are required to analyse a short extract from a text studied in part 4, and to comment on literary features and their effects on the reader.
	Further oral activity	Students are required to analyse texts, exploring the ways in which the circumstances of production and reception affect the meaning of texts.

Assessment objectives in practice

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
3. Synthesis and evaluation	Paper 1	Students compare and evaluate the formal elements, content and context of a previously unseen text or texts (HL). This may involve evaluating conflicting viewpoints within and across texts.
	Paper 2	Students discuss at least two texts, synthesizing their ideas to explore the connections between content, context, form and style.
	Written task 2 (HL only)	Students evaluate conflicting viewpoints within and about particular literary texts.
	Individual oral commentary	Students are required to evaluate the ways in which language is used in an extract from a text studied in part 4.
	Further oral activity	Students are required to analyse texts in a way that evaluates conflicting viewpoints within and about a text.
4. Selection and use of appropriate presentation and language skills	Paper 1	Students are required to express their ideas clearly and to develop a coherent analysis. At HL the analysis between the two texts must be balanced.
	Paper 2	Students are required to show effective organization, formal use of language and appropriate use of literary terms. Their ideas should be clearly expressed.
	Written tasks	The written tasks require students to pay attention to style, register and structure.
	Individual oral commentary	Students are required in the commentary to show clarity in a well-structured oral communication.
	Further oral activity	Students are required to choose a style and a register that are appropriate to the task. There should be a clear sense of structure.

4. Learning Outcomes Specific to What is Examined on the Paper 2 (p. 20-21).

Part 3: Literature—texts and contexts

Standard level: At SL students study **two literary** texts.

- **One text** must be taken from the **PLT list**
- One text can be chosen **freely**— from the PLA or elsewhere—and **must written in the language A** studied

Higher level: At HL students study **three** literary texts.

- **One** text must be taken from the **PLT list**
- **One** text must be from the **PLA** for the language A studied
- One text can be chosen freely—from the PLA, the PLT list or elsewhere—and may be in translation

Meaning in a text is shaped by culture and by the contexts of the circumstances of its production. It is also shaped by what the reader brings to it. Literary texts are not created in a vacuum but are influenced by social context, cultural heritage and historical change. Through the close reading of literary texts, students

are able to consider the relationship between literature and issues at large, such as gender, power and identity. Students should be encouraged to consider how texts build upon and transform the inherited literary and cultural traditions. The compulsory study of translated texts encourages students to reflect on their own cultural assumptions through an examination of work produced in other languages and cultures.

The study of literature—texts and contexts means that students will be able to meet the following learning outcomes.

- **Consider the changing historical, cultural and social contexts in which particular texts are written and received.** Areas to be considered could include:
 - the impact of different forms of publishing, for example, serialization
 - political pressure and censorship
 - dominant and minority social groups
 - the role of the individual and family in society
 - the impact of prevailing values and beliefs
 - protest and polemic.
- **Demonstrate how the formal elements of the text, genre and structure can not only be seen to influence meaning but can also be influenced by context.** Aspects to be considered could include:
 - narrative technique
 - characterization
 - elements of style and structure
 - poetic language.
- **Understand the attitudes and values expressed by literary texts and their impact on readers.** Students should be able to recognize that:
 - there can be very different readings of the same text
 - the context of reception, including the individual reader, influences the way a text is read
 - different values may be in contention within a text.

5. List of Examples of ‘areas of discussion’

Paper 2: Essay

Duration: 1 hour 30 minutes

Weighting: 25%

Paper 2 consists of six questions based on the literary texts studied in part 3 of the language A: language and literature course. Students are required to answer one question only.

The format of paper 2 and the six questions are the same for both SL and HL students. However, there are specific assessment criteria for each level, reflecting different expectations in terms of the complexity and depth of the students’ responses.

Students will be expected to respond to questions in a way that shows their understanding of the learning outcomes demanded in part 3 of the course. They are expected to refer to both of the texts they have studied in class, analysing the works in the light of the way in which the contexts of production and reception affect their meaning. The following examples pinpoint some areas of discussion that students need to consider in their classwork while preparing for the assessment.

- How can we explain the continued interest in a particular work in different contexts and at different times?
- What do you think of the assertion that the meaning of a text is fixed and does not change over time?
- If beauty is a relative term, how do one or more of the works you have studied explore this idea?
- How valid is the assertion that literature is a voice for the oppressed?
- To what extent do male and female literary characters accurately reflect the role of men and women in society?
- To what purpose do authors sometimes choose not to follow a chronological sequence of events in their literary works?
- Do works of literary merit both reflect the spirit of the time and challenge it?

These ideas may be used interchangeably with those given at HL.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 25.

6. Assessment Criteria (p. 32).

Paper 2: Essay

There are five assessment criteria at SL.

Criterion A	Knowledge and understanding	5 marks
Criterion B	Response to the question	5 marks
Criterion C	Understanding of the use and effects of stylistic features	5 marks
Criterion D	Organization and development	5 marks
Criterion E	Language	5 marks
	Total	25 marks

Appendix 9 Summary of Assessment Criteria for Paper 2

<p>Criterion A: knowing and understanding</p> <ul style="list-style-type: none"> • How much knowledge and understanding has the student shown of the works studied in relation to the question
<p>Criterion B: response to the question</p> <ul style="list-style-type: none"> • How well has the student understood the specific demands of the question? • To what extent has the student responded to these demands? • How well have the works been compared and contrasted in relation to the demands of the question?
<p>Criterion C: appreciation of the literary conventions of the genre</p> <ul style="list-style-type: none"> • To what extent does the student identify and appreciate the use of literary conventions in relation to the question and works used?
<p>Criterion D: organization and development</p> <ul style="list-style-type: none"> • How well organized, coherent and developed is the presentation of ideas?
<p>Criterion E: language</p> <ul style="list-style-type: none"> • How clear, varied and accurate is the language? • How appropriate is the choice of register, style and terminology? (Register refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)

Appendix 10 Semi-structured Interview Questions

Semi-structured interview guide:

Themes	Example Questions
Language background and IB context	Can you tell about your language background? For how long have you attended the IB?
Teaching and preparation for Paper 2	Is there a particular writing structure being taught in preparation for the Paper2? How did you learn what rhetorical moves are appropriate?
Command Terms	Are you taught command terms explicitly? Do you think command terms should be taught explicitly? How did you learn them?
Rhetorical moves	Do you think any of the text types or cognitive genres found in the command terms for example: Discuss=Argue, ask for different rhetorical moves to be used based the samples given in your survey?
Paper 2	Are there implicit demands within the Paper 2? How do you structure your Paper 2 response? How do you deal with register? How do you relate to the assessment criteria when you write the paper2? How do you approach the time frame of the exam?
Structure Moves/steps	Are there identifiable steps or moves that you should do when structuring your Paper 2
Text types/Cognitive Genres	Do you see a difference in these? Do you use different types? If so, where and how?
Metadiscourse	Do you use metadiscourse? Why/why not? For what purpose? In neither i Assessment Criteria A or B or C do they say anything about using meta discourse to help you Achieve the points listed there or structure your paper. And I'm just wondering, how did how did you make that connection? Have you seen examples of prototypical use of metadiscourse?

Appendix 11 Survey of Command Terms and Rhetorical Moves Matrix

Command Terms and Rhetorical Moves

Which rhetorical move(s) do you use with each command term?
 Draw a line connecting the terms with the moves.

.....
 First and last name

COMMAND TERMS



COMPARE



DISCUSS



EXPLORE



SHOW



USE



Addition
 • also
 • and
 • futhermore
 • in addition
 • in fact
 • moreover
 • indeed



Cause + Effect
 • accordingly
 • hence
 • since
 • so
 • therefore
 • thus


Comparison
 • likewise
 • along the same lines
 • similarly


Contrast
 • although
 • but
 • despite
 • even though
 • on the other hand
 • however
 • yet


Concession
 • admittedly
 • although

Example 
 • after all
 • as an illustration
 • consider
 • for example
 • for instance
 • specifically

Elaboration 
 • actually
 • by extension
 • in short
 • that is
 • in other words
 • to put it another way



Do you use metadiscourse to tell your readers what you are doing?
 Yes No

RETHORICAL MOVES

Glossary of Terms

A.

Glossary of the Command Terms listed for the IB DP used in the Paper 2 exams.

Compare and contrast: Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.

Discuss: Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.

Explore: Undertake a systematic process of discovery.

Show: Give the steps in a calculation or derivation (science/mathematical definition).

Use (using): Apply knowledge or rules to put theory into practice.

B.

List of Command Terms/prompts used in the Paper 2 exams not listed in the IB DP glossary of command terms. *Please put a ✓ besides which of the prompts you think you would use.*

- Answer
- Address
- Consider
- How
- In what ways
- Show how
- To what ends
- To what effect
- To what extent

C.

Metadiscourse is the language we use when we refer to our own thinking and writing as we think and write—to summarize, on the contrary, I believe; to the structure of what we write—first, second, more importantly; and to our reader's act of reading—note that, consider now, in order to understand.

Thank you for taking this survey!