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# DIPLOMARBEIT

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## „The application letter in Austrian EFL textbooks – a genre-based textbook analysis"

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# Table of Contents

# List of Tables

## Introduction

The term "genre" is being used in different disciplines and, as a result, it is characterised by carrying diverse meanings. In the linguistic sense, genres can be more than "simple categorizations of text types" (Bawarshi & Reiff 2010: 3). A genre is regarded as a connection of "kinds of texts to kinds of social action" (ibid.) and thereby, it adds a social component to the concept. We consequently make use of genres in order to achieve a certain communicative purpose. Genres help us to "know where we are and where we are going in interactions, especially since we must be intelligible to other people equally struggling to make sense of communicative situations from their separate perspectives" (Bawarshi & Reiff 2010: xi). In other words, genres can contribute to shape people's actions. At the same time, people can innovate and shape genres. Given that groups of people share certain "social attributions" of genres, genres "help us and those we communicate with to be on the same page, or close enough for our practical purposes" (ibid.).

These groups of people have been identified as so-called *discourse communities*, a concept coined by John Swales (e.g. 1990). If speakers belong to the same discourse community, they share a set of common attitudes and beliefs, as well as they use a certain set of genres to help them in achieving their communicative goals.

However, it is doubtless that "[a] proper understanding of genre also reveals the underlying communicative action and social situation which give reason to the form and motive to acts of reading and writing." (Bawarshi & Reiff 2010: xii). So, understanding genres means understanding their communicative intentions, which can serve a user to exploit this knowledge for own purposes.

In order to assure that genres exist over generations, the genres are passed on to novice members. This transmission can take place in educational institutions such as in school. Because of the fact that genres are rich in flexibility, a central issue is the decision as to which genres and furthermore which aspects of it should be taught. Regarding the exploitations mentioned above, the provision of the means to identify them can contribute to speakers and writers as critical genre users who see genre as more than a form-dependent and unchangeable entity. In addition, giving students an "[a]wareness of genre and skill in adapting to the varieties of action possible, using a wide range of linguistic tools, prepares us and our students for wide ranging

participation and purposeful innovation" (Bawarshi & Reiff 2010: xii). Consequently, teaching genres is a fundamental concern within language instruction.

Of course, curricula developers and textbook publishers within secondary education share this concern Therefore, the Austrian curricula point to the instruction of various genres within English as a Foreign Language (EFL), which Austrian EFL textbook publishers try to implement. The realisations of these implementations are, together with a linguistic perspective on genres, at the centre of the present thesis. In particular, the genre under investigation is the application letter, a highly interesting component within job applications. The project is led by the general question "How are job application letters presented in Austrian EFL textbooks?". The first part of the project is a genre-analysis of the textbook application letters under concern and serves to look at how the application letters chosen for instruction appear in terms of their generic conventions and whether similarities can be identified by comparing the letters among each other. The second part is a textbook analysis that attempts to reveal how the textbooks account for a genre originally belonging to the occupational sector but at the same time being taught to teenagers. Moreover, the project tries to investigate how precisely the letters are presented in the textbooks with regard to their move structure and their typical linguistic aspects.

Before conducting the analysis, a theoretical section will form the framework of the analytical project. It establishes a theoretical basis by presenting the most relevant schools of thought with regard to genre theories. Their principles are summarised for each branch supported by literature of linguists specialised in genre theories. A similar procedure is followed with regard to the three strands and their thoughts on genre-based pedagogies before discussing a possible means for a balanced pedagogic approach to teaching genre awareness.

The subsequent section offers insights into the concept of *discourse communities*. Beforehand, it focuses on the school as an institution that surrounds the classroom. Then, the classroom and its members as a discourse community will be conceptualised. By using Swales' (1990) concept of the *discourse community,* it will be tried to transfer the insights gained to a classroom context and thus, it will be argued that the classroom discourse community is a discourse community in its own right. Particular attention will then be paid to the learner and his/her status within a professional discourse community. Before initiating the methodological and practical

part of the thesis, relevant aspects on authentic teaching materials and the relevance of teaching materials in general will be at the centre of attention.

The methodological section, then, exemplifies the procedure regarding the analysis being conducted. A differentiation between analytical and evaluative investigations, as well as between the different points of time when such an investigation can be conducted will be addressed. After having defined the general procedure and purpose for the practical part, criteria concerning the genre analysis and the textbook analysis will be established and explained in order to provide a transparent methodological framework. This is followed by the presentation of the results, a discussion of these results and a conclusion of the main insights gained.

## 1.    Approaches to genre theories

Since the last decades, the research area of genre theories and their applications towards teaching has developed considerably. The influential work of researchers in this field, such as Martin (1984), Miller (1984), Swales (1990), Bhatia (1993) has contributed to this rapid development and expansion of genre studies. Depending on how one defines the concept of *genre*, different viewpoints have developed in this matter and nowadays, three main areas which consider genre in different ways can be distinguished: The Sydney School, the area of English for Specific Purposes and the Rhetorical Genre Studies. These three perspectives have been reviewed and discussed by a number of scientists (see for instance Hyon 1996, Paltridge 2012 Bawarshi & Reiff 2010, Flowerdew L. 2005).

However, although one encounters "three traditions" (Hyon 1996: 693-722) in genre theory, it appears to be difficult to regard the three strands as completely separated. This can be due to shared attitudes among the three theories with regard to *genre*. Consequently, expert comments have been stated as to how the three areas of research were influential for each other. Hyon (1996: 696) says that "Australian genre theories have developed during roughly the same period as those of ESP and New Rhetoric studies", but "they have evolved mainly independently of both traditions". Johns (2002: 6), however, states that Systemic Functional Linguistics (SFL), which is the framework for the Sydney school, has also been a basis for the New Rhetoric studies and the ESP approach, and Hüttner (2007: 25) argues that "the ESP approach can be considered as being informed by both" Rhetorical Studies and the

Sydney school. One can see that, indeed, there do exist certain similarities among the three approaches. Johns (2002: 13), for instance, tries to summarise the three strands, by presenting common "principles" of the three approaches as will be demonstrated and discussed later (see chapter 1.3).

In the following section, the three approaches and their characterising values will be presented. As already mentioned, a set of common "principles" presented by Johns (2002) will be presented and discussed subsequently. The review of literature regarding genre theories is followed by the chapter "Genre-based pedagogies", which is a review with regard to pedagogical attitudes of the three approaches discussed above. Afterwards, teaching genres in the form of awareness-raising proposed by Devitt (2004, 2009) will be presented.

## 1.1.   English for Specific Purposes

English for Specific Purposes (ESP) is the study of specific "professional and academic discourse" (Hüttner 2007: 25). Scholars who work in this field (Bhatia 1993, Flowerdew 2013, Swales 1990) consider "genres as oral and written text types defined by their formal properties as well as by their communicative purposes within social contexts" (Hyon 1996: 695). Swales' (e.g. 1990, 2004) contributions to ESP and particularly to academic writing genres have influenced the field significantly, such as the *move structure* and his definition of a *discourse community*, or the already mentioned *communicative purposes* that a writer of a genre tries to accomplish and that shapes its appearance (Swales 1990: 58). According to Swales, the "communicative purpose" is known by a group of people, the so-called "discourse community" (ibid.). Furthermore, instances of a genre are similar "in terms of structure, style, content and intended audience" (ibid.). All of these aspects contribute to the recognition of a genre by "expert members of the parent discourse community and thereby constitute the rationale for the genre" (Swales 1990: 58). This approach, however, has had certain limitations, as Hyon (1996) explains:

> In their analysis of texts, however, many ESP scholars have paid particular attention to detailing the formal characteristics of genres while focusing less on the specialized functions of texts and their surrounding social contexts. (Hyon 1996: 695)

So, while textual features have been at the centre of ESP genre analysis, the approach neglected the observation of underlying "functions" of these textual features in different "social contexts". Consulting more recent literature, a paradigm shift can be noticed in this matter. Bhatia (2008), for instance, claims for a "need to go from text to context in order to undertake a comprehensive and critical view of discursive practices" (2008: 162). In addition, ESP has taken on the idea of "separate stages" from the Sydney school and developed them further to the "moves analysis, which shows how sections of a specific genre text serve individual communicative purposes" (Hüttner 2007: 25). The ESP approach is concerned with language teaching as well, but differs from the Sydney school, for instance, as far as target audiences are concerned. The focus of ESP is on specific (professional and academic) learning contexts for non-native speakers (Hüttner 2007: 25; Hyon 1996: 695), whereas the Sydney School focuses on "primary and secondary schools" and on "adult migrant education" (Johns 2002: 5), which will be discussed after the main aspects of the New Rhetoric Studies have been presented.

## 1.2. New Rhetoric Studies

The New Rhetoric Studies, or "the New Rhetoric Group" (Hüttner 2007: 22) then, focus "more on the situational contexts in which genres occur than on their forms and have placed special emphases on the social purposes, […], that these genres fulfil within these situations" (Hyon 1996: 696). This research area is interested in L1 teaching, but is also concerned with "rhetoric, composition studies, and professional writing" (ibid.). With regard to teaching, particularly in English as a Foreign Language (EFL) contexts, it needs to be mentioned that the New Rhetoric Group has its doubts as to whether genre should be taught explicitly to non-native learners (Freedman and Medway 1994). This aspect will be discussed further in the section on pedagogical considerations with regard to genre (see chapter 2.1).

One of the most prominent contributions to the research area of the New Rhetoric Group in general is considered to be the article "Genre as Social Action" written by Miller (1984). According to her, genre "can […] represent typified rhetorical action" (Miller 1984: 151). In her opinion, it is not the "substance or the form of discourse" that defines a genre "but the action it is used to accomplish" (ibid.). She furthermore states that her approach has an impact on "rhetorical education" (Miller 1984: 165)

and that "[w]e learn to understand better the situations in which we find ourselves" (ibid). She also states that "for the student, genres serve as keys to understanding how to participate in the actions of a community" (ibid.), which means that, with this perspective, genres also entail the "socialization of individuals" (Paltridge 2012: 65).

## 1.3.    The Sydney School

The "Sydney School", which is also referred to as "Australian Genre Theories" (Hyon 1996: 696), focuses on "primary and secondary school genres and nonprofessional workplace texts rather than on university and professional writing" (Hyon 1996: 697). The superordinate theory of this area of research is Michael Hallyday's Systemic Functional Linguistics (SFL), which focuses on "the relationship between language and its functions in social settings" (Hyon 1996: 696, 697). In other words, the Sydney School is "concerned with relating genres to social processes" (Hüttner: 2007: 24). It is, therefore,  "the social context of language use, which is seen as comprising specific language patterns", that is central to this research area (Hüttner 2007: 24).

J.R. Martin has contributed to genres being considered as "staged, goal oriented social processes" (Martin and Rose: 2008: 6). Hyland (2004) develops this thought further:

> Genres are social processes because members of a culture interact to achieve them; they are goal-oriented because they have evolved to achieve things; and they are staged because meanings are made in steps, and it usually takes writers more than one step to reach their goals. (Hyland 2004: 25)

It can be concluded that it is the "social purpose of genres" that is central to this approach and this purpose is vital to a genre's structure (Hyland 2004: 25, 26). In other words, there is a strong connection between a text and its context in which it is embedded. Martin states: "[…] [I]n order to explain the meaning of a sentence, you need both a description of that sentence and of the context in which it was used" (Martin 2001: 152). In order to elaborate this idea, Hyland exemplifies this thought by demonstrating that a text stands in relation with context "at two levels: *register* and *genre*" [own emphasis] (Hyland 2004: 26). He therefore refers to the three aspects regarding language use in general and its meta-functions developed by Halliday:

field, tenor, and mode. Field refers to "the social activity in which people are involved and what the text is about", tenor deals with "the relationships of the participants in the interaction" and mode regards "the role of language (wholly written, written and spoken, illustrations, etc.)" (Hyland 2004: 26). He concludes that register is related to "broad fields of activity that often overlap" and "genre is a more concrete expression of field, tenor, and mode involving conventions for organizing messages so readers can recognize our purposes" (Hyland 2004: 27).

This review leads to the conclusion that all of the three genre theories apply their theoretical framework to different contexts and thus have a different target audience and purpose. However, it seems challenging to differentiate the three perspectives on genre in a precise way, which, as already mentioned, suggests that there must be a certain common ground to which all three approaches adhere. Similar to a comparison of genre-based pedagogies presented by Hyland (2004: 51), Johns (2002) presents 8 "principles" in her introduction on which all of the three approaches rely:

1. Texts are socially constructed. The influence of community and culture, however these are defined, is considerable, in both text processing and production.
2. Texts are purposeful, and their functions are at least partially determined by the context and community long before the writer (or reader) begins to process them.
3. Some genres, like some language registers, are valued more than others within a community. This is a reality that can be accepted, or critiqued, by teachers, researchers, theorists, and students.
4. Textual conventions are often subject to community constraints, and the writer needs to consider working within these boundaries, Form, as well as other text features, is strongly influenced by the conventions of a genre and the particular situation in which the text is being produced.
5. The grammar of expository texts, including the metadiscourse, is functional; that is, it serves community and writer purposes within a genre and context.
6. What is present, and absent, in texts, such as content and argumentation, is often regulated by a community or the particular context in which the text is operating.
7. Genres are ideologically driven; even, or especially, in educational institutions, there are no texts that are free from the values and purposes of those involved in producing and processing them.
8. Finally, the language of texts, whether it be vocabulary, grammar, metadiscourse, or other features should never be taught separately form rhetorical considerations. Language is purposefully chosen and used by expert writers. (Johns 2002: 12, 13)

Own comments will be added to each of the eight aspects in the following section.

1. In other words, discourse communities and cultures influence a "text" and, furthermore, an entire genre that surrounds the text. One and the same genre, such as an inquiry in a special technical business context (with a technical business discourse community) in the Western part of the world and the same sort of genre in the Eastern part of the world will almost certainly show instances of different lexical, grammatical features, and the *move* structure (Swales 1990) can vary, as well. The reason lies in the fact that we are born in different parts of the world belonging to different groups of people that share different sets of beliefs and values. These beliefs and values are responsible for the influence on our social practices and, consequently, have an effect on texts.

2. As already stated in the previous paragraph, it is the community that shapes a genre's purpose, as well as the context in which the text is embedded. The author of the text, then, follows the underlying shared conventions of the community and thus the regulations of the text that are accepted and also used by the community in order to make himself/herself intelligible to the members of the community.

3. The prestige of a certain genre within a discourse community can change due to varying contexts over time. A letter, for instance, was the medium for communicating with persons who were not in reach for a personal face-to-face conversation. Nowadays, with the introduction of the mobile phone and Internet, letters – at least in many private contexts – have been substituted by SMS, emails, social networks, but also computer programmes such as "Skype". It can be argued, then, that the prestige of the letter and its role in communication has decreased in contrast to communication via the Internet or mobile phones. However, although in business contexts the email conversation has contributed to accelerate business affairs and also our ways of linguistic behaviour in these mail conversations, certain texts are still sent by post, such as invoices, or documents by governing authorities.

4. There is a connection between points 4 and 2. If the conventions of a text move away from these "community constraints", for instance, it runs the risk of being less accepted by the expert members of that community and of being less regarded as a text belonging to a genre of that discourse community, or even being less intelligible to them. Furthermore, the "particular situation" needs to be paid attention to as well, since subtle changes of situations can influence a text significantly. This flexible

character will be supported by the genre analysis on application letters which, depending on which vacancy they are written for show differences among each other.

5. Metadiscourse is an "umbrella term for the range of devices writers use to explicitly organize their texts, engage readers, and signal their attitudes to both their material and their audience" (Hyland 2005 quoted in Hyland 2010: 126). So, these two aspects mentioned in John's (2002) fifth principle try to add structure to the text, they try to guide the readers through it and to transmit the writer's stance.

6. The influential role of the discourse community and of the context in which a text is situated is highlighted again in John's 6th point. It is interesting to investigate what is not there in a text, since the absence of certain features can contribute to promoting a certain purpose, as well. Using the application letter as an example, one would not mention weaknesses when applying for a job, since this would not contribute to the application letter's intended purpose.

7. "Educational institutions", to which schools also belong, often follow and reinforce underlying ideologies that accompany a genre. An example would be that learners write texts and work with genres in order to receive a good mark. This is a highly relevant aspect in the context of teaching genres to learners which will be addressed again in chapter 4.3.

8. Considering the underlying purpose that accompanies language use, this furthermore means that language should not be taught in isolation, but in relation to its context in which it occurs. This strongly relates to SFL perspectives, which, as already mentioned in chapter 1.3, relates language to its function.

It can be concluded from John's (2002) principles, that not only do the three genre theories include similar assumptions, but also that these principles overlap in some aspects. This can serve to conclude that the issues of discourse community and context are vital to a genre, in the sense that these two factors promote the underlying purpose and the organisational and linguistic features of a text. It will be demonstrted in further discussions on pedagogical aspects that these aspects play an important role, as well. The following section provides an overview of the three genre schools and their development in terms of pedagogy.

## 2. Genre-based pedagogies

With regard to their focus on teaching, the three approaches demonstrate different attitudes towards adapting genre theory for pedagogical purposes. The term can be defined using Hyon's words: "Genre-based pedagogy, in all its forms, involves some kind of classroom consideration of genres and the contexts in which they are found" (Hyon 1996: 697). Regarding the different focus of the three strands, Paltridge (2001) notes that

> [m]any academic texts in the area of ESP and systemic genre studies have assumed a similar level of audience to that of the new rhetoric genre work. The results of these analysis, however, have been transferred more intro classroom-based materials written in a way that is accessible to teachers who do not have a theoretical background in the particular framework the materials draw on for their analyses. (Paltridge 2001: 16)

Generally speaking, ESP and SFL genre studies are more directed towards classroom use of genre and its included aspects than the New Rhetoric Group.

### 2.1. The New Rhetoric Group

Basically, the New Rhetoric Group demonstrates limited application of its theoretical assumptions, also because some scholars in this field do not see the classroom as an appropriate place for acquiring professional or academic genres (Johns 2002: 9).

Freedman (1994), for instance, questions explicit teaching of genre features in a classroom setting for acquiring new genres. She proposes two hypotheses (1994: 195ff) of which the stronger one sees explicit teaching as "unnecessary" or even "harmful", especially for novice writers in cases of misapplication of explicitly taught rules. The second hypothesis acknowledges the assumption that "under certain conditions and for some learners, explicit teaching *may* [original emphasis] enhance learning" (Freedman 1994: 195). Although New Rhetoric studies is generally applied to L1 contexts, Freedman deals with both L1 and L2 genre acquisition and integrates her results gained into her argumentation (ibid.).

Some New Rhetoric theorists, such as Freedman (1994), argue that the complex context around genres does not seem adequate to be taught to learners of a language. In addition, the numerous rules that are to be taught within an explicit

genre approach cannot be internalised (Freedman 1994: 198). She promotes her stance by using Krashen's (1984) distinction between *learning* and *acquisition*. According to him, *learning* happens when rules are learned consciously, and *acquisition* takes place when rules are infered unconsciously "on the basis of exposure to the target language" (Freedman 1994: 198). The crucial point with this distinction is the impossibility of a learner to move from the phase of *learning* to *acquisition*, because "the two are separate processes resulting in different kinds of knowledge, each stored separately, with no interface between the two possible" (Freedman 1994: 198).

Freedman points out that, although her stance appears to be relatively contradictory towards an explicit genre approach to teaching, the role of the teacher is still an important one (Freedman & Medway 1994: 204). She refers to Krashen (1984) again and states aspects that may have positive effects when they are taught explicitly, such as "overall features of format or organization" and "a limited set of rules regarding usage and punctuation", as well as "composing strategies", such as "heuristic or invention strategies", "revising techniques", such as "cutting and pasting" (Freedman 1994: 200).

Thus, teaching writing can, according to Freedman, nevertheless take place, as long as teachers "draw on a range of strategies to ensure that students have sufficient exposure to relevant or related discourse" (Freedman 1994: 202). Although she assumes in her second hypothesis that "explicit guidance is not necessary", it might "of some kind […] have enhanced or accelerated the learning" in their study (ibid.). However, this acknowledgement contradicts Krashen's (1984) distinction outlined in the previous paragraph.

Freedman refers to Ellis (1990) who has contributed significantly to the field of Second Language Acquisition (SLA). In Ellis' acquisition model, the terms "meaning-focused" which "leads to implicit knowledge" and "form-focused" instruction which "leads to explicit knowledge", play a vital role in the sense that "explicit teaching *can* [original emphasis] lead to implicit knowledge" (Freedman 1994: 204). Freedman summarises Ellis' hypotheses for this claim in the following words:

> […] [I]f learners are developmentally ready and involved in authentic tasks, explicit teaching *may* result in acquisition in very specific instances. Second, as learners are immersed in meaningful, authentic reading and

writing tasks, explicit teaching, which focuses on linguistic features of the discourse that is being read for meaning and/or being attempted in writing, *may* raise the consciousness of some learners in such a way that they will be sensitized to, and notice the occurrence of such features at a subsidiary attentional level, thereby acquiring that rule as part of their implicit knowledge so that it can be activated in future output. [original emphasis] (Freedman 1994: 205)

As Freedman exemplifies, "teaching in the workplace, or a writing centre" constitutes an appropriate framework for engaging learners in an authentic text within an authentic context" (ibid.). However, trying to teach learners instances of a genre in a classroom setting in school implies two problematic aspects: First, there is a temporal gap between the teaching of the relevant genre and the situation in which this acquired knowledge and/or skill needs to be recalled. Even though this might be a long-term process, genres can furthermore change over time resulting in the problematic situation that the knowledge acquired at a certain time in class may not correspond with the knowledge needed later on. Freedman tries to exemplify this with the following example: "Teaching first-year engineering students the discourse that will be required of them four years later as engineers […] is somewhat too long a lag" (Freedman 1994: 205).

The second reason concerns a genre's context, since the genre is being learnt and then performed in a context that is different form its original context. Learners encounter a certain genre within the context of school and thereby within the context of performing in a way that assures that learners pass the course. These aspects infringe on the authenticity of genres and on the claim for engagement of learners into authentic tasks, which is one of the most relevant components for communicative language teaching that has been evolved in the past decades. So, the question as to how authentic can a genre and furthermore an involvement with this genre be in *a classroom setting* is a highly relevant issue. The requirement of working with authentic texts and making learners use real language is, as a discussion about authenticity in the classroom in chapter 4 of this thesis will demonstrate, problematic and depends on how one defines *authentic* in a classroom context.

It can be concluded from this section that the New Rhetoric group has its doubts on teaching genre explicitly and therefore, limited applications towards teaching are being conducted. The rather controversial view of the New Rhetoric group towards teaching genre explicitly raises questions. It is questionable, for instance, whether

school is even able to provide opportunities for the involvement in authentic tasks in the classroom. Since this is one of the main points to be considered in the context of this thesis, it will be addressed again in other chapters (see for instance chapters 2.4, 3.1 and 3.3).

## 2.2. English for Specific Purposes

The emphasis of ESP theories with regard to teaching is on "the teaching of genre structures and grammatical features" (Hyon 1996: 698). Because of this perspective, ESP work constitutes the basis for teaching areas such as "English for academic purposes (EAP)", and "English for professional communication (EPC)" (ibid.). Within the area of EAP, Swales (e.g. 1990) "has always had a strong pedagogical focus" (Paltridge 2001: 18). With regard to professional contexts, Bhatia's work (1993) has had significant effects on genre analysis. This specialised orientation has also caused genre pedagogies to focus on particular contexts, as Hyland (2004) states: "ESP has tended to adopt a more eclectic set of pedagogies and to write applications for more specific populations, usually adults, with particular communicative needs" (Hyland 2004: 49).

Bawarshi and Reiff (2010: 181) summarise an approach towards teaching a genre proposed by Swales (1990 80, 81). In Swales' approach, students encounter a number of "samples of a genre" and learners are asked to accomplish four tasks. In this example, they had to work with short request letters. The first task is "analysing the similarities/differences in the subject and purpose of the samples" with the help of four different questions that pay attention to specific parts in the letters, such as "[letter] (a) and [letter] (b) open in a similar way. How would you describe it?" (Swales 1990: 80). The second deals with "describing what changes they might make to increase rhetorical effectiveness" after the learners have been informed that the third letter has not been responded to. The third task deals with "examining the sentences and word choice and their appropriateness to the situation, followed by composing their own request letters" in which students should decide out of four sample sentences, which one is (not) appropriate. Finally, in the fourth task "gathering examples of correspondence they have received" students are asked to look for short letters they have received or written themselves and to bring them to class for a discussion.

One of Swales' comments on this approach is that

> [t]he activities are differentiated across two parameters: first, they variously involve critique and composition and, second, they differ in the extent to which the text-task synergies are controlled or controllable by the instructor. […] Finally, […], both the illustrative texts *and their rhetorical effects* have been taken from an external world that has nothing directly to do with the actual teaching of academic English. [original emphasis] (Swales 1990: 81)

It can be concluded at this point, that Swales' exemplification includes several aspects to teach a genre. For example, the emphasis and detailed observation of different parts of the letters in task one. Task one to three construct a relation between the text and its surrounding context. In addition, there is a focus on rhetoric devices particularly in tasks two and three. Task two, then, draws on the student's own prior knowledge since it asks for changes or modifications of the letter such as in the second question of task two: "Are there rhetorical reasons why [letter] (c) may not have been answered? And if so, how would you change the letter?" (Swales 1990: 80). Task three includes sample sentences of which learners should choose the most appropriate one. In this task, a focus on formal versus informal language can be identified. Therefore, the aspect of raising awareness towards language choice is included. Furthermore, Swales refers to the decreasing role of the teacher as "instructor", who gradually takes on the role as resource. At the same time, learners gradually progress and gain more independence as move on in their learning process. This effect can also be achieved with the support of the model being developed by scholars of the Sydney School, the teaching-learning cycle, which will be presented in the following section.

## 2.3.   The Sydney School

With regard to pedagogy, this research branch appears to have the most elaborated strategies. In terms of their target audience, he Sydney School tries to develop approaches with a two-fold focus. First, they concentrate on learners in "primary and secondary schools", and created the "Literacy and Education Research Network (LERN) in the 1980s" (Hyon 1996: 699). Second, they deal with "adult migrant English education and workplace training programmes" (Hyon 1996: 699), which have been introduced after post-war immigration had begun. The "Adult Migrant

English program (AMEP)" was the organisation founded to contribute to "the successful integration of so many people of such diverse backgrounds into Australian society, which is both multicultural and cohesive" (Feez 2002: 44, 45). Based on these two target groups, scholars of this research area have been concerned with the development of an educational approach in order to teach literacy. Scholars of the LERN, then, introduced the "teaching-learning cycle" which was first developed by Rothery (1996). The "teaching-learning cycle" has been described and discussed by numerous genre experts (Bawarshi and Reiff 2010, Feez 2002, Feez & Joyce 1998, Hyland 2004, Hyon 1996, Johns 2002, Paltridge 2001).

Feez (2002), for instance, refers to the "teaching and learning cycle" developed by Rothery (1996). Rothery's cycle is constructed on the basis of three stages: "modelling", "joint negotiation of text", and "independent construction of text" (Bawarshi and Reiff 2010: 34). Feez and Joyce have modified the cycle by dividing it into five stages:

1. Developing the context
2. Modelling and deconstructing the text
3. Joint construction of the text
4. Independent construction of the text
5. Linking related texts

(Feez & Joyce 1998, quoted in Feez 2002: 65)

An aspect that needs to be mentioned is that one "can enter at any point of the cycle" depending on the status of knowledge of a certain genre (Feez 2002: 67). Therefore, the cycle should be seen as a "flexible" means to genre instruction (Hyon 1996: 705). This aspect of flexibility implies the possibility to go back to previous stages and to revise it if needed (Hyland 2004: 129). The superordinate concept that accompanies the teaching-learning cycle is the "scaffolding" of learning, which in this respect should support learners in gaining more control of the genre concerned (Freedman 1994: 201, Feez 2002: 66). This means for the teacher to constantly diminish guided instruction as learners develop their skills.

Feez (2002: 66) emphasizes the importance of the context to which the first phase of the model belongs. The "social context" in which the target text is being placed is of primary concern and the teacher's task within this step is to provide learners with possibilities "to experience and explore the cultural and situational aspects of the

social context of the target text" (Feez 2002: 66). So, the teacher plays a central role, given the fact that he/she determines in which way he/she is going to introduce learners to this "social context". Feez lists some possible activities that teachers can use for this phase: "[B]rainstorming; listening and talking to others; reading relevant material; viewing realia, pictures or video; and taking part in role-plays, cross-cultural comparisons; guided research, or field trips" (Feez 2002: 66).

In the second phase, learners are introduced to "model texts" of which they "deconstruct" the text in a way that the learners can encounter structural and linguistic features (ibid.). Feez adds that "[t]his is the stage in which second-language learners learn the grammar of the target language, but in the context of purposeful language use" (Feez 2002: 66). The teacher is again vital to the accomplishment of this step, since he/she strongly guides learners in this step and draws their attention to the structural and linguistic features mentioned above.

In the third phase, learners construct a text together within the genre under the guidance of the teacher. "They are guided by the teacher through all stages of the preparation and drafting process, explicitly discussing and negotiating the meanings they are making as they go" (Feez 2002: 66). So, this phase sets the starting point for the teacher to function rather as a support than as an instructor. This means that the more learners move towards step five, the more responsibility they receive. In step four, learners should have gained the knowledge they need in order to write a text within the genre introduced to them, "consulting with other learners and the teacher only as needed" (ibid.).

Feez concludes that "[a]t the end of the cycle, links are made to related text types, so that learners have the opportunity to recycle what they have learned in other contexts of use, comparing and contrasting different texts and their uses and effectiveness". (ibid.). Hyland (2004) extends the idea of the fifth step and thereby draws attention to its effects:

> By raising awareness of how texts depend on other texts and the ways they function in context, tasks at this stage reveal the cultural and social forces that shape a genre, reminding students that texts are not autonomous and isolated. Finally [it] also help[s] students to see the extent to which institutions and genres can be seen as flexible and negotiated and not entirely unchangeable and imposed. (Hyland 2004: 138,139)

Regarding the issue of teaching a genre to learners, Hyland's attention towards genre and institutions as "flexible" and "negotiated" are aspects that many scholars claim to be problematic. If genres should be regarded as flexible, how can they be taught without neglecting the genre's flexibility? The following section will address this issue and discuss how genre can be used efficiently in the EFL classroom meeting the needs of learners, teachers and linguists.

## 2.4.    Genre awareness as a balanced approach for teaching genres?

There is doubt "that genre-based pedagogies carr[y] the danger of prescriptivism and the possibility that students might expect to be told exactly how to write certain types of texts, rather than learning for themselves" (Hyland 2004: 19). However, it is known that genres are "dynamic, fluid, and blurred" (Freedman 1993: 766) and therefore, it is impossible to control this flexibility for teaching purposes. Furthermore, there is the issue of analysing "expert" texts of which some teachers claim that this would enhance a learner's proficiency. These are model texts written successfully by an established member of the target discourse community (cf. Hüttner 2008). It is argued that "explicit teaching of genres imposes restrictive formulas that can straightjacket creativity through conformity and prescriptivism" (Hyland 2004: 19). He admits that this is a "fundamental concern", but he provides a counter argument:

> The key point is that genres *do* [original emphasis] have a constraining power that restricts creativity and places limits on the originality of individual writers. […] The genre does not dictate that we write in a certain way or determine what we write; it enables choices to be made and facilitates expression, but our choices are made in a context of powerful incentives where choices have communicative and social consequences. Genre pedagogies make both constraints and choices more apparent to students, giving them the opportunities to recognize and make choices, and for many learners, this awareness of regularity and structure is not only facilitating but also reassuring. (Hyland 2004: 20)

The "choices" can be provided by teachers who work with a whole range of different texts belonging to the same genre, instead of working with only one example of a genre text and thereby promoting this as a model. In this way, teachers support learners in becoming more aware of the possibilities to choose from, what is considered to be adequate and what is not. Hyland also states that "[w]e might add that the ability to create meaning is made possible by awareness of the choices and

constraints that the genre offers" (Hyland 2004: 20). "Critical Genre Awareness" (Devitt 2009: 337-351) is the term that relates to the idea of making learners more aware when they encounter genres. This awareness can be labelled as "rhetorical awareness" (Devitt 2009: 337). She argues that students can take on a critical rhetorical awareness if a distance is created from the practices surrounding these genres (Devitt 2009: 338). This distance can be established through analysing how and why genres are used (ibid.).

According to Devitt (2009: 337), explicit genre teaching does have its limitations, but genre pedagogy should acknowledge this restriction and, consequently, enhance the "critical understanding" of the learners. Referring to Freedman's studies (1994), Devitt acknowledges Freedman's fact that genres are mainly learnt implicitly and that explicit genre teaching does not enlarge the knowledge about genre features. Devitt says that "[e]xplicit teaching may not be necessary for people to produce acceptable texts with appropriate generic forms, then, but it may be necessary to perceive the purposes of those forms and their potential ideological effects" (Devitt 2004: 195, 196). Devitt also points out that the ideological aspects that a genre includes should not be ignored and that they play an important role, as also Johns (2002) has indicated in her summary of principles in genre theories (see chapter 1.3). Genres are inevitably connected to contexts that "include ideologies, norms and values" (Devitt 2009: 339). Her claim is that "[w]hen writers take up a genre, they take up that genre's ideology" (ibid.). Devitt's view is that learners would benefit from being made aware of genres' ideological values, because she argues that "by the time one has learned to perform a genre, one is already inducted into its ideology" (Devitt 2004: 196). She adds that if this process happens unconsciously, the genre's ideology is being reinforced (ibid.). At this point also the teacher plays a vital role, because the genres that teachers select "promote particular worldviews just as the topics [teachers] have [students] read about do" (Devitt 2009: 339).

Furthermore, this means that genre awareness begins with the teacher's consciousness of conventions and functions of certain genre features and how teachers teach them to learners (ibid.). However, she admits that teachers do not know all of the conventions of a certain discourse community and thus do not have complete "insider knowledge" of the genres they use (Devitt 2009: 339, 340). Moreover, referring to Freedman's critique (1994), the teacher cannot accomplish the

task of transmitting all relevant knowledge about all the genres learners might need in their future lives (ibid.). In terms of the Austrian EFL classroom, it needs to be added that learner groups are relatively heterogenic with regard to their cultural and linguistic backgrounds and their aims. This means that it is neither possible for the teacher to meet all of a genre's requirements, nor can a teacher (and also not the learners) know which genres they will need in the future, since it depends on the learners' choices as to which educational path they pursue. All of the aspects mentioned infringe on the completeness of teaching a genre. In short, teachers can hardly ever teach genres to their full mastery regardless of an implicit or explicit teaching approach. Devitt also argues that it is not at all possible to ignore genres in the classroom, because "[e]ven if we try to ignore genres in our reading and writing assignments, students will use the genres they know as they try to interpret what we ask of them" (Devitt 2009: 341). Devitt admits that "if we teach a genre explicitly, we will inevitably teach it incompletely, but students will understand more about it than they would have if we had taught them nothing about it at all (Devitt 2009: 341).

According to her, the drawbacks mentioned can be minimised by showing learners "how to approach a genre" and to regard it as "more than formulaic features" (Devitt 2004: 197). By stating that Freedman's critique focuses solely on "teaching particular genres explicitly to students so that they gain access to and can later use those same genres", Devitt offers two alternative possibilities for teaching a genre: teaching antecedent genres, and the teaching of genre awareness (Devitt 2009: 341). At this stage, the term "antecedent genre" needs further explanation. As learners move along in their writing process, they will constantly encounter new genres. These become part of their "repertoire" and serve as antecedent genre for a new genre they encounter (Devitt 2004: 203). Thus, they may draw on the genres they have already encountered and transfer the insights gained to a new genre (Devitt 2004: 202). She adds that the new genres that learners acquire should overlap with antecedent genres which they have already learnt, because "students will draw on known genres to tackle unfamiliar situations" (Devitt 2004: 207). She argues that "explicitly teaching particular genres, teaching antecedent genres, and teaching critical genre awareness can work together to develop a theoretically sound genre pedagogy […]" (Devitt 2009: 342).

Devitt argues for an approach that sees genre in three ways: As a particle, or "a thing unto itself", as a wave, or "a process" and as a field, or "a context" (Devitt 2009: 344). The underlying concept she refers to derives from physics, was then used for linguistic purposes and, in the end, it has been adapted for writing by Pike, Young and Becker (Young, Becker & Pike 1970 quoted in Devitt 2009: 344). Devitt comments on her approach in the following words:

> Genres are things, with language and form and components that can be analyzed. Genres emerge through a process of development over time, and individuals acquire genres through their own learning processes. And genres exist in multiple contexts, as parts of social, institutional, and cultural contexts, and within ideological frames. (Devitt 2009: 344)

Devitt states that "our common theories of genre and our different pedagogical responses to those theories" can lead "to three approaches to teaching based in genre studies" of which each focuses on one of the three different aspects: "genre as a thing" which relates to teaching particular genres, "genre as a process" which involves the work with antecedent genres, and "genre in its contexts" which deals with genre awareness (Devitt 2009: 344, 345).

In Devitt's combined approach, she does not intend the use of genre as particle for teaching "any particular genre fully and thoroughly so that students have acquired the genres" (Devitt 2009: 346). Rather, she proposes to provide students with experience with the genre so that learners can then draw on these insights or "antecedents" gained for new unfamiliar genres. In this way, the phase of "genre as particle" moves on to "genre as wave or process" (ibid.). In her own work as a writing instructor, she reports from college-level students at the beginner and the more advanced levels. In the "wave"-phase, Devitt's approach works with the learners' prior knowledge of certain genre conventions and adds more depth to their "repertoires" by developing "more complex theses", and integrating "logical reasoning with personal experience" when working with expository or persuasive papers (Devitt 2009: 347). She again points out that she does not demand from her learners to completely "master" the genres (ibid.). Rather, she wants to equip learners with "generic material from which to draw when encountering new genres" (ibid.). In other words, her idea is to widen learner's horizons by showing them how genres work and how they can shape communication (ibid.). However, she adds that linguistic research still needs to be done as to how and whether this kind of transfer from one genre to a new one is even

feasible (ibid.). Her use of "genre as field", then, aims at "a critical consciousness of genre, a genre awareness – a conscious attention to genres and their potential influences on people and the ability to consider acting differently within genres" (Devitt 2009: 347). Devitt aims at making learners "more aware of the shaping influence of genres on their thinking and communicating. […] With a more highly developed genre awareness, people have a better chance of seeing how genres act upon them and of affecting those actions" (Devitt 2009: 347, 348).

She presents 7 different assignments for promoting critical genre awareness which deal with a combination of familiar and unfamiliar genres. In conclusion, these assignments involve working with familiar genres and thereby working with rhetorical analysis, changing the purpose/audience/subject/setting of a given familiar genre, analysing culturally different genres including their historical/cultural context, working with academic genres (for more advanced writers), learning to critique a genre and to propose changes (Devitt 2009: 349). Devitt states that "[a]s they move from analyzing to writing within to critiquing to writing with changes, they have the chance to discover how genres shape them and how they might shape genres" (Devitt 2009: 349).

To conclude, aiming at a "(critical) genre awareness" will most likely have more beneficial effects in a school setting, than focusing on the acquisition of the genre and hence, the full mastery of it. There are several aspects that support this claim: First, it is not feasible for teachers to know which genres learners will need in their future. So, the choice of the genres for teaching is a complex matter. Austrian textbook authors, for instance, try to find a set of genres that learners will most likely need in their future lives. Some of the text types involved in certain genres include e-mails, letters, reports, memos and more. Very often they return several times in the textbooks but with different aims to achieve, such as aiming at a different purpose, or writing for a different audience. This procedure can be regarded as similar to Devitt's "antecedent" genres. Second, it cannot be assured that genres with certain conventions learnt at school require the same conventions in the world of work or university. Often, teachers do not belong (entirely) to the relevant discourse communities that use these genres, hence they have limited "insider knowledge" of the generic conventions. Full mastery of genres used by the target discourse community is also not feasible, because most of the genres published in textbooks are adjusted to the learner's current age level and horizon. The fact that textbook

genres are often adapted (legitimately) invalidates the idea of engaging learners into authentic situations (see section 4.1.). However, it would also be problematic to teach so-called "expert models" to non-expert learners, as the chapter on discourse communities will demonstrate (see section 3.3.).

As it can be seen from the discussion above, the roles of teachers and learners are central to the teaching of genres in the classroom. Indeed, teachers and learners constitute their own *discourse community* in the classroom. The classroom is embedded in school as an institution and, since a school's beliefs and values inevitably enter the classroom and contribute to the constellation of the discourse community in the classroom, a conceptualisation of the school as superordinate entity of the classroom discourse community needs to be considered before focussing on the concept of *discourse community*. The latter will then be transferred to the classroom context.

## 3. The discourse community

### 3.1. The school between regulations and actual performance

Schools, which are educational institutions that bear resemblances to society, are not only shaped by internal factors, such as headmasters, teachers, students and parents, but also by external factors, such as political and economical interests of other institutions or also the developments of society (Fend 2009: 170). These entities with their beliefs and values contribute to the establishment of the regulations and functions of school. As Fend (2009: 177) demonstrates, there is a discrepancy between the normative regulations which are expected to be conducted in school and the actual performance, the behaviour of the individuals in school. For instance, the curriculum should assure the content of teaching, it specifies which topics need to be covered and sets standards as to when a learner should have reached which competency level. Whether the standards have been reached, can be verified by exams. However, whether the content prescribed for a lesson is transferred into the lesson as intended, is debatable. The textbooks offer a framework that generally follows a curriculum which represents the expectations mentioned. What the teacher in fact teaches, i.e. the realisations of the curriculum, cannot be assured completely,

since teachers have different teaching styles and/or use the content of the textbooks in different ways. In other words, the curriculum that has been constructed by other institutions outside school, and the teaching practice that takes place in certain schools do not necessarily correspond with each other. External expectations imposed on an institution that is in itself a complete and functioning cycle, are likely not to be realised in the same way. The same situation can be observed, if we consider one of the general functions of school.

One of the overarching goals school education has to accomplish is the socialisation of individuals in order to become members of society. As school is considered a place that is separated from other institutions and also from many other discourse communities in the "real world", learning can take place in a protected surrounding. This means, for instance, that learners who make mistakes or misbehave have to face less severe consequences than they would in the world of work. A certain kind of misbehaviour can, in many cases, result in the termination of an employment in the world of work. In school, however, misbehaviour is followed by other, less severe consequences, at least from the perspective of an adult. By demonstrating what is accepted in society and what would probably cause negative consequences for an individual, teachers ought to prepare learners with regard to social competences but also with regard to knowledge.

It needs to be pointed out that the problem of what is regarded as acceptable remains. Based on the teacher's knowledge, he/she will decide what is acceptable and what is not in a classroom. This is the case for linguistic aspects as well and hence, for working with genres in the classroom. It is known that teachers and learners play different roles in a classroom. It can be argued, that the teacher acts as a "gatekeeper" between the world of school and the world of work/university, deciding on the acceptance of a learner's performance within both worlds (see for instance Hüttner 2008). The learner has the primary aim to be successful in order to pass and to gain access to society after school. The interplay between the teachers and learners within the classroom setting creates a group that shares a set of values and beliefs. Therefore, the EFL classroom community can be regarded as a discourse community, as the following chapter will demonstrate.

## 3.2. Conceptualising the classroom and its members

In order to observe how teachers and learners form a discourse community in the classroom, the classroom and its conceptualisation needs to be addressed first. Van Lier states that "[t]he classroom is generally considered a formal setting" (Van Lier 1988: 20). The formality is achieved by the "time-boundedness and its sense of spatial enclosure" (Wright 2005: 86), but also, because it is a designed setting (Wright 2005: 89), created by different aspects: "The use of classroom space, the use of time, a learning and teaching activity, communication/interaction, atmosphere and artefacts" (Wright 2005: 11, 12). In conclusion, the classroom is a highly complex location for learning, since they have a "designed and institutionalised character" and since they include "minute-by-minute dynamics of classroom encounters" (Wright 2005: 88).

According to Wright, classrooms are "multidimensional contexts" (ibid.) and they are "social and cultural context[s] in their own right, as well as being the crucible in which influences of eternal origin are locally mediated" (Wright 2005: 90). It is primarily the teachers and learners, i.e. the community members, who shape the classroom, apart from other factors. Each of the members brings parts of society into the classroom, "they therefore carry with them value systems, identities and priorities which they contribute to the community, and which the community can influence during classroom encounters (Wright 2005: 93). Classrooms, although designed and institutionalised, are being regarded as real "social contexts" (Wright 2005: 92), because learners spend a large amount of their lifetime in classrooms with the aim to learn and socialise. In this setting, they "experience a range of social encounters" that can have an effect on their behaviour and development (ibid.). Having tried to conceptualise the classroom, the discourse community and the role that particularly learners play within this group will be dealt with in the following section.

Discourse communities and communities of practice are two rather different concepts which are related to the research area of genre. In general, they refer to a group of individuals who share certain beliefs and values. As already mentioned in previous sections, these communities can contribute to a genre's shape.

In order to briefly distinguish the two concepts, Johns (1997: 51), for instance, provides an explanation as to how *discourse communities* and *communities of practice* differ from each other:

> In the term *discourse communities*, the focus is on texts and language, the genres and lexis that enable members throughout the world to maintain their goals, regulate their membership, and communicate efficiently with one another. (Johns 1997: 51)

> The term communities of practice refers to genres and lexis, but especially to many practices and values that hold communities together or separate them from one another. […] Thus, communities of practice are seen as complex collections of individuals who share genres, language, values and concepts. (Johns 1997: 52)

Lave and Wenger (2005) have developed the concept *community of practice*, but, as the analytical part of this thesis will be primarily based on a textual level, the term *discourse community* appears to be more adequate and is therefore preferred in this thesis. Also Swales' definition of the *discourse community* appears to function as an appropriate framework for conceptualising the classroom discourse community. Still, the *community of practice* will be addressed again briefly in a slightly different way, namely when the roles of the teacher and the learner in the classroom will be discussed. The reason for this is Wenger's (2005) concept of *legitimate peripheral participation* that offers an interesting perspective on how to perceive the learner in the classroom (see section 3.3.).

Swales' (1990) definition of the term *discourse community* seems to be broadly accepted and applied (Johns 1997: 51). He defines the concept by listing six features that a discourse community should include:

1. A discourse community has a broadly agreed set of common public goals.
2. A discourse community has mechanisms of intercommunication among its members.
3. A discourse community uses its participatory mechanisms primarily to provide information and feedback.
4. A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims.
5. In addition of owning genres, a discourse community has acquired some specific lexis.
6. A discourse community has a threshold level of members with a suitable degree of relevant content and discoursal expertise.
   (Swales 1990: 24-26)

Since the focus of this thesis is on a school classroom setting, it is best to exemplify the discourse community in such a classroom context using Swales' characteristics. More precisely, the focus is on EFL (English as a Foreign Language) classes and their particular discourse. In other words, this specification excludes all other communication that takes place in breaks and other classes.

1. The EFL classroom with its members, teachers and learners, basically shares a number of goals that need to be accomplished. It is, for instance, a "common public goal" that learners fulfil tasks sufficiently that are set by the teacher. This condition, then, should assure that learners pass the class and can move on to the next school year.

2. As Swales states, these mechanisms "will vary according to the community" (Swales 1990: 25). In the case of the EFL classroom discourse community, the intercommunication will take place in the form of face-to-face conversations, but maybe also via e-learning platforms. These platforms are often used by teachers in order to distribute information, such as the requirements for the next assignment. Students can re-read which task they have to do, or download hand-outs if the were absent and gain access to the materials, as well.

3. Swales adds that "membership implies uptake of the informational opportunities" (1990: 26). In other words, members need to make use of the chance to provide and receive information within a discourse community. His second argument is that "the secondary purposes of the information exchange will vary according to the common goals", such as "to improve performance in a football squad […]" (ibid.). This could equate with the classroom as well, since the common goal is also to improve and move forward and therefore, students need to take up the "informational opportunities" provided by the teacher.

4. Swales points at "discoursal expectations" created by the discourse community, such as the "appropriacy of topics, the form, function and positioning of discoursal elements, and the roles texts play in the operation of the discourse community" (Swales 1990:26). In a classroom, the discoursal elements are different from a more professional or more academic discourse community. So, in order to achieve the goals of the classroom discourse community, "discoursal elements" such as the assignment and accomplishment of a task play a vital role.

5. Swales states that this "specific lexis" can also deal with abbreviations and/or acronyms. In an (Austrian) EFL classroom setting, abbreviations such as "HW" for "homework", "GR" for "Grammar", or "VOC" for "Vocabulary are very common and former discourse members (students) who are now adults and employed in the world of work will most likely recognise these specific terms. If their school time is not too long ago, they also know that teachers often use these abbreviations at the margin of homework assignments or exams in order to accelerate the correcting process. However, given the fact that former members still know these abbreviations, we cannot speak of an exclusively specific lexis. Almost all individuals have experienced several years of schooling and therefore, all individuals have been members of a certain EFL classroom discourse community. This means that they have had access to the community as well as to its "discoursal elements" and practices. By the time the learners have finished their school carrier, they do not necessarily have access anymore to this discourse community (except they return in the form of a teacher), but they might still remember what the classroom discourse looked like when they went to school. In this respect, the classroom discourse community is not exclusively specialised in contrasted to a technological discourse community, for instance. The greater the temporal gap becomes, the fewer former members will know about the "discoursal elements", as these elements can change over time and also different teachers might introduce different practices which again will shape "discoursal elements".

6. In a typical classroom setting, the learners outweigh the teachers, since in almost every class, there is only one teacher per lesson. With regard to the knowledge level at the beginning of schooling, it is undoubtedly the teacher who is in the position of the expert membership. Swales argues that "a reasonable ratio between novices and experts" is a precondition for the "survival of the community" (Swales 1990: 27). As learners move along in their school career, they gain more knowledge of the practices and, furthermore, the genres of the classroom discourse community. Consequently, their membership status develops and, in the end, learners are relatively experienced members of the classroom discourse community. This would mean that exclusively within the classroom discourse community they have reached an expert-level.

Since the goal is, however, to equip learners with the tools they need later on and prepare them for a life in society outside school, there is a considerably problematic discrepancy. In this respect, learners are still at the margin of the discourse communities they will enter in the future and this perspective shifts their status again to a beginner-level. This aspect will be discussed in more detail in the following section.

### 3.3.    The learner in the classroom – a special discourse community member?

The learner's marginal position within expert discourse communities mentioned is at the centre of interest in the following section. Hüttner (2008) argues for "specific student writing models" promoting the status of the EAP (English for Academic Purposes) student as a learner and their communicative purposes "rather than those of expert writers" (Hüttner 2008: 146). According to her, students should "develop writing abilities suited to [the learners'] purposes, rather than following inappropriate expert models […]" (Hüttner 2008: 148). In order to develop "student writing models", she proposes a needs analysis of which she addresses relevant issues which have been indicated above and which also occur in EFL classroom settings. She addresses, for instance, the "target situations" which learners will encounter and which cannot be clearly defined, as already discussed in a previous chapter (see section 2.4.). She suggests to develop "more transferable writing skills" and the "legitimacy of considering pedagogical realities as *authentic* [original emphasis] learning targets" (Hüttner 2008: 149). The transferable skills include general knowledge of "the relations between communicative purpose and text, and a genre awareness that enables students to understand the workings of genres unfamiliar to them in order to ultimately be able to produce them" (Hüttner 2008: 150). So, with regard to genre awareness, Hüttner shares Devitt's (2004, 2009) viewpoint (see chapter 2.4). With regard to Hüttner's claim for the acknowledgement of the "pedagogical realities" as "authentic", it needs to be added that considering learners' objectives within a classroom context as authentic aims is both legitimate and realistic, since the learner's reality *is* the classroom (see section 4.1.).

Furthermore, Hüttner argues in favour of the so-called "legitimate peripheral participation" promoted by Lave and Wenger (Lave and Wenger 2005: 29, Wenger 2005: 100) who acknowledge the learner's marginal position in a discourse

community and hence, accept a student model of a certain text. As already mentioned, the teacher has the responsibility to judge what is appropriate for a certain text and what is not and, according to Hüttner acts as a "gatekeeper" (Hüttner 2008: 152). This means that the teacher establishes a connection between the world of work or university and the world of school. Both of these worlds are real and authentic in their own respect. The problematic aspects of the teacher's gatekeeper role have already been discussed in detail, but another important issue that needs to be emphasised is that "simply taking only gatekeepers' information does seem superficial, denying the possibility of an emergence of new generic norms" (Hüttner 2008: 153).

According to Hüttner, students' genres need to be dealt with in a different way. Therefore, she proposes the following three-fold procedure, which will be commented in the following:

1. [t]o be realistic, i.e. to reflect students' communicative purposes for this genre;
2. to be achievable, i.e. to reflect students' linguistic and communicative abilities and experience;
3. to be acceptable, i.e. to be assessed favourably by the gatekeepers at the respective institutions (Hüttner 2008: 153)

1. As Hüttner states, there is a "clash between the purposes of students and those of experts" (Hüttner 2008: 153). The main point is that students try to accomplish two distinct purposes: The first one is the purpose that is intended in the genre they use, and the second one is the purpose of meeting the teacher's requirements and of receiving a positive mark in order to pass the class at the end of the school year (Hüttner 2008: 162). So, "students aim at displaying their knowledge and learning" (Hüttner 2008: 153). In this sense, being "realistic" means for teachers to acknowledge the fact that learners encounter a certain genre and are thereby surrounded by an educational framework. So, passing the course and meeting the purpose of the genre are the two *realistic* goals for learners.

2. If we acknowledge the student's status of legitimate peripheral participant, we consequently have to acknowledge the status of their current skills and knowledge with regard to the genre in question. It would, as Hüttner (2008: 147) argues, not be reasonable to compare a legitimate peripheral participant's performance with the

performance of an experienced expert member of the target discourse community, since their status of knowledge will not be equal and thus, the learner's performance will hardly be as acceptable as the expert's performance. As a result, it is also legitimate to work with genres in a way that suits a learner's horizon. This is the proper reason why one and the same genre in a textbook and in the "real world" will not be identical. Foremost, it will be the context that is adapted. The features that the genre of distinct worlds will share, are very likely to be the move structure, or at least parts of it, otherwise it could not be regarded as instances of the same genre. The analytical part will show that the application letters in the textbooks appear to have a very similar structure to what is known of "real" application letters, but content-wise, they are not always comparable to the professional and academic world, because of the adapted context of textbook genres.

3. If points 1 and 2 are obeyed, point three, the assessment is consequently conducted in favour of the learner, since the framework for assessing the learner's performance has been adjusted to the learner's status of knowledge and skills. Within this framework, learners could develop their skills towards an expert level within the institution "school". If learners have been taught how to transfer the skills acquired, learners can get access to discourse communities outside school as a "legitimate" member.

Although the learners are granted more value in a discourse community, they still need to acquire a level of "acceptance" on which gatekeepers agree. So, their learners need to meet the intended original communicative purpose of that genre and hence are intelligible to and accepted by members of the target discourse community (Hüttner 2008: 161).

Hüttner's arguments should demonstrate how the membership of learners and teachers can be regarded in a different way. Also, this section served the purpose of highlighting the difficulty of working with expert genres in relation to the learner's membership within discourse communities.

School should bring the world of work or university, the world outside of school, into the classroom and show learners how to work with the external worlds in the future. They are set into a constructed "authentic" situation that forms an artificial framework for the learners, so that they can then produce the response using the genre required. Students find themselves in a two-fold situation: On the one hand, they are

in the classroom and need to fulfil a certain task given by the teacher. On the other hand, they fulfil the task *designed* for them which represents the "realistic" situation outside the classroom in order to learn how to react in the "real" world. The problem is, that learners often lack experiences in order to know and understand why they have to do it the way they are taught. So, school also needs to consider the learner's capabilities. This means that the genres need to reflect the learner's horizon so that learners can perform appropriately. These demands being imposed on school appear to be contradictory. This is also a reason why, at least with regard to the focus of this thesis, it would not make much sense to take expert models of a genre into account for comparing them with application letters published in language learning textbooks, since these genres will obviously differ from each other, in terms of the discourse community, but also in terms of the content of the genres, and, foremost, the context in which they are set. However, the genre analysis will demonstrate that, with regard to the move structure, the two genres within different contexts can legitimately be compared and contrasted with each other (see chapter 6). With regard to the matter of authenticity and context, the following section 4.1 will add another layer to this issue.

After having discussed several theoretical aspects with respect to genre and also genre teaching, a demonstration of the implementation of genre in teaching and learning materials will reveal more insights as to how genre is presented in textbooks. This means that the focus is now set on the materials that are used in classroom contexts. First of all, it will be clarified what exactly are materials and what their relevance is for teaching and learning. Consequently, the issue of authenticity of materials within a classroom is again a relevant aspect to consider. Afterwards, an approach on how to analyse the textbooks under concern will be presented.

## 4. Teaching materials – designed or "authentic"?

### 4.1. The issue of authenticity

Being "authentic", using "authentic" language, engaging in "authentic" tasks, have become common keywords particularly since the pedagogic paradigm shift towards "communicative language teaching and learning" (cf. Widdowson 2000: 23). In general, this approach aims at learner-centred classrooms in which communication

and, among other aspects, being intelligible to others is the primary goal (cf. Bax 2003) The focus of the tasks lies on meaning in contrast to form-focused activities (Widdowson 2000: 116). The assumption is that, in order to engage in language in authentic ways, also the language learning materials need to be authentic (cf. Guariento & Morley 2001). But what is meant by *authentic*?

In one sentence, "'[a]uthentic' materials are usually defined as those which have been produced for purposes other than to teach language" (Nunan 1988 quoted in McGrath 2002: 104). For instance, this would include newspaper articles, recipes, reviews, but also TV-series or YouTube videos. Now, the claim that is being made implies that school and thus, the EFL lessons should provide learners with as much authentic opportunities to encounter "real" language use as possible. Tomlinson (2007: 5,6) summarises that some researchers argue in favour of the implementation of authenticity in the classroom, whereas others refuse this claim. Tomlinson himself argues for a balanced use of authentic materials, saying that a "meaningful engagement with authentic texts is a prerequisite for the development of communicative and strategic competence, but that authentic texts can be created by interactive negotiation between learners as well as presented to them […]" (Tomlinson 2007: 6).

Widdowson (1998), however, sees authenticity within the classroom as problematic, since it cannot provide the context for which the piece of text or spoken language was originally created. As an example, he refers to a dialogue of a typical breakfast conversation. Very often, a typical breakfast conversation does not entail much text and not even complete sentences. It would, taking Widdowson's example, not make much sense to work with a realistic breakfast dialogue. He supports his argument by saying that "[c]ommunication is bound up with community" (Widdowson 1998: 708), and "[p]eople communicate by using language so that it makes an appropriate connection with the context of shared perception and knowledge" (Widdowson 1998: 707). For the learner, the context of that breakfast conversation that is constructed by the "physical setting" and the "knowledge the community members share" is missing, the learner has no access to the "localized language", since he/she is not physically engaged in the conversation and furthermore, he/she has no knowledge of the shared beliefs of the discourse community sitting at the breakfast table (Widdowson 1998: 708, 709). In short, Widdowson summarises his argumentation in the following words:

> Real language, then, is local language in that it is always associated with specific contextual realities. It is designed to appeal to particular communities, and this will necessarily exclude people who do not belong. Reality does not travel with the text. (Widdowson 1998: 711)

This also means that "reality does not travel with the text" into the classroom. Widdowson argues that "[t]he language cannot be authentic because the classroom cannot provide the contextual conditions for it to be authenticated by the learners" (Widdowson 1998: 711). Also, the learners are "not members of user communities", which implies that "language that is authentic for native speaker users cannot possibly be authentic for learners" (Widdowson 1998: 711). Since the context of the real world is missing, it needs to be substituted by the context of the language classroom (Widdowson 1998: 712), because "[a] textual product can only be made pragmatically real as discourse if it is reconnected up with context of some kind" (ibid.). This implies that the reality of the learner needs to be taken into account which means that "[t]he language has to be localised so that learners can engage with it as discourse" (Widdowson 1998: 712). In addition, language learning as such should not be ignored (ibid.).

Arguing that the "Structuralist Approach", which has been used for language teaching in former times, offered semantic meaning without showing the learner how to make use of it, Widdowson proposes two ways to account for this issue: "[T]he language of the classroom […] has to have some pragmatic point for the learners, and at the same time it has to point out linguistically encoded semantic meaning" (Widdowson 1998: 713). Widdowson offers another solution to the problem, which is the "problem-solving task". This task design contains "the presentation of an incomplete context that the learners have to use language to complete [sic]. To complete the context is to complement it, and in that respect the task is a pragmatic activity" (Widdowson 1998: 714). Although such tasks appear to be purely artificial, since they are "specially contrived for learning" (ibid.), they should still enable learners to "develop the capacity for authentication that they can exploit when they encounter actually occurring language in the real world" (ibid.). The essence of teaching languages becomes significantly evident, using Widdowson's words:

> The learners have to learn to fine-tune the appropriate patterns of contextual response for themselves. The purpose of teaching is to get learners to invest in a general capacity for further learning, not to rehearse

them in communicative roles they may never be called on to play. A lot of time is wasted in trying to teach things that can only be learned by experience. The point of pedagogy is not to replicate experience in advance but to prepare learners to learn from it. (Widdowson 1998: 715)

Life is as "context-sensitive" as language (Gilmore 2007: 103), and therefore, school cannot account for the many different situations that a learner will face and that will shape his/her knowledge and language competence. This means that the preparation of learners should be flexible enough, so they can draw on insights gained in school when they encounter a certain situation in their future lives. The experience they gain from this situation can reshape and enlarge their insights already memorised.

In this sense, genres used in the classroom need to be deconstructed and split into their entities, in order to understand how and why each of these constituents form the genre under concern. This needs to be done in a way that meets the students' current knowledge, and that constitutes their context for "rhetorical responsiveness" (Freedman 1994: 201). In light of this, Freedman legitimately argues:

School assignments can and do act as exigencies in this sense. It has become a cliché to speak of school activities as decontextualized. While that cliché has some validity with respect to the data dealt with in the classroom, it is meaningless in discussing contexts of composing. School writing has a real context – not the imaginary situation specified in some assignments […], but the classroom itself, and all that it entails.
(Freedman 1994: 201)

The idea of this section was to highlight some of the most important reasons, why designed materials for teaching have got a legitimate place in the classroom. To sum up, it is the context of the classroom and not that of the real world which, for the most of the time of a day, is the learner's reality. The classroom discourse community, of which the learner is a member, operates with its genres and the learner's status of knowledge and experience. Although leaners need to be prepared for new discourse communities in the world of work, their current context and the gatekeeper's limited and, very often, not updated insider knowledge into target communities, as well as into the learner's future plans, cannot fully equip the learners with the conventions needed for a completely successful access into new discourse communities. As a result, there will be open areas which learners will fill with future experiences

gathered in the new discourse community. However, given that the gatekeeper judges a learner's performance as acceptable, a certain degree of connectivity from the classroom discourse community to target discourse communities can be assured.

Given the fact that the reality for learners lies in the classroom context and hence, in the classroom texts used, the texts in the textbooks as such are at the centre of the analysis (see chapters 6 and 7).

## 4.2.    The relevance of teaching materials

Materials for classroom use can be defined as "anything which can be used to facilitate the learning of a language " (Tomlinson 2001 quoted in Tomlinson 2003: 2). In general, materials are used by teachers, because

> "[t]hey reduce the time needed for lesson preparation, [t]hey provide a visible, coherent programme of work, [t]hey provide support, [t]hey are a convenient resource for learners, [t]hey make standardized instruction possible, [t]hey are visually appealing, cultural artefacts", and because "[c]oursebook packages contain 'a wealth of extra material'". (McGrath 2013: 5, 6)

Materials for teaching and learning in the classroom have made a considerable development. They are much more used, also because of influential publishing houses that have distributed their materials internationally, and because the materials are much more elaborated (Littlejohn 1998: 190). In former times, the textbooks were compiled from different texts to read and to work with (ibid.). If we look at textbooks nowadays, they include whole sets "for language learning and teaching, with precise indications of the work that teachers and students are to do together" (Littlejohn 1998: 190). Since the field of materials development and materials use is constantly evolving and the market of teaching materials is expanding, it "necessitate[s] even more than ever before a means by which we can closely analyse materials", so that a reflected and sophisticated choice for the materials used in the classroom can be made (Littlejohn 1998: 190). Littlejohn specifies his claim by saying:

> We need to be able to examine the implications that use of a set of materials may have for classroom work and thus come to rounded opinions about whether or not the methodology and content of the

materials is appropriate for a particular language teaching context. We also need to be able to test out the claims now being made for materials: Do they truly help to develop autonomy? Do they truly involve problem-solving? Are they truly learner-centred? We need, in short, a means of looking inside the Trojan horse to see what lies within (as the use of materials, like the Trojan Horse, may imply more than is immediately apparent). (Littlejohn 1998: 190, 191)

This, in turn, requires a clear and objective analysis before one can turn to making judgements, whether certain materials are adequate for the teaching context under concern. So, the situational context and a sound framework for an analysis will be defined in the following.

## 5. Defining a methodology for analysing and evaluating application letters in textbooks

### 5.1. Analysis and evaluation – two different processes

Since the textbook analysis consists of both analytical and evaluative parts, the difference between analysing and evaluating materials needs to be highlighted. "[A]nalysis is a process which leads to an objective, verifiable *description*. Evaluation, as the word suggests, involves the *making of judgements*" [original emphasis] (McGrath 2002: 22). Furthermore, "evaluation is more concerned to discover whether what one is looking for is there – and, if it is, to put a value on it. In evaluating, we look, selectively, and in looking selectively we may miss the unusual or the innovative" (ibid.).

Regarding the evaluation of materials, Cunningsworth (1995: 14) distinguishes between three types: "pre-use evaluation", "in-use evaluation" and "post-use evaluation". The same differentiation can be applied with regard to the analysis. In general, the following analysis belongs to the category of "pre-use", which means that the textbook is examined without being used in a classroom context. Therefore, one can only rely on the materials and cannot draw on experiences made with the materials in a lesson. This also means that the pre-use analysis parts from an ideal condition, namely that the materials are used as intended by textbook authors. Whether teachers and learners make use of the materials in the way intended, cannot be verified.

Based on Nigel Harwood's differentiation of textbook research (2014: 2) in addition to Cunningsworth's temporal differentiation, a textbook can be analysed according to three levels: content, consumption, and production. In this thesis, only the content of the textbook serves as the basis for the analysis without engaging in a textbooks' consumption of teachers and learners or even in its production through authors and publishers. It needs to be mentioned that the implementation of only one of the three parameters causes drawbacks, since "[c]ontent analyses also lack data from (i) textbook creators (writers and publishers) and (ii) users (teachers and learners)" (Harwood 2014: 10). So, in order to make use of a textbook analysis "in-action" (Littlejohn 1998: 191) and to receive more complete results, the remaining two parameters would have to be implemented.

According to Harwood (Harwood 2014: 2), the content analysis can focus on specific aspects of a textbook, such as a specific grammatical phenomenon, or on the textbook as a whole, suggesting Littlejohn's three-fold framework (1998), which will also find application in the following analytical part. Littlejohn's framework will therefore be presented in the following chapter.

To sum up, the analysis of the application letter in textbooks serves to demonstrate "what is there" (Littlejohn 1998: 195) and not "what may actually happen in classrooms" (Littlejohn 1998: 191) by analysing the content of the textbooks with regard to job application letters. Since a concrete teaching purpose is not available, the aim is investigate what the textbooks offer with regard to teaching the application letter. It is not intended to decide whether a certain textbook is better or worse than the other.


## 5.2. Project methodology – the purpose

The analysis consists of two parts. The first part deals with linguistic aspects of the textbook application letters, whereas the second part tries to demonstrate how the application letter is presented in the textbooks.

Generally speaking, the idea is to examine in how far application letters play a role in EFL education and in how far the letters are implemented and taught as a genre. Because of the fact, that the job market has become more international during the last decades, it has also become more likely that non-native speakers of English apply for English speaking companies and/or even for companies in English speaking

countries. As a result, language education needs to account for this development in a way that equips EFL learners with both the relevant knowledge and skills with regard to job applications.

The purpose of the small-scale genre analysis is to observe what the textbook application letters include with regard to their genre structure. Two aims lie behind this undertaking: First, it will be analysed whether the textbook application letters generally follow the conventions of application letters used in a professional community by comparing the textbook letters to an application letter analysis conducted within academic research. Second, the analysis demonstrates on the textbook level, whether similarities and/or differences among application letters from different textbooks used in different school types can be found. Because of the small corpus of letters and the fact that the analysis also includes a textbook analysis, the genre-analytical part will not pay particular attention to lexico-grammatical features in a statistical sense, since such a small corpus would not provide representative results.

The textbook analysis, then, investigates how the application letter is presented, within which topic it is used and how the textbook tasks make use of the textbook application letter presented. The evaluative part related to genre-based teaching establishes a connection between the genre-analysis conducted beforehand and the textbook analysis. So, the textbook analysis will also reveal in how far typical aspects of the genre *application letter* are presented, or in how far learners are made aware of the genre's structure or the vocabulary it uses.

Therefore, the following research questions have been formulated:

1. Which move structure can be identified in the application letters?
   a. In how far does the move structure correspond with professional application letters in general?
   b. Which similarities/differences can be found among the textbook application letters regarding their move structure?
2. How are application letters presented in Austrian EFL textbooks?
   a. How are the letters drawn upon in the learning tasks?
   b. In how far does the letter serve as a basis for teaching its move structure/its linguistic aspects?

## 5.3.   Definition of criteria for the genre analysis

Given that the project is two-fold, the procedure of how the application letters were analysed in the genre analysis and in the textbook analysis needs to be made explicit.

In general, the genre analysis broadly follows Bhatia's (1993) genre analysis for "analysing unfamiliar genres". He offers the following procedure:

1. Placing the given genre-text in a situational context
2. Surveying existing literature
3. Refining the situational/contextual analysis
4. Selecting corpus
5. Studying institutional context
6. Level of linguistic analysis:
   a. Analysis of lexico-grammatical features
   b. Analysis of text-patterning or textualization
   c. Structural interpretation of the text-genre
7. Specialist information in genre analysis
   (Bhatia 1993: 22-36)


It needs to be mentioned that the context surrounding the analysis is different from Bhatia's. The analysis deals with textbook letters and not with letters from a professional or academic setting. The letters have been designed for learners not yet being a part of an ESP community. Therefore, the context is a pre-service teaching setting with regard to the learners and their place in an ESP community. For this reason, Bhatia's guidelines needed adaptation in order to suit the analysis of this thesis. As a result, the procedure is the following:


## 1. "Placing the given genre-text in a situational context"

The "background knowledge of the discipline" which "one gets from his/her association with, and training within, the professional community" and the knowledge of "the communicative conventions" which "one gets from his/her prior experience of similar texts" (Bhatia 1993: 22) will be demonstrated similar to Bhatia. This means that this section serves to demonstrate in which context an application letter is written.

## 2. "Surveying existing literature"

According to Bhatia (1993: 22), literature needs to be gathered, if the analyst is not a member of the community that makes use of the genre. Bhatia refers to "linguistic analyses of the genre/variety in question or other related or similar genres/varieties", but he also mentions literature as to how to analyse genres, and conversations with professionals (Bhatia 1993: 23). In general, it is true that an educated adult knows about the overall conventions of application letters and it is also known why such a letter is written. Still, it is interesting to include literature that deals with application letters in a scientific way and to analyse in how far the textbook application letters follow professional letters in general. However, it has already been discussed in this thesis that comparing professional genres with genres designed for learners is not the primary target of the analysis (see section 4.1.).

## 3. "Refining the situational/contextual analysis"

Similar to Bhatia (1993), it will be examined who writes to whom with which goal in mind. Furthermore, the "surrounding texts and linguistic traditions that form the background to this particular genre-text" (Bhatia 1993: 23) will be included in the genre analysis, but in particular also in the textbook analysis, as can be seen in chapters 6 and 7.

## 4. "Selecting corpus"

Because of the fact that the analysis does not focus on lexico-grammatical features, and the genre analysis forms one component of a two-fold analysis, a smaller corpus has been chosen. This allows for a detailed analysis of the application letters, since it can exactly be identified and referred to which letter of which textbook shows which particularity. In addition, particularly interesting aspects can be explained by analysing each letter as a whole once again.

## 5. "Studying institutional context"

According to Bhatia (1993: 24), this context includes "rules and conventions (linguistic, social, cultural, academic, profession) that govern the use of language in

such institutional settings", and "the study of the organizational context, if that is seen to have influenced the genre construction in any way". Regarding the project, the textbook application letter is used in schools which forms the "institution" Bhatia refers to.

## 6. "Levels of linguistic analysis"

As already mentioned above, the layer of "lexico-grammatical features" cannot be taken into account, since the corpus for conducting such an analysis is too small. The "text-patterning", which focuses on specific linguistic aspects and their realisations will also not be included in the analysis, again because of the small corpus, but also, because it is not intended to highlight the use of specific linguistic features. Rather, the idea is to compare the textbook application letters with regard to their move structure and what they offer to learners. Therefore, the third level "structural interpretation of the text-genre" will be of primary concern. This means that the letters will be analysed according to what Swales (1990) calls "rhetorical movement" (1990: 140) or "moves". Bhatia (1993: 30) offers an interesting comment on moves:

> "Just as each genre has a communicative purpose that it tends to serve, similarly, each move also serves a typical communicative intention which is always subservient to the overall communicative purpose of the genre." (Bhatia 1993: 30)

A potential writer, then, needs to apply a "rhetorical strategy" in order to make his/her intention explicit (Bhatia 1993: 30). This means that whenever a "communicative intention" can be identified, a move must be included. Bhatia differentiates between moves and strategies:

> "[M]oves [are] discriminative elements of generic structure and strategies [are] non-discriminative options within the allowable contributions available to an author for creative or innovative genre construction". (Bhatia 1993: 32)

In other words, moves represent a realisation of "a specific communicative intention within the larger communicative purpose of the genre text" and strategies represent "interchangeable ways of realising a specific move" (Hüttner 2007: 131).

Furthermore, this means that the "communicative intention" can be fulfilled by different strategies and even by a combination of two or more strategies (ibid.).

At this point, an issue regarding the moves chosen for the analysis needs to be addressed. Letter constituents such as the address of the sender and the recipient, the date, a potential subject line and the salutation all have a "communicative intention" which serve a "communicative purpose" of a general letter. Because of the fact that the analysis deals with a specific type of letter and the "communicative purpose" of it is different than that of a standard letter, it could be argued that there is no need to include the general letter moves mentioned. Although Bhatia's (1993) and Henry and Roseberry's (2001) analyses of application letters also do not include letter constituents such as the address or the date, it has deliberately been decided to include these parts into the analysis because of the following reason: An impressionistic observation of the application letters revealed differences in their presentation. The analysis will demonstrate, that some letters are presented without addresses of the sender and the recipient or a date. It might be a reasonable argument to claim that learners aged between 16 and 17 already know that every letter needs the address of the sender and the recipient. Nevertheless, it has been regarded as interesting to compare the letters also with regard to these aspects.


## 7. "Specialist information in genre analysis"

An analyst who lacks information regarding the genre needs to compensate this deficit. In the context of the textbooks, specialists would either be teachers who are involved in teaching the application letters, or linguists concerned with genre analysis. Except for some information that was gathered from a linguist specialised in genre analysis of the English Department of the University of Vienna, Bhatia's suggestion to collect expert comments on the genres in order to verify their appropriateness or in order to understand genres better cannot be taken into account in the analysis. However, this problem it has been tried to alleviate this problem by gathering information on genre analysis of application letters in a research article, as mentioned in point two.

## 5.4. Definition of criteria for analysing and evaluating textbooks

Before an analysis of textbooks can take place, an analyst needs to define the criteria according to which the analysis will be conducted, regardless of whether the examination is an analytical or an evaluative one (Tomlinson 2007: 27). This serves to set a framework, to lead the undertaking into a specific direction and to create a focus for the analysis. Because of the fact that the analysis of this thesis will solely deal with the presentation of the application letter within textbooks and not with the entire textbooks, as it is often the case (Littlejohn 1998, McGrath 2002, Cunningsworth 1995), criteria need to be specified for this kind of analysis.

As already mentioned in section 5.1., there is a difference between the concepts *analysis* and *evaluation*. Therefore, criteria for analysing and for evaluating the application letters will be defined separately. Afterwards, the insights gained in section 5.4.1. and 5.4.2. will be combined in order to establish the questions for the textbook analysis.

### 5.4.1. Criteria for the analysis

In order to conduct the pre-use textbook analysis of the application letters, Littlejohn's (1998: 195) "three levels of analysis" have proven to be appropriate and have been used as overall criteria for the analytical part. These phases include the following dimensions:

> 1. "What is there"
> - statements of description
> - physical aspects of the materials
> - main steps in instructional sections
>
> 2. "What is required of users"
> - subdivision into constituent tasks
> - an analysis of tasks: What is the learner expected to do? With whom? With what content? Who determines these things?
>
> 3. "What is implied"
> - Deducing aims, principles of selection and sequence
> - Deducing teacher and learner roles
> - Deducing demands on learner's process competence (Littlejohn 1998: 195)

It can be concluded from these levels that their character moves from more objective observations to more subjective deductions (McGrath 2002: 23). Based on these three levels ranging from an objective analysis to a more subjective evaluation, questions have been designed with the specific focus on application letters. The general categories these questions can be assigned to are the following: Structure, content, tasks and genre-based teaching. (see section 5.4.3.)

It must be highlighted again that Littlejohn's analysis is oriented towards general textbooks analysis, whereas the project of this thesis only focuses on one specific aspect in textbooks. Therefore, not all sub-questions of Littlejohn's three levels are applied in section 5.4.3. In sum, questions 1-6 belong to Littlejohn's level 1 of the analysis. These questions deal with the unit's structure and the content of the application letter. Questions 8 and 9 belong to level 2 and should verify what the tasks require learners to do. Question 10 belongs to level 3 which, however, is only concerned with the implied aim of the task. All other questions designed for the analysis have a purely evaluative character and thus, they belong to the evaluative part of the analysis for which the criteria will be described in the following section.

### 5.4.2. Criteria for the evaluation

McGrath (2002: 25ff) lists three basic methods for dealing with textbooks: the impressionistic method, the checklist method and the in-depth method. The three methods range from more general to specific aspects and can be regarded as similar to Littlejohn's (1998: 195) levels of analysis.

Regarding the impressionistic method, it serves to gain a general overview of the materials under concern. Textbook evaluations conducted with solely this method are clearly not sufficient due to their superficiality (McGrath 2002: 25). Still, the evaluator receives a brief and overall impression of the textbook package, its general layout and structure, and the basic principles on which the book is claimed to be based, for instance.

As regards the more specific checklist-method, it has four main advantages:

1. It is *systematic*, ensuring that all elements that are deemed to be important are considered.

2. It is *cost effective*, permitting a good deal of information to be recorded in a relatively short space of time.
3. The information is recorded in a *convenient* format, allowing for easy comparison between competing sets of material.
4. It is *explicit*, and, provided the categories are well understood by all involved in the evaluation […], offers a common framework for decision-making. [original emphasis] (McGrath 2002: 26, 27)

However, it needs to be considered that the checklists are only supportive and effective if they have been designed for the specific needs of the evaluator (McGrath 2002: 27). Furthermore, it needs to be mentioned that checklists are created at a certain point in time and can become as out-dated as teaching materials and therefore often need adjustment to the current status of time and its context (ibid.).

Concerning the in-depth method, it is an evaluation with a specific focus (McGrath 2002: 28). In the case of the present analysis, the focus is on the general question how textbooks deal with application letters. According to McGrath (2002: 28), also the in-depth method has some drawbacks which need to be addressed. First, a relatively small amount of examples has been used and, therefore, the results gained cannot be regarded as being representative for textbooks in general, nor can it be representative for the textbooks of the certain school types. Second, due to the rather strong focus on solely application letters and their presentation in textbooks, the analysis only gives an insight into one very specific aspect of the textbook and cannot account for other features the materials offer. It has to be mentioned at this point that the analysis is not intended to arrive at a result regarding the entire offer of the textbooks. The specific focus has been chosen deliberately in order to demonstrate how a specific genre is dealt with in textbooks.

In addition to this issue of "partiality", evaluative examinations are always bound to subjective judgements and these are influenced by the evaluator's values and expectations (McGrath 2002: 28). Finally, the evaluation requires time and, very often, the knowledge of experts in language description in order to fully make use of the evaluation (ibid.). The comments of experts would show more insights into the writing of application letters and, in particular, their generic structure. In order to counteract against this issue, it has been tried to draw upon academic research with regard to genre and application letters (see section 6.2). The idea was to gain a more professional view in how far the textbook application letters overlap with their professional counterpart.

So, a framework for conducting the analysis has been established by combining the criteria of the analytical and evaluative part. This procedure has been applied by other scientists as well, since it can raise the validity of the analysis (e.g. McGrath 2002, Cunningsworth 1995, Tomlinson 1998). On the basis of the criteria discussed above, the items of the analysis are used in the form of questions. As a result, questions 7 and 10-13 have an evaluative character.

### 5.4.3. Establishing questions for the analysis and evaluation

The questions have been organised into the general categories "structure", "content", "tasks", and "genre-based teaching" represented in the table. Under each of the categories analytical as well as evaluative questions have been designed. The reason why analytical and evaluative questions are not separated is because it was tried to organise the questions from a general to a more specific examination within the four categories. In other words, the first question of each category represents the most general, whereas the last one is the most specific. Furthermore, the four categories range from objective (structure) to subjective (genre-based teaching). In order to make the ideas behind the questions more transparent, the intended purposes of each question are described after the table.

**Table 1 – Overview of questions**

| | **Analysis** | **Evaluation** |
|---|---|---|
| **Structure** | 1. What is the unit called and what does its structure look like? | |
| | 2. In which part of the unit does the application letter occur? | |
| | 3. Is there a logical order with regard to a job application (Job advertisement, letter of application, preparing for a job interview)? | |
| | 4. How is the application letter presented? | |
| **Content** | 5. Is the application letter written in response to a preceding job advertisement? If yes which one? | |
| | 6. What is the letter's overall content? | |
| | | 7. In how far is the letter's content |

| | | suitable for the intended target group? |
|---|---|---|
| **Tasks** | 8. How many tasks are there that deal directly with the application letter? | |
| | 9. What do the learners have to do in these tasks? | |
| | | 10. What is the implied aim of the tasks? What does it try to teach learners? |
| **Genre-based teaching** | | 11. To what extent do learners receive information about the structure of the letter? |
| | | 12. To what extend do learners receive information about specific linguistic features of the application letter? |
| | | 13. To what extent is the application letter used to teach writing as a process rather than as a product? |

**Structure**

**1. What is the unit called and what does its structure look like?**

The answer to this question will provide a general overview of the unit and its general structure, such as how the unit is divided into different sections. It seems interesting to identify within which topic the application letter occurs, as well, since the analysis will demonstrate that it is not always a "world of work" unit in which the application letter is presented.

**2. In which part of the unit does the application letter occur?**

The underlying idea is to analyse whether the application letter is used as a starting point for a unit, or whether the unit activates the learner's prior knowledge of a certain topic first and deals with the application letter later on.

**3. Is there a logical order with regard to a job application (Job advertisement, letter of application, preparing for a job interview)?**

One can deduce from this question, whether the textbook tries to provide learners with "realistic" situations, which many textbooks with a communicative approach

claim to offer, and to imitate the steps one needs to take in order to receive employment. So, it would be logical to start the unit with a job advertisement, then move on to a curriculum vitae, followed by an application letter, and finishing with the preparation of a job interview and maybe also taking part in a job interview in the form of a role play. In contrast, beginning the application process with engaging into the application letter first would not correspond to a realistic procedure for a job application. In scientific terms, these aspect descried relate to a so-called "genre-chain", which would refer to a "chain" of genres needed in order to accomplish a certain situation (Paltridge 2012: 69).

## 4. How is the application letter presented?

An "impressionistic overview" (Cunningsworth 1995: 1) has shown, that the presentation of the letters differs significantly in certain cases. Based on McGrath's (2002: 26) idea to include the design of the materials into the analysis, it has been decided to describe aspects of the presentation of the letters. These include the size of the letter, its position, and its shape.

## Content

## 5. Is the application letter written in response to a preceding job advertisement? If yes which one?

The answer to these combined questions demonstrates whether the textbook offers a relation between the job advertisement and the application letter. In most cases, except for speculative applications as in letters 4 or 1, an application letter is always written in response to a job advertisement. It is interesting to analyse, though, whether there are application letters which refer to a job advertisement that is not visible to learners. In contrast to question 5, which focuses on structure, this question focuses on content. Furthermore, this means that question 5 is inevitably related to question 6.

**6.  What is the letter's overall content?**

It can be deduced from this question whether the job the applicant is applying for is appropriate for the target group, their horizon and age. So, the answer to this analytical question serves as a basis for the evaluative question seven.

**7.  In how far is the letter's content suitable for the intended target group?**

Although this aspect of language teaching would require far more investigation than can be accounted for in this thesis, it is worth analysing whether the textbooks try to offer learner-orientated contexts or not. In practical terms, an application letter in which the applicant applies for a summer job or a voluntary work would be suitable for a learner's status of knowledge and experience, whereas an application for a specific vacancy in a large company would rather refer to a remote world of work.

**Tasks**

**8.  How many tasks are there that deal directly with the application letter?**

Direct involvement of tasks with the application letter means that there are tasks in which learners need to really work with the letter. An example would be to fill in missing parts into the letter, or to number the different constituents of it. Moreover, this question can lead to inferences as to how intensively the textbook asks learners to work with the textbook application letter.

**9.  What do the learners have to do in these tasks?**

The answer to this question specifies the tasks and provides more detailed insights into the presentation of the application letter and how the letter is drawn upon in the tasks. In case there is no task dealing directly with the application letter, it will be analysed how the unit continues with regard to the job application and what the task that follows the textbook letter looks like and what it asks learners to do.

**10. What is the implied aim of the tasks? What does it try to teach learners?**

The answer to this question can be given via an interpretation as to what the task tries to elicit from learners, what it tries to make learners aware of or what it tries to teach. Again, if there is no task in direct relation to the textbook application letter, the task(s) following the application letter are analysed.

**Genre-based teaching**

**11. To what extent do learners receive information about the structure of the letter?**

**12. To what extent do learners receive information about specific linguistic features of the application letter?**

Based on the theoretical part of genre-based teaching as surrounding framework, these questions try to analyse in how far the unit accounts for genre-specific aspects of the application letter. Particular attention is paid to aspects in which learners receive information as to how the letter is structured and which specific language it uses.

**13. To what extent is the application letter used to teach writing as a process rather than as a product?**

Question thirteen, then, refers to a claim being commonly made by communicatively oriented textbooks, namely that learning writing should be a process-oriented approach through which learners go towards mastering the genre and not a product-oriented approach. This aspect also refers to Devitt's (2009: 342) claim to teach genre – in addition to teaching it as "a particle" and as "a field – as "a process". The question can be answered by examining how the writing tasks are organised and what they require learners to do.

After having established a framework for the analytical part of the thesis, the focus is on the application of this framework and, therefore, on the analysis of the textbook application letters.

## 6. Genre analysis

Based on chapter 5.3, the genre analysis will be conducted in the following.

### 6.1. "Placing the given genre-text in a situational context"

Basically, an application letter aims receiving "an interview for a job by highlighting the most relevant information" of the candidate in a formal way (Henry & Roseberry 2001: 153). Application letters can be written in response to a job advertisement printed in a newspaper or, nowadays, online. They can also be written as a speculative application with no preceding job advertisement to a potential employer. It is a matter of fact that, in today's interconnected world, many job advertisements offer the possibility to either send the application via email or to fill in a so-called application form. Some textbooks, as the textbook analysis will demonstrate, pay attention to and deal with application forms. Although the content of the application letter would very likely not change significantly when it is sent via email, its appearance could, i.e. if the applicant writes the text of the application letter directly into the message field of the email form or if the application letter is sent as attachment. In the latter case, the applicant would need a so-called covering letter which informs the recipient as to why the email has been sent and what is being sent as attachment. Although these developments can be noticed, the textbooks analysed correspond with classic application letters sent via post.

### 6.2. "Surveying existing literature"

The literature found with regard to genre analysis of application letters shows that the textbook application letters generally follow the generic structure of application letters written by native speakers (Henry and Roseberry 2001: 153-167). A closer comparison of Henry and Roseberry's moves and the moves identified in this genre analysis is provided in section 6.6.1.. Henry and Roseberry (2001) identified 11 moves. They found several strategies which were ascribed to the moves "Promoting the Candidate" and "Polite Ending". The obligatory moves and the "allowable move order" they identified on the basis of their corpus was: "Opening", "Offering Candidature", "Promoting the Candidate", "Polite Ending", "Signing Off", adding that "Promoting the Candidate" and "Offering Candidature" were used interchangeably

(Henry and Roseberry 2001: 159). The move analysis of the present thesis is more refined with regard to the number of moves identified. Probably because of this reason, a pattern was challenging to identify.

## 6.3. "Refining the situational/contextual analysis"

The general goal the writers pursue is to receive the chance to be invited to a job interview and/or to receive a job placement. The hypothetical writers of the application letters are aged eighteen, as in letters 1, 5, 6, 7 and 8. This could be deduced either from the reference to their age in the letters or because of the content of the letters as in letter 1. In letters 9 and 10, the corresponding CV has been added in which applicants indicate their date of birth. It must be added that this data cannot be regarded as relevant, because the textbooks' last edition updates took place in 2007 and 2011 respectively. The age of the other writers of the letters cannot be identified. It is assumed, though, that they are older than the other writers because of the work experiences they refer to. In most of the cases, the jobs that writers apply for are intended for teenagers. Except for application letters 4 and 1, all of the letters are written in response to a job advertisement. This means that they know which job is being offered to them and which skills the writers need to offer to the employer in order to increase their chances for receiving the job. Therefore, the applicants need to write the letter in a way that attracts the attention of the recipient, promotes their skills, emphasises their desire to become a part of the employer's business and, consciously or not, highlights reasons for choosing the applicant over other candidates. Regarding the recipient, applicants of letters 1, 3, 4, 5, 6 and 9 write to a potential employer and thus they know the employers' names, whereas the writers of letters 2, 7, 8 and 10 use the formal salutation "Dear Sir or Madam". In any case, the relationship between writer and recipient is considered as a distant and formal one regardless of which salutation has been used.

## 6.4. "Selecting corpus"

The data chosen for the genre analysis consists of 10 application letters each printed in 9 different textbooks, except for one textbook which includes two application letters. As already mentioned above, the textbooks belong to three different school types in Austria: The business college or HAK, the technical college or HTL and the

upper secondary school or AHS. So, there are three textbooks for each school type. All of the textbooks are written for a target group aged between 16 and 17, or in other terms, for a CEFR (Common European Framework) level between B1 and B2. The textbooks are listed in the following in the same order as they occur in the genre analysis:

HAK:

Norris, Susan; Brewster, Eric M; Koch, Inge. 2006. *Best Shots for Business*. Wien: Braumüller.

Rathgeb-Weber, Karlheinz; Strolz, Bernhard; Wachter, Christian; Stangl; Astrid. 2012. *Open Worlds English III BHS*. Wien: Manz.

Maderdonner, Otto. 1999. *Make your Way in Business Communication B*. Wien: Öbv& Hpt, Manz, Jugend&Volk.

HTL:

Gaderer, Heinz; Berner, Hans; Hoffer, Ilse; Kindermann, Gabriele; Kohlhuber, Hans; Zuber, Johannes. 2007. *Building Ideas*. Wien: Hpt.

Tilbury, Alex; Clementson, Theresa; Hendra, Leslie Anne; Rea, David. 2014. *English Unlimited 2*. Wien: Öbv. Cambridge: Cambridge UP.

Born-Lechleitner, Ilse; Davis, Robin; Gerngroß, Günter; Holzmann, Christian; Puchta, Herbert. 2005. *Work it out in English*. Wien: Öbv & Hpt.

AHS:

Davis, Robin; Gerngroß, Günter; Holzmann, Christian; Puchta, Herbert; Lewis-Jones, Peter. 2001. *Make your Way 7*. Wien: Öbv.

Mugglestone, Patricia; Harris, Michael; Krajka, Jarek; Mower, David; Sikorzyńska, Anna. 2008. *New Opportunities - Intermediate: education for life. Upper Intermediate*. Harlow: Pearson Longman.

Spencer, David. 2012. *Gateway B1.* London: Macmillan.

## 6.5.    "Studying the institutional context"

When genres are analysed, the "organizational context" is, besides the "institutional context", also of importance, as Bhatia (1993: 24) argues. With regard to the organisational context, the applied conventions include that the application letter needs to be written first in order to establish contact with the employer and in order to demonstrate interest towards the vacancy offered. It would, presumably, not be

regarded as appropriate to present oneself in person without establishing contact in advance. Given that several candidates would apply for a vacancy, a written application and an attached curriculum vitae are pieces of information which the employer can compare with other applications and choose the most appropriate candidate.

With regard to the school context, the writers of the application letters, i.e. the EFL learners, create the application letters in order to fulfil an assignment given by the teacher. The letter's original purpose, i.e. to receive a job interview, is not at the centre within the classroom context. Rather, learners need to meet the task requirements and to write application letters which result in a positive grade, and are considered to be appropriate by the teacher. However, the appropriateness also assures the communicative purpose of the genre (cf. Hüttner 2008).


## 6.6.    "Levels of linguistic analysis"

As already mentioned above, only Bhatia's third level "structural interpretation of the text-genre" (1993: 29) will be applied, since the size of the corpus is too limited in order to conduct a lexico-grammatical analysis.


### 6.6.1.  Move structure

In total, 20 moves have been identified of which six different strategies have been categorised into move 8 "Promoting candidature" and three into "Clarifying purpose of the letter". Each letter has been analysed according to the moves and strategies established. The textbook letters to which the moves and strategies have been assigned, can be found in the appendix. In order to offer an overview, the results of the moves analysis are summarised in the table. The table also indicates the school types to which the textbooks that present the relevant letter belong.

**Table 2 – Moves analysis**

| Move/Letter | HAK | | | | HTL | | | AHS | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1 Indicating address of applicant | x | x | x | | x | x | x | x | | x |
| 2 Indicating address of recipient | x | x | x | | x | x | x | x | | x |
| 3 Including a photograph of applicant | | | | | x | | | | | |
| 4 Indicating date | x | x | x | x | x | x | x | x | | x |
| 5 Indicating subject line | | x | | | x | x | | | | |
| 6 Salutation | x | x | x | x | x | x | x | x | x | x |
| 7 Clarifying purpose of the letter | x | x | x | x | x | x | x | x | x | x |
| 7a Stating reason for writing | | x | | x | | | x | x | x | x |
| 7b Offering candidature | x | x | x | | | x | | | x | x |
| 7c Referring to job advertisement | | x | x | | x | x | x | x | x | x |
| 8 Promoting candidature | x | x | x | x | x | x | x | x | x | x |
| 8a Presenting current status of (work) life | x | x | x | | x | x | x | x | | |
| 8b Description of education | | | | | x | x | | | x | |
| 8c Description of experiences | x | x | | x | | x | x | x | x | x |
| 8d Indicating personal strengths | | | | | | | | | x | x |
| 8e Offering possible references (e.g. letter of recommendation) | | | x | x | | | x | x | | |
| 8f Indicating suitability for the job | x | x | x | | x | | | | x | |
| 9 Referring to enclosure | x | x | x | x | x | | x | | x | x |
| 10 Offering extra work | | | x | x | | | | | | |
| 11 Indicating starting date | x | | x | | | | | | | |
| 12 Offering availability for a job interview | x | x | x | x | x | | | | | |
| 13 Appreciating the vacancy | x | | | x | | x | x | x | | |
| 14 Expressing positive expectation | | x | | | | | x | x | | |
| 15 Offering contact | | | | x | | x | | | | |
| 16 Polite closing ("look forward to") | x | x | x | x | | x | | | x | x |
| 17 Salutation | x | x | x | x | x | x | x | x | x | x |
| 18 Indicating signature of applicant | x | x | x | | x | x | x | x | x | x |
| 19 Indicating name of applicant | x | x | x | | x | x | x | x | x | x |
| 20 Indicating enclosure(s) | x | x | | | | | | | | |

In order to make the analysis more transparent, it is necessary to conceptualise the moves used above. Therefore, a description of what the moves include and what their assumed "communicative purpose" is will be provided (Bhatia 1993: 30). In order to illustrate the assumptions made, the relevant move will be presented using examples from the letter with reference to the letter in which it occurred.

Regarding the frequency, it has been considered appropriate to generally follow Hüttner (2007: 110). The moves or strategies which occur in 90% and more are

considered to be obligatory. This means that they are "a defining feature of the genre in question" (ibid.). Moves or strategies occurring in 50% and more are regarded as core moves or strategies. This means that they are "constitutive of the genre in question" (ibid.). In contrast to Hüttner, the occurrences of 20% and more represent optional moves or strategies, which means that they "might occur in a genre text, but [their] absence might not matter" (ibid.), and occurrences of 10% are regarded as a not being typical for the application letter.

In general, a move pattern, i.e. a set of moves occurring in the same order in several letters, has been challenging to deduce from the letters analysed. The most common patterns that have been found are the moves 1, 2, 4, 6, 7 and 8. Another pattern is 17, 18, 19 and 20. It needs to be pointed out that the numbering of the moves does not resemble their sequence in the letters.

An impressionistic analysis of the letters and of the position of the moves and strategies reveals that the move *referring to enclosure* is, if realised, found towards the end of the letters before the move *polite closing*, before *expressing positive expectance* and hence towards the end of the letter. There are some letters, however, which refer to enclosures being attached before the move *promoting candidature* and thus, in the first half of the application letter. This is the case in letter 10 and 9.

Features such as the address of the applicant are usually not part of a moves analysis as discussed in section 5.3. Nevertheless, it is interesting to include these features in the analysis, since it has been analysed that not all letters adhere to the standard conventions of a letter. It is assumed that this is a matter of presentation, which will be discussed in the following analysis.


## 1. Indicating address of applicant

Stating who is writing and from where the letter comes from, as well as indicating to whom the letter is addressed (see *indicating address of recipient*), are essential parts of letters in general. Interestingly, a closer analysis shows that there is only one address that represents a non native-speaking applicant which is letter six. It has an Austrian sender.

In the present analysis it has been found out that 80% indicate the sender's address. This means that two letters (letter 4 and letter 9) do not include this move. The reason why these two letters omit the address of both the applicant and the recipient can be found by looking at their presentation in the textbooks. Both of the letters are written on a page printed onto the textbook page and both of these letters have a torn out lower and/or upper edge. So, it looks as if the page has been ripped off. This detail might point to missing parts of these two letters, such as the addresses of applicant and recipient.

## 2. Indicating address of recipient

As mentioned above, the writer needs to indicate to whom the letter is addressed. Similar to the preceding move, 80% include this move. Given the different presentation of the letters, however, both *indicating address of applicant* and *indicating address of recipient* can be regarded as obligatory moves.

## 3. Including a photograph of applicant

A photograph of an applicant was found in one of ten application letters. It can be concluded by analysing all letters, that a photograph is not regarded as a core move, nor to be an optional move. Considering an Austrian Curriculum Vitae (CV), photos are very often included in such documents. Looking at the "Europass", a European standardised form to create a CV (https://europass.cedefop.europa.eu/de/home, 7 January 2015), there is also the possibility to upload a photograph. It seems that, in Europe, including photographs into a CV is a possible option for the applicant. The underlying purpose could be to give a visual impression of the applicant and to offer the employer a "face" to the experiences and formation described in a CV. In terms of the application letters analysed, however, a photograph is not an instance of a formal piece of writing.

## 4. Indicating date

Similar to the address, the date is an essential component of all formal and informal letters. The date gives information as to when the letter was written and can be a crucial issue in terms of deadlines, although in these cases also the stamp of the post office on the envelope plays a role. Except for letter nine which is one of the two incomplete letters with regard to layout, all other application letters indicate the date. As a result, it is regarded as obligatory move.

## 5. Indicating subject line

In business communication, the indication of the subject line facilitates the information transmission process, since the person who opens the letter can deduce what the letter generally is about by reading the subject line "Your Order No. …", or "Your Invoice No. …". In this analysis, only 30 % of the letters analysed have a subject line. It can be assumed that, within the context of the textbook job application letters, the subject line is an optional move.

## 6. Salutation

The salutation is again a central aspect of every letter, similar to the address of the sender and the recipient. In many cases, the writer knows to whom he/she is writing when applying for a job, since in job advertisements there is often a name indicated to whom the letters should be sent. Very often, this is a person belonging to the Human Resources department, or, if it is a smaller business, it is the manager of the business. If not, the general salutation "Dear Sir or Madam" is applied. Regarding the letters observed, letters 2, 7, 8 and 10, use the general salutation, whereas letters 1, 3, 4, 5, 6 and 9 indicate the name of the addressee. Regarding the relevance of this move, 100% of the letters include this move, which means that it considered to be obligatory.

## 7. Clarifying purpose of the letter

When a writer begins the letter by writing the first sentences, he/she usually clarifies why the letter has been sent. In this way, the recipient is introduced to the purpose of the letter. A 100% include this move which makes it an obligatory move of the genre in question. A closer investigation and comparison of the letters raises the assumption that the writers use three different strategies in order to *clarify the purpose of the letter*. The first strategy identified is *stating a reason for writing,* which occurs in 60% of the cases. The second is labelled as *offering candidature*, which also is used in 60% of the cases. The third strategy is *referring to job advertisement,* with a frequency of 80%. Some letters included all three strategies, whereas others combine two of them. With regard to frequency, the three strategies are considered to be core moves. Each strategy will be discussed in more detail subsequently.

## 7a Stating reason for writing

The writer begins the letter by saying why the letter has been written to the recipient. This supports the recipient, in addition to a possible subject line, to infer with which general intention the sender is writing.

A *reason for writing* strategy can be found in letter 8:

(1) I am writing to you regarding the job of waitress advertised in the South Wales Chronicle.

It can be deduced, that this example combines the *reason for writing* with the *reference to the job advertisement*.

## 7b Offering candidature

Very often, the reason for writing is indicated together with the applicant's candidature. Except for one application letter, all of the writers stated a reason for writing or offered their candidature.

Analysing application letter 5 from *Building Ideas,* this letter neither includes the *reason for writing* nor the *offering candidature* strategy. However, the writer provides a subject line called "Letter of application". This feature facilitates the comprehension

of the content that follows the letter, and consequently, the recipient knows the reason why the writer has sent the letter: He wants to apply for a vacancy. Furthermore, the writer makes use of the strategy *referring to job advertisement:*

(2) I read with interest your advertisement in today's Guardian.

The *Offering candidature* strategy can be found in letter 1, for instance:

(3) I would like to apply for a voluntary work placement with your organisation.

**7c Referring to job advertisement**

The writers need to refer to the source where they have received the information from. In many cases, this strategy is found together with *stating reason for writing*. However, there are also letters that include both the *offering candidature* and *referring to job advertisement* strategy, such as letter 2:

(4) I would like to apply for the above-mentioned position of Project Coordinator, which you announced on your corporate homepage.

Another interesting example can be found in letter 10, in which two sentences are used to realise the two strategies. The first sentence expresses the *reference to job advertisement* strategy, whereas the second one is a realisation of the strategy *offering candidature,* including a further reference to the publishing date of the advertisement:

(5) I am writing in response to your advertisement in The Stoke Times. I would like to apply for the job which you advertised in this newspaper on 10$^{th}$ February.

**8. Promoting candidature**

Similar to Henry and Roseberry (2001), the *Promoting candidature* move has been included in this genre analysis. In the present analysis, this move is realised by the use of six different strategies, which are presented and discussed subsequently. It

needs to be mentioned, that the strategies are realised with no specific underlying pattern. In other words, the strategies are drawn upon in different combinations in the letters analysed.

**8a Presenting current status of (work) life**

Applicants try to summarise in a very short passage what their present situation looks like in order to offer the reader bits of information of their lives. The strategy is applied in 70% of the cases. In letter 7, for instance, the writer states the age, which profession she has at the moment or which educational background she has got so far.

(6) I am eighteen, in my final term at the College of Technology at Brighton and shall be going to university in Aberystwyth to study computer science at the beginning of October.

The writer of letter 1 refers to the current situation in a different way. The writer who applies for a "voluntary work placement" writes about her plans in which she includes that she will finish school "in June this year":

(7) I am planning to take a gap year after leaving school in June this year and would like to spend approximately two months of this doing voluntary work with young people abroad.

**8b Description of education**

3 of 10 applicants provide some information on their educational background. The reason for such a small number of letters including this strategy can be due to two aspects: First, letters of application are often sent with an enclosed curriculum vitae (CV) which specifies the applicant's skills and formation. Therefore, it might seem redundant to indicate these details in the letter of application again. Nevertheless, an application letter is also used to highlight a certain skill applicants possess or an experience gained in order to raise their chance of receiving the job. The applicant of letter 5, for instance, refers to an enclosed CV and this serves to explain why the writer mentions her formation only briefly:

(8) I have completed a course in computer-aided design which might be of use in your company.

The second reason for not specifying the formation can lie in the job the applicants would like to apply. For instance, letter 6 has been written as an application for an English course in order to improve the applicant's English skills in England. Furthermore, this means that this letter does not represent a job application letter. This issue will be discussed in more detail in chapter 8.

(9) In addition, I studied English in a language school in Eastbourne/GB last summer in order to improve my level.

Letter 9 is an application addressed to an organisation called "World Aid" for volunteers in Bangladesh. Because of the above mentioned reasons, specifying a certain formation experienced, then, will very likely not be required in these cases. She does mention briefly, though, that she has "Maths 'A' level" and a "certificate in first aid".

(10) I think I could be a good primary teacher of maths due to my teaching experience and since I have Maths 'A' level. In addition, I hold a certificate in first aid, which might be useful.

As will be seen in the strategy *description of experiences*, these results can also relate to the little amount of formation and/or experience that young applicants have.

## 8c Description of experiences

Summing up experiences in a CV can be a difficult task to accomplish, because a CV is very often constructed by using keywords. The application letter, in contrast, allows verbalising these experiences more precisely. The analysis demonstrates that 80 % refer to experiences already gained in their lives. The linguistic presentation of these experiences can vary significantly, as the following examples in letters 1 and 4 will demonstrate:

(11) As a youth group leader in my hometown I already have a good understanding of what youth work involves and would appreciate the opportunity to build on this experience in a different cultural context. In addition, my previous experience as a sales assistant and in my school's training firm will enable me to handle any administrative and/or commercial aspects of the placement effectively.

(12) As you will see, I have experience in secretarial duties of all kind, and I have recent experience in computerized storekeeping, dealing with import and export orders and stock control.

By describing their experiences, the candidates create a clearer image of themselves for the reader, because they need to indicate where they gained the experiences and what they did.

## 8d Indicating personal strengths

Stating in which aspects the applicant is very skilled, represents another option for *promoting the candidature* move. The writer provides more personal information of him/herself. Applicants of letter 9 and 10 refer to the personal strengths and qualities, for instance:

(13) I am a hard-working and committed person.

(14) As you can see, I have experience of working with children and I also think that I am caring, patient and very hard-working.

Given that a potential enclosed CV presents a summary of the applicant's skills, this could be a reason for the rather low frequency of this strategy.

## 8e Offering possible references

Providing the potential employer to receive information from former employers can add more transparency to the applicant, since the employer can collect several perspectives on the candidate. In the letters analysed 40 % included this strategy.

Regarding its frequency, one needs to keep in mind, however, that many of the application letters are written by (ficticious) young people and that many of them have

not yet got previous employment and hence cannot offer relevant references, such as letters of recommendation from previous employers. The realisations of this strategy are demonstrated by letters 4 and 8, for instance:

(15) My last two employers, Ms Paxton and Mr McNeal, have both said that they will be happy to provide references for me.

(16) You could write to the manageress, Mrs Topham, who said she would be pleased to provide a reference.

**8f Indicating suitability for the job**

By stating that the applicant is suited for the job offered by the company, he/she promotes himself/herself even more and hence, emphasises his/her application. In general, six of ten letters include this strategy. In letter 9, for instance, the writer combines this strategy with information regarding her experiences.

(17) I think I could be a good primary teacher of maths due to my teaching experience and since I have Maths 'A' level.

In letter 1, the applicant states that she will manage any task and so, she emphasises that she is suitable for the job:

(18) In addition, my previous experience as a sales assistant and in my school's training firm will enable me to handle any administrative and/or commercial aspects of the placement effectively.

The example of letter 2 makes use of the strategy *indicating suitability for the job* in the last sentence. Including the sentence with the strategy *description of experiences*, it seems that both sentences carry the meaning of being a responsible committed applicant who is suitable for the vacancy offered.

(19) My professional experience and skills have made me familiar with the challenging requirements of such an important position and I also have been successful at coordinating larger projects. Moreover, I am confident that your company can greatly benefit from my strong interpersonal skills and my commitment

### 9. Reference to enclosure

The intention to refer to enclosed documents is to inform the reader that there are other documents which offer more information about the candidate. In total, 80 % of the letters made use of this move, which makes it a core move. The interesting aspect of this move can be seen, if it is analysed in relation to the move *indicating enclosure(s)*. Examples of this move can be observed, for instance in letter 1. The move is applied before ending the letter:

(20) Please find enclosed a copy of my CV for further information. I look forward to hearing from you.

Letter 2 includes this move before offering the availability for an interview:

(21) Please find enclosed my CV showing my qualifications and details of my work experience. I would be pleased to discuss my CV in more detail with you at an interview.

Letter 5 includes the reference to the enclosure in brackets after the opening sentence of the letter:

(22) I read with interest your advertisement in today's Guardian. As you can see from my CV (enclosed) I am preparing for the BTEC National Certificate in construction design and building technology.

### 10. Offering extra work

The intended purpose of this move could be that it shows the flexibility of the applicant which, especially in today's job market, is a benefit. This move is used in two letters, or in 20% of all cases, which means that it is regarded as an optional move. Examples have been found in letters 3 and 4:

(23) I am prepared to work evenings and weekends if necessary.

(24) I would be prepared to work full-time including evenings and weekends if required.

## 11. Indicating possible starting date

People who are still employed in a different company or who are only able to work within a specific period will need to mention when a possible starting date for the new employment could be. Although it seems that this is an important piece of information in an application process, only 20 % of the letters analysed share this move and it is therefore considered optional. With regard to the starting date, there is no specific information given in the job advertisements, except for the summer jobs in letters 7 and 8 in which the employment lasts from July until August.

In order to provide examples of the move, the applicant of letter 1 says in the beginning that two months of her gap year will be used for the employment, and she states her starting date later on in the letter:

(25) I am available for an interview on request and could start a work placement any time as of 1 September 2006.

The applicant of letter 3 seems to be still employed while he is applying for the new job. For this reason, as already mentioned above, he needs to inform his future employer about a possible starting date for the new employment:

(26) I am available for an interview at any time and could start work on 1 August.

## 12. Offering availability for a job interview

One of the primary goals of an applicant is to receive an invitation for a job interview in order to discuss the CV and other references in person. It is commonly known that a personal face-to-face conversation reveals many interesting aspects about a person, such as his/her personality, how he/she articulates himself/herself in a conversation, what his/her voice sounds like and in general whether he/she seems sympathetic and suits the business he/she would like to work in.

Since both the employers and applicants know this and since a job interview belongs to the application process, 60 % included this move and thus, this can be considered

a core move. A profound reason why 40 % did not use this move cannot be provided. It was assumed that this was concerned with the job the applicants were applying for. There are application letters written for summer jobs and therefore, suitable for younger applicants and there are jobs that are suitable for adults. The assumption was that this move rather occurred in application letters written for adult jobs, since mostly these employments last longer than those of summer jobs. However, this would not be legitimate with regard to letter 1, since this is an application for a voluntary work within a gap year.

## 13. Appreciating the vacancy

By indicating that the vacancy offered has a high value for the applicant, the candidate demonstrates that it would be appreciated to receive the interview and the employment respectively. Especially when many people are applying for a job, expressing a kind of gratitude could support the applicant in getting the job. In 50% of the cases, applicants include this move, which means that is labelled as a core move.

Letter 1 works with positively connoted verbs, such as "to broaden", "expand" and "improve" and thus creates a positive atmosphere:

(27) I have always enjoyed working with people and would appreciate the opportunity to work in a community abroad, to broaden my horizons, expand my skills base and improve my foreign language skills.

The speculative application letter four uses the move after introducing the letter:

(28) I would welcome the opportunity to be part of an expanding business and I was wondering if you had a vacancy in your Sales Department.

On a slightly simpler level with regard to word choice, letter 7 expresses the appreciation in the following way:

(29) The idea of working as a programmer/instructor for a while is very attractive and I hope that you will consider my application

**14. Expressing positive expectation**

This move establishes a positive ending of the letter in combination with the move *polite closing.* The move is included in 30 % of the letters analysed, which means that it is considered an optional move. Letters 2, 7, and 8 utilise this move by expressing hope. Letter 2 is used as an example:

(30) I hope that my application is of interest to you and can come to an interview at your convenience.

**15. Offering contact**

In addition to contact details given in the address, some applicants offer contact details in the letter, as well. For example, letter 4 refers to the "home telephone number", which however is not indicated in the letter. Probably the telephone number is included in the not visible address or the CV. Letter 6 refers to his email address or the "above address" intending the post address on the top of the letter.

(31) I you require any further information, please do not hesitate to contact me at the above address or m.schultz123@kmail.com

**16. Polite closing**

The *polite closing* move was found in 6 of 10 letters, or in 60% of all cases, and can thus be regarded as a core move. Such an ending is considered to be typical of letters in general. In closing politely, the writer of the application letter ends the letter in a positive manner. Moreover, he/she expresses the wish to receive a reply or a phone call by the recipient. Examples include:

(32) I look forward to hearing from you.
(33) I am looking forward to hearing from you.
(34) I hope to hear from you soon.

## 17. Salutation

The salutation at the end of a letter is, as the salutation at the beginning, an obligatory component of every letter. As a result, all of the letters in the textbooks entail this move and it is therefore considered an obligatory move. In general, they do not vary greatly from each other. Many application letters show the ending "Yours sincerely", except for letter 8 and 9, which use "Yours faithfully". An explanation for this aspect could be found in the textbook *Gateway*, which says that *yours sincerely* is used if the name of the addressee is known, *yours faithfully* if it is not (Spencer 2012: 157).

## 18. Indicating signature of applicant

Outside the textbook context, this move differs in layout, since application letters written outside school are usually signed by hand. In the letters analysed, this obviously had to be imitated by using a font type that is similar to handwriting. Remaining in the textbook context, however, it can be regarded as a "signature" and not as an "imitation of a signature". 90% of the letters analysed included the signature of the writer, which makes it an obligatory move. The reason why letter four has not made use of this move lies in the layout of the letter. As already mentioned, the lower and upper part of the letter has been omitted and so, the last part that can be seen at the end of the letter is the salutation.

## 19. Indicating name of applicant

Except for letter 4, all other application letters have the name of the applicant in printed form below the signature. Letter 4 neither shows the signature nor the name due to the torn page. 90% make use of this component and therefore, it is considered to be an obligatory move.

## 20. Indicating enclosure(s)

Two of ten letters indicated the abbreviation for an enclosure "Encs:" or "Enc.". This indicates that there are documents in addition to the application letter. Compared to

the move *reference to enclosure*, seven applicants refer to enclosures in the letters, but only two of them write the enclosure as abbreviation at the end of the letter. It was assumed that this was an obligatory move in application letters, but based on the present findings the move *indicating enclosure(s)* is regarded as optional.

In order to offer a more condensed insight into the categorisation of the moves identified, the following table lists the relevant moves grouped by relevance, as already mentioned at the beginning of this section. Again, the uncommon moves occurred in 10% of the cases, optional moves occurred in 20% and more, core moves occurred in 50% and more, and obligatory moves occurred in 90% and more (cf. Hüttner 2007: 110). The strategies subordinate to the moves *clarifying purpose of the letter* and *promoting candidature* are indicated in italics.

**Table 3 – Moves grouped by relevance**

| Obligatory |
| --- |
| Indicating date |
| Salutation |
| Clarifying purpose of the letter: *Stating reason for writing* *Offering candidature* *Referring to job advertisement* |
| Promoting candidature: *Presenting current status of (work)life* *Description of experiences* *Description of education* *Indicating personal strengths* *Offering possible references (e.g. letter of recommendation)* *Indicating suitability for the job* |
| Salutation |
| Indicating signature of applicant |
| Indicating name of applicant |

| Core |
| --- |
| Indicating address of applicant |
| Indicating address of recipient |
| Offering availability for a job interview |
| Appreciating the vacancy |
| Polite closing ("look forward to") |
| **Optional** |
| Indicating subject line |
| Offering extra work |
| Indicating possible starting date |
| Expressing positive expectation |
| Offering contact |
| Indicating enclosure(s) |
| **Uncommon** |
| Including a photograph of applicant |

In order to offer a more precise comparison to expert genres and to analyse in how far the textbook application letters follow the move structure of professional application letters, Henry and Roseberry's (2001) analysis is used for this undertaking. Their obligatory moves are "Opening", "Offering Candidature", "Promoting the Candidate", "Polite Ending", "Signing Off" (Henry and Roseberry 2001: 159). Regarding the present genre analysis, the obligatory moves are *Indicating date, Salutation, Clarifying purpose of the letter, Promoting candidature, Salutation, Indicating signature of applicant* and *Indicating name of applicant*. A comparison of the obligatory moves demonstrates, that the move "Opening" generally corresponds with *Clarifying purpose of the letter*. The difference is that *Clarifying purpose of the letter* can be realised by three different strategies, whereas "Opening" represents a single move which is defined as "[t]he writer identifies the target and invites the target to read the letter" (ibid.). The "Offering Candidature" move in Henry and Roseberry's analysis is a strategy belonging to the *Clarifying purpose of the letter* move in the present analysis.

Regarding "Promoting the Candidate", Henry and Roseberry identify 8 different strategies, whereas in the present genre analysis 6 strategies have been analysed. Henry and Roseberry's strategies are: "Listing relevant skills, abilities", "Stating how skills, abilities were obtained", "Listing qualifications", "Naming present job", "Predicting success", "Listing publications", "Giving reasons for leaving present job", "Demonstrating knowledge of target position". The strategies of the genre analysis of this thesis are: Presenting current status of (work)life, Description of experiences, Description of education, Indicating personal strengths, Offering possible references (e.g. letter of recommendation), Indicating suitability for the job. Comparing these strategies to the ones identified in the present analysis, it can be argued that the three strategies "Listing relevant skills, abilities", "Stating how skills, abilities were obtained" and "Listing qualifications" correspond with the strategies *description of experiences* and *description of education*. "Naming present job" is similar to *Presenting current status of (work)life*, "Predicting success" and "Demonstrating knowledge of target position" can be regarded as corresponding with *Indicating suitability for the job*. The remaining two strategies "Listing publications", "Giving reasons for leaving present job" of Henry and Roseberry's analysis (2001) and *Indicating personal strengths* and *Offering possible references* of the present genre analysis cannot be compared to each other.

Regarding Henry and Roseberry's "Polite Ending" move, they identified 4 strategies: "Welcoming response", "Inviting favourable consideration", "Thanking", "Offering to provide further information" (Henry and Roseberry 2001: 160). The *polite ending* move of this genre analysis is regarded to be a core move on its own. The "Signing Off" move of Henry and Roseberry (2001) is also an obligatory move in the present analysis and it is labelled as *Indicating signature of applicant* move.

In conclusion, the letters' subtle differences in relation to the vacancy they apply for are evident. This means that different vacancies can require slightly different application letters. This also points to the flexible nature of genres and to their strong context-relation highlighted in the theoretical part. The genre-analysis demonstrates that there are 5 moves which are "constitutive of the genre in question" (Hüttner 2007: 110) and 7 moves which are "defining feature[s] of the genre in question" (ibid.). Within the obligatory moves, there are two moves which are realised by different dependent strategies: *Clarifying purpose of the letter* and *promoting candidature*.

As the textbook analysis will demonstrate (see chapter 7), the content of the application letters, i.e. the vacancy the candidates apply for, offers interesting insights. More precisely, the application for a place in a language course (letter 6) does not represent a job application letter, but it is dealt with in a job-related unit.

Before the analysis, there was the assumption that similarities among different school types could possibly be identified. However, the analysis revealed no specific school type related results. In the end, three business college (HAK) application letters offered moves that letters in the technical college (HTL) and the secondary school (AHS) textbooks did not include, such as the move 10 *Offering extra work* in the third and fourth letter and move 11 *Indicating possible starting date* in the first and third letter. Regarding move 12 *Offering availability for a job interview*, a similar insight could be gained: All business college application letters and one technical college letter included this move, whereas the remaining 5 letters did not. It is assumed that there is no underlying reason for these findings. At the beginning, it was assumed that it had to do with the vacancy the applicants applied for in the sense that these vacancies were intended for adults, but this would not be the case in letter 1 (the application for voluntary work within a gap year). Letters 9 and 10 made use of the

strategy "indicating personal strengths". Again it was not explainable why this move was exclusively included in two of the three secondary school textbooks.

Having analysed the genre structure of the textbook application letters, the second part of the analysis applies the questions formulated in the methodological part before to the nine different textbooks. The insights gained were collected in a Microsoft Excel sheet, so that comparisons could be made (see appendix). The relevant findings of this part of the analysis will be summarised under the four main categories *structure*, *content*, *tasks* and *genre-based teaching* including the sub-questions established in chapter 5.4.3. In this way, significant differences and/or similarities can be made explicit.

## 7.  Textbook analysis

After having analysed the letters from a linguistic perspective, the following part of the analysis deals with a textbook analysis and evaluation. Regarding the procedure, the questions were inserted in a Microsoft Excel sheet vertically, whereas the textbook names were inserted horizontally (see appendix). This allowed for a better and more transparent comparison of the findings gained. In the following, the results will be presented for each of the categories established in section 5.4.3.. Since the categories "tasks" and "genre-based teaching" are related to each other in terms of content, it was considered more practical to combine these two categories. This should result in a better comprehension of the results. Whenever examples are used, the relevant page of the textbook under concern has been indicated in brackets instead of indicating the entire source for the sake of legibility. The full bibliographic information can either be found in the bibliography or in section 6.4. "selecting corpus".

In the following, it has been tried to filter the most significant results, since an exhaustive presentation of the findings would go beyond the requirements of this thesis. The scans of the units analysed and the Excel document entailing all results are included in the appendix. The scans of the units are organised according to the bibliographic information in 6.4. and the moves analysis respectively.

## 7.1. Structure

The first question "What is the unit called and what does its structure look like?" reveals that the headlines of 8 textbook units are related to jobs, the world of work or something in relation to these topics. For instance, *Open Worlds* uses the title "Work and Employment", *Best Shots for Business* labels the unit "Working internationally", *Building Ideas* entails the unit "Career opportunities" and *Make your Way* uses a question as headline for the unit "What do you do for a living?". The textbook *New Opportunities*, presents the application letter in a unit called "Careers". *Gateway* uses "Odd Jobs" as headline. Two textbooks *English Unlimited* and *Work it out in English* use the same title for the unit in which the application letter occurred: "The world of work". The textbooks *Make your Way in Business* uses the heading "Great opportunities ahead" As a result, it is not immediately deducible from this heading that the unit deals with application letters or the world of work in general.

Regarding the structure of the units, obviously each textbook follows its own conventions. In terms of their organisation, the most complex textbooks are *Best Shots for Business* and *Open Worlds*. In *Best Shots for Business*, for instance, the unit is divided into three "cases" which are generally dedicated to the following areas (131ff.): the gap year, working in a different culture, and cultural differences between the UK and the US. Each case, then, entails a "focus", an "input" and a "scenario" section. Finally, different "steps" construct the "scenario". At the end of each "case", there is a "follow up" section in which learners should plan a gap year individually. The "steps" function as a step-by-step support for accomplishing a "scenario" (for a more detailed description see question 2).

*Open Worlds* has 4 different sections: The "Intake" provides information and offers input. The "Practice" part supports learners in acquiring skills through practicing. The "Review" section helps to summarise the skills gathered and to receive an overview of the matter and to revise. Finally, the so-called "Checkpoint" checks the learner's abilities and whether the insights gathered throughout the unit have been internalised in order to work independently (II). Regarding the content, the unit is also divided into different topics: "My Dream Job", "The World of Work Today" and "Getting the Right Job" (54ff).

Concerning *English Unlimited*, for instance, the unit is divided into "Language skills", "Extras", "Explore" and "Look Again". "Language skills" focuses on the four different

skills listening, speaking reading and writing, in addition to grammar and vocabulary. In "Extras", a certain "keyword" and its use is introduced, and there is an info point on "Tools". Given that the "Extras" section does not deal with jobs at all, it is a section out of the context of job applications and the world of work. In "Explore", "additional language and skills work" is offered (6). Finally, the "Look Again" section is used for reviewing certain aspects introduced in the unit.

The results of the second question "In which part of the unit does the application letter occur?" show that the textbooks prepare learners for the topic of job applications and application letters in the sense that they introduce a range of other relevant aspects for job applications, such as the job advertisement, the curriculum vitae, the job interview and also job application forms (for a more detailed description see question 4). The textbooks *Best Shots for Business* and *Open Worlds*, include different reading, listening and/or vocabulary tasks in order to tune into the topic before introducing the topic of job applications. *Make your Way in Business* immediately presents different job advertisements and offers vocabulary work, *Building Ideas* opens the unit with a curriculum vitae and job advertisements on one page and then moves on to the letter of application. *English Unlimited* tunes into the topic after a short classroom discussion and presents different job advertisements followed by a number of vocabulary, grammar exercises and a short task before working briefly with job interviews.

With regard to the point where the job application letter is presented, another interesting insight is offered by *English Unlimited*. Although the unit is almost entirely dedicated to the "world of work" (18), except for the "Extras" section that deals with tools for working, the application letter occurs in the "Explore" section. Compared to other "Explore" sections in the textbook, it is not only used to introduce learners to additional material for improving their skills but also to train them for the Austrian Standardised A-Levels. The introduction of the textbook supports this claim by saying: "In this section, you are also introduced to the task formats which you will encounter in the Standardisierte Reife- und Diplomprüfung" (6). It is assumed, that the content of the "Explore" part could have been included in the "Language skills" part, but has been kept separate in order to establish a training section for the exams mentioned above.

Concerning *Best Shots for Business*, the application letter occurs in the scenario of case 1 (137). More precisely, it is dealt with the letter in "step 4" of a total of 5 steps within the scenario mentioned. This means, that the letter is presented almost at the end of the job application section before the "follow up" activity and the glossary. The "step-by-step" procedure with regard to the scenario "job applications" (134), which has already been mentioned above, appears as a guideline for learners to get to know which action needs to be taken first when they apply for a job. Interestingly, the textbook provides information regarding the issue concerned before the relevant task is introduced. Regarding the job advertisement, for instance, it is stated that these advertisements often "tend to use specific vocabulary to describe their requirements of future employees or what they can offer them" (133).

In *Open Worlds*, the application letter is presented at the beginning of the topic "Getting the Right Job". Very often, the textbook also offers a small paragraph with information regarding the text that is following, similar to *Best Shots for Business*. More precisely, *Open Worlds* also refers to the CV in this specific paragraph, saying that it is sent in combination with the application letter (61). Moreover, it highlights the difference between the CV and the letter of application in two sentences:

> "While the CV (curriculum vitae) or resumé contains all your personal details and achievements, a letter of application allows you to show how you meet the employer's requirements. Just like an advertisement, it should highlight your experience and strengths" (ibid.).

Generally speaking, none of the nine textbooks under investigation presents the application letter at the beginning or in the first part of the unit. Each of the textbooks uses the beginning of the unit to prepare learners for the application letter with regard to the topic of working. Some of them, such as *Best Shots for Business* and *Open Worlds,* use a larger input section before starting with applications for jobs, whereas others, such as *Make your Way in Business,* immediately turn to the topic of job applications by presenting different job advertisements.

The third question regarding the textbooks' structure, "Is there a logical order with regard to a job application (Job advertisement, letter of application, preparing for a job interview)?", investigates in how far the textbooks account for realistic situations with regard to the job application process. As already explained in section 5.4.3, a logical order would mean that the unit first works with the topic of job advertisements,

then moves on to a curriculum vitae followed by the application letter and finishing off with a preparation and maybe also a role play simulating a job interview. *Best Shots for Business* has organised the unit in the way mentioned above: After its input section, there is a job advertisement, a curriculum vitae followed by the application letter and the preparation for a job interview and a role play conducted by learners, so they can simulate a job interview.

With regard to job applications, *Make your Way in Business* provides a logical order, as well. In addition, it introduces the application form after the application letters and before the job interviews, which can be another relevant component when someone is applying for a job. In short, the application form can be described as a condensed version of a job application which summarises all relevant information of the candidate for the potential employer. It usually asks the applicant to fill in personal information such as contact details. In addition, the candidates also need to provide information regarding their professional career such as the candidate's qualifications or the reason why the applicant wants to work in the potential business. This form is introduced by *Building Ideas*, as well. *Building Ideas*, in addition to the unit's logic sequence, deals with the arrangement of an appointment for the job interview before dealing with the application form and job interviews as such. *Open Worlds* does not deal with job advertisements in a detailed way. There is a job advertisement, though, that occurs in a so-called "checkpoint section" where learners are required to work individually. It cannot be concluded from this advertisement whether the unit deals with the job advertisement in a more detailed way.

*Make your Way* demonstrates a different approach to the issue. After dealing with work-related readings and vocabulary tasks, it turns to job applications in the last part of the unit. Learners first need to do a listening comprehension about job interviews, then they are required to do another reading "How NOT to conduct yourself in a job interview" (190) including a competency-based task. This is followed by a job advertisement. After having introduced the job advertisement, there is an information box presenting typical phrases of a job application letter. On the next page, the textbook application letter is presented. There is a task in which learners are asked to do a role play regarding a job interview two tasks before the listening and the reading "How NOT to conduct yourself in a job interview". However, it is not related to the job advertisement and the sample application letter mentioned above. Furthermore, it does not work with a curriculum vitae.

Interestingly, *Gateway* deals with job advertisements in a speaking section. The reason for this decision lies in the underlying aim of the section: Learners should learn to make polite requests and ask for additional information regarding the job offers. A job interview is not included in *Gateway's* unit. However, it deals with the CV and the application letter afterwards. This means that an order is still given, but an entire "genre chain" (see Paltridge 2012) cannot be found. *New Opportunities* first works with job interviews in the so-called "Getting a job" (98) section, but then shows a logic sequence introducing the job advertisement, the CV and the application letter in the so-called "Communication Workshops" (100) towards the end of the unit. Regarding *English Unlimited*, there is also a different order, since the topic of job interviews appears in the "Language Skills" section of the unit (22), whereas the job advertisement and the application letter are presented in the "Explore" section (27).

In conclusion, *Best Shots for Business* presents a standard sequence. *Building Ideas* introduces the application form in addition to the standard sequence job advertisement – curriculum vitae – application letter – job interview. Furthermore, it deals with the arrangement of an appointment for a job interview. The sequence of *Make your way in Business* is similar to *Best Shots for Business*. It only introduces the application form additionally. *Work it out in English* introduces the portfolio as another relevant aspect of job applications. *Make your Way* starts its sequence with job interviews before turning to job advertisements and the application letter leaving out the curriculum vitae, which means that it does not deal with job applications in a logical way. Regarding *New Opportunities*, it works in a logical way except for the job interviews that are at the beginning of the sequence. *Gateway* uses a logical order and dealt with the job advertisements, with the CV and subsequently with the application letter but leaves out the job interview. *English Unlimited* deals with job interviews in a different section than with the job advertisement and the application letter and hence, it does not construct a logical sequence. In addition, it leaves out the CV. Regarding *Open Worlds*, a reference to the job advertisement can only be found in the "practice" section, but it is not dealt with it in a direct way. Regarding the sequence of *Open Worlds*, it is not regarded as entirely logical, since the job application letter occurs first, then there is the CV which is followed by the job interview.

The following section answers the question "How is the application letter presented" and it deals with the space that the letter occupies on a textbook page, its shape and

its alignment. All application letters are written in a framed rectangle or square. In this way the letters are set apart from the rest of the page. Some textbooks use vertical rectangles to present the application letters, whereas others use horizontal ones. Vertical rectangles are used by *Open Worlds*, *Building Ideas, Work it out in English, New Opportunities* and *Gateway*. The form of a square is used by *Best Shots for Business* and the first letter of *Make your Way in Business*. Interestingly enough, a number of the frames are shaded on two sides. It is assumed that this has been done to set the text even more apart from the book page.

Another interesting aspect deals with the alignment of the letters. Textbooks such as *Best Shots for Business*, *Open Worlds*, *Make your Way in Business*, *English Unlimited*, *Work it out in English, Make your Way* and *Gateway* present application letters aligned with the book page, whereas *New Opportunities* and *Building Ideas* present a letter that is not aligned with the book page.

Regarding the size of the letters presented, the textbooks can be grouped into four different categories. The size of the letters has been estimated with regard to the space used of the textbook page. Four textbooks (*Best Shots for Business, Open Worlds, Make your Way in Business, Work it out in English*) present their letters on 75% of the page, except for the second letter in *Make your Way in Business* which used 30 % of the page. Three textbooks (*Building Ideas, English Unlimited, Make your Way*) use approximately 50% of their textbook page for the letter. The smallest letters can be found in *New Opportunities* and *Gateway*, which use 25% of the page to present the textbook application letter.

It can be concluded that the presentation of the letters shows several similarities with regard to the size, the framing and the alignment. These aspects try to highlight the application letter as a distinct text presented in the textbook.


## 7.2.   Content

Moving on to the category "content", the results to the first question, "Is the application letter written in response to a preceding job advertisement? If yes which one?", demonstrate that not all of the letters have been written in response to an advertisement. The letter in *Best Shots for Business*, for instance, seems to be a speculative application, as well as the second application letter of *Make your Way in Business*. In *Best Shots for Business*, the letter does not refer to a job advertisement,

but only says at the beginning "I would like to apply for a voluntary work placement with your organisation" (157). The second letter of *Make your Way in Business* is written in response to a newspaper article dealing with the expansion of a bike business which, however, does not explicitly refer to vacancies in their business. The letter of *Open Worlds*, for instance, makes reference to a job advertisement which, unfortunately, is not visible to learners, because it has been found on the company's homepage on the Internet. In *New Opportunities*, there is a job offer by World Aid, which is looking for volunteers for their camp in Bangladesh (100).

Because of the fact that the letter's content is related to the job advertisement if it has been written in response to it, more information regarding the content of the letter will be provided by answering following question subsequently: "What is the letter's overall content?".

In *Best Shots for Business*, a female applicant wants to take a gap year after having finished school and applies for a two-month voluntary work. In *Open Worlds*, a male applicant offers candidature for a position of Project Coordinator. In the first letter of *Make your Way in Business*, a male candidate applies for the position of System Operator. The second letter is a speculative application, since the applicant responds to a newspaper article in which the company announces its expansion. The applicant does not state for which position she would be applying. In *Building Ideas*, a British female applies for the position of draughtsperson. Interestingly, a specific date is not indicated, but it says in brackets "(today's date)". In *English Unlimited*, a Viennese applicant applies for a free place for an English course at a language centre in London. In *Work it out in English*, an eighteen-year-old British female applies for a job as "computer programmer for courses in a seaside Internet café" which would last from July until August (50).

In *New Opportunities*, then, there is a girl applying for voluntary work as primary maths teacher for the organisation's camp in Bangladesh. Finally, in *Gateway*, a female is writing in response to a job advertisement that learners need to verify out of 4 job offers given on the previous page. It is assumed that she applies for a job as au pair or a summer camp.

In *Make your Way*, the applicant offers candidature for the job of waitress. It has been found out, that the letter from *Make your Way* corresponds with *Work it out in English*. The difference between the two letter lies in the type of job and the current

situation of the applicant. In *Make your Way,* she has finished school and plans to go to university in autumn, in *Work it out in English*, she is in her final school year also planning to go to university in autumn. Another difference is the reference to enclosures in the letter of *Work it out in English*, which the letter of *Make your Way* does not include. The reason for these two similar letters in different textbooks can be due to he publisher, which is in both cases "öbv". Changes have probably been made because of the orientation towards different school types, since *Make your Way* is intended for secondary school (AHS), whereas *Work it out in English* is used for technical colleges (HTL).

It interesting that there is only one letter which is written by an Austrian applicant writing to an English recipient. Given that English has the role of a global language that is being used by a large number of people of different non-native English speaking countries (cf. Crystal 2003, Seidlhofer 2011), the argument of accounting for the linguistic and cultural diversity in the different areas and therefore also in teaching English to non-native learners of English has already been raised by specialists in the relevant research fields, such as in English as a Lingua Franca (cf. Seidlhofer 2011). The textbooks are all approved for the use in Austrian schools, so why is there only one textbook using an Austrian's address? One reason could be that many publishing houses operate in Anglophone countries and are furthermore oriented in a way that promotes the Anglophone culture worldwide. Unfortunately, a more detailed discussion of this interesting aspect would go beyond the aims of the thesis, and hence cannot be provided. The textbook using an Austrian applicant is *English Unlimited*, where the applicant takes part in a competition in order to win a place in an English Course. Analysing the publishers of the textbook, it can be concluded that this textbook was first published by Cambridge University Press in 2010, but the textbook in question is a cooperation of Cambridge University Press and Österreichischer Bundesverlag Schulbuch Gmbh (öbv) published in 2014. As a result, this is an Austrian version of *English Unlimited*.

All other letters are written by English applicants to English prospective employers or companies. It needs to be mentioned at this point that it is assumed that the applicants' names and addresses have fictitious character and it is assumed that they do not correspond to real individuals having written the letters.

The following section deals with the evaluative question "In how far is the letter's content suitable for the intended target group?". The letter's content was considered as suitable if it was written in a way that could have been written by the target group of 16 to 17 year-old-learners, and if the content corresponded to the learner's knowledge and language skills according to the CEFR (Common European Framework). So, not only the job that applicants were applying for served as a basis for answering this question, but also the writing style. In practical terms, the textbooks *Best Shots for Business, Building Ideas, English Unlimited, Work it out in English, Make your Way* and *Gateway* include relevant applications for teenagers as far as the vacancy, the impression received from the content and the language choice is concerned. It can be deduced from the content that all of the applicants in the textbooks mentioned are aged eighteen.

According to the birth dates in the CV of *New Opportunities* and *Gateway*, the applicants are 28 and 22 respectively. However, it needs to be kept in mind, that the editions' last updates were in 2007 and 2011. So at the publishing time, the fictitious applicants were approximately 20 and 18 which would correspond roughly with the age of the target learner group. Regarding *Open Worlds*, it has been deduced form the content of the letter that the applicant must have been older because of the following reasons: First, he is already working in a company. Second, he is applying for a job as project coordinator which would rather be appropriate for persons with an adequate formation or at least a considerable amount of work experience. Third, he offers professional experience and also references, which again points to the assumption that the application must already have been working for several years. Regarding *Make your Way in Business*, both letters presented seem to work with more adult-related applications concerning the vacancy and the information that the writers offer. In the first letter, an IT officer currently working at the University of North London applies for a job as system operator. As in *Open Worlds*, the vacancy does not seem to be intended for a sixteen or seventeen-year old learner. Furthermore, the applicant mentions that he would be prepared to work on weekends and on evenings. The second letter, the speculative application, was written by a woman. She also adds the information saying that she could work on weekends and at night which is an indicator for being a woman beyond the learner's age group.

Although three textbooks work with application letters which do not include necessarily relevant jobs and/or applicant information for learners, it is interesting that

they still feature a writing style and word choice that does not seem different from the textbooks using learner-adequate texts.

## 7.3. Tasks and genre-based teaching

This section will demonstrate that the two categories "tasks" and "genre-based teaching" are strongly related to each other. Consequently, the results are a combination of answers to the six remaining questions: "How many tasks are there that deal directly with the application letter?", "What do the learners have to do in these tasks?", "What is the implied aim of the tasks? What does it try to teach learners?", "To what extent do learners receive information as to how the letter is structured?", "To what extent do learners receive information about specific linguistic features of the application letter?", "To what extent is the application letter used to teach writing as a process rather than as a product?".

The analysis has demonstrated that several textbooks do not offer any task that is in direct relation to the application letter. If this is the case, the focus is on the textbook's further procedure with regard to job applications. In most of the cases, learners are required to write their own job application letter with the support of guidelines and the texbook application letter as a model.

There are four textbooks which offer no task in relation to the sample application letter. Those are *Best Shots for Business*, *Make your Way in Business, Work it out in English* and *Make your Way*. Instead, the sample letter serves as a model and as a basis for writing own application letters.

*Building Ideas* offers one task in connection with the application letter. The textbooks *Open Worlds*, *Building Ideas* provide two tasks. *New Opportunities* offers three tasks. Finally, the textbook *Gateway* offers four tasks in relation to the application letter which will be the first being discussed in more detail.

*Gateway* presents four different job advertisements. The first task in relation to the letter is to read it and to find out for which of the four jobs the applicant is applying. In this way, learners get a general idea of the letter.

The subsequent task goes more into detail. Learners should read the letter and the adjacent CV and decide which of six pieces of information given are written in the letter, in the CV or in both. An example for the pieces of information is: "where and

when she saw the job offer", "her age", "her hobbies" (93). This task, besides teaching reading for details, tries to teach *where* to generally write certain information in the corresponding documents but also *which* information typically needs to be provided in an application letter and/or in a CV.

The third task requires learners to again read for detail in order to find the concrete information from the task beforehand. Again, learners get an idea, at least in an implicit way, where a certain genre constituent is typically written in the letter, since they need to search for the place where the information has been included.

The next task asks learners to "complete the information in the Writing bank". The so-called "Writing Bank" is a box with the heading "Useful expressions and conventions in formal letters" (93) and lists 6 phrases which include information as to what typical conventions of a formal letter are. In each of the phrases in the "Writing Bank" one constituent is missing which should be filled in by the learners with the help of the model letter. This task again requires reading for detail, but after having completed the "Writing Bank", it should provide a resource for learners to write their own application letters later on. However, it is solely related to general conventions of formal letters and there is no application-related vocabulary included. There is additional information on page 157 which shows learners what to write at the beginning, in the body and at the end of the letter offering sample phrases for use.

*Gateway* appears to raise a learner's awareness towards the structure of the letter in an implicit way. It demonstrates which information typically occurs in the letter and in the CV and, with the help of the second detailed reading exercise, tries to demonstrate learners where the information has been placed in the letter and/or the CV. It offers appropriate vocabulary and phrases for learners to draw upon for their own letters towards the end of the textbook. In terms of the writing task, learners should write an application letter in response to a given job advertisement. They should first brainstorm with a partner what skills and qualities one would need for the job before using the information gathered, the "Writing Bank" and the sample letter as resources in order to write their own application letters. Again, they receive a guideline with information to be included in the letter. There is no additional information to make the task more challenging, but the guideline shows learners the basic moves of the letter. In light of this, the task is a guided writing exercise, with few opportunities for learners to engage in a process-orientated writing phase. The task

that allows for process-orientation is the pair work for brainstorming ideas in which learners can think and organise their thoughts before writing the product, the letter. At the end of this phase, learners can get together again in order to read letters written by others and to decide who would receive the job and why (93).

*Open Worlds* is another textbook that works with the letter's structure. The interesting aspect in this textbook is that it incudes a functional aspect. The first part of the task asks learners to "label the different parts of the letter by stating the function of each section" (61). So, learners need to label the twelve different constituents and reflect upon the reason why the 12 different parts are included in the letter. The numbering of the constituents in the letter gives learners an idea as to how to order the different parts as well. In the second part of the task, learners should fill given phrases from a box in the blanks in the application letter. Except for two prepositions, "at" and "of", all other phrases can be considered as job application-related phrases. In general, this is a gap-fill activity and learners also get to know ideas for which occasions the phrases could be used in a letter of application. While *Open Worlds* works on a deeper level with the application letter, namely the function of each "part" which could be equated with Swales' (1990) "moves", the procedure for the individual writing task appears to be product-orientated. Learners receive a total of 11 sample sentences to be included in the letter they have to write. However, the sentences are not in the same order as one would arrange them in an application letter. Consequently, the challenge for learners is to choose and order the sentences so that their letters appear in an appropriate way.

As mentioned above, *Best Shots for Business* is one of the textbooks which does not offer any tasks dealing with the sample application letter. After the sample letter, it rather asks learners to writer their own application letters with the letter presented as a model. There is a "formula" (157) given to show the learners the structure they need to adhere to. This "formula" consists of four lines of which each is dedicated to one paragraph and it is indicated in short sentences what the paragraph should include. Thus, the aim of this task is to make learners write their own application letter with the support of guidelines. Although it says which paragraph should include which information, the textbook does not use the model letter as a tool to present the letter's structure to learners.

*New Opportunities* offers three tasks of which one is related to the structure of the letter and the other one deals with linking words and expressions. First of all, learners should read the advertisement, the CV and the application letter and discuss whether they think the application will be successful or not. It is an introductory task for learners to get a general idea of the letter, the job offer and the CV. In the next task, learners should match the five sections in the letter with five headings given. These headings can serve as a guideline for learners since each one summarises one paragraph of the letter. So, the aim of this task is two-fold: On the one hand, it is a "reading for gist" or "skimming" activity, and on the other hand it can support learners in structuring their own application letters afterwards, since they get an insight as to which piece of information typically follows the others. In the third task, learners should decide whether the linking words underlined in the letter are used in order to express addition or reason. This shows learners when to use which linking device and it furthermore can serve as a support and preparation for independent writing activities later on. So, task 2 highlights the different parts of the letter and demonstrates which information should be included in each paragraph. In addition, there is a "Writing Help" that again provides a guideline for structuring the letter including sample phrases for learners to choose (143).

In conclusion, *Gateway, Open Worlds* and *New Opportunities* are the three books which deal with the sample letter's structure in order to sensitise learners for the genre features of the application letter: The first asks learners to search for the information in the letter, whereas the second deals with the labelling of the different letter constituents and the verification of their functions. *New Opportunities* offers a matching activity and thus highlights the relevance of paragraphing and structuring a letter. It needs to be added that *Building Ideas* works with a job application letter's structure, as well. However, it is not the textbook letter in question that *Building Ideas* works with. There is another task in which a letter has been split into pieces and learners need to find the correct order of these parts.

Regarding the introduction of genre features, the most outstanding textbook is *Open Worlds III*. It is the only book that asks learners to identify different parts of the sample application letter and so it works with the letter in a direct and explicit way. By asking learners to state the *function* of the relevant part, it draws attention to underlying purposes of certain aspects in the letter. Other textbooks try to highlight the information that application letters typically include such as *Gateway*, or they

work with the matching of headings with the letter's paragraphs such as *New Opportunities*. Attention also needs to be drawn to the various writing resource pages in the several textbooks. As in *New Opportunities*, they provide help with regard to the layout and paragraphing of the letter.

The following section serves to highlight which textbooks rather work in a process-oriented way and which ones seem to implement a product orientation. It needs to be mentioned that very often textbooks tend to present a combined approach of process and product orientation throughout. Still, it has been tried to identify tendencies with regard to the application letter and in particular with regard to the writing tasks in which learners have to write their own application letters.

Interestingly, a great number of textbooks uses the sample letter as a model for writing tasks, instead of dealing directly with the letter such as in *Gateway* or *Open Worlds*. In more precise terms, *Best Shots for Business* provides the sample letter and a so-called "formula" for learners to get to know in which paragraph they need to include which general information. *Make your Way in Business* works in this way, as well. Furthermore, it offers an information page on which sample phrases are given. The interesting aspect with this page is that it provides learners with several possibilities to choose and not a single option. *Building Ideas* offers a similar approach as *Best Shots for Business*. The guidelines it entails, however, are to be considered rather as information for the learner instead of a formula for use. The application letter that learners should write, then, should be created by using phrases from the preceding task dealing with a jumbled up application letter, as already mentioned above.

Furthermore, the textbooks concerned mostly work with guided writing exercises that ask learners to include certain pieces of information. This is the case in *English Unlimited*. It is interesting to analyse that this textbook presents an application letter which is, regarding its general content, totally different from the job learners should apply for in the writing exercise. The sample letter deals with an English course, whereas the writing exercise works with jobs in a camp in India. *Make your Way* requires learners to include three pieces of information, as well.

Another approach regarding the writing task is to ask learners to use given sample phrases, such as in *Open Worlds*. *Make your Way* offers sample sentences as well,

but these seem to rather provide a device free to use for the learners similar to the information page in *Make your Way in Business*.

*New Opportunities* works with four different stages in the writing phase (100). In addition to these phases, learners find a relatively profound "Writing Help" with the typical layout and phrases for the application letter (143) as already mentioned above. In the first of the four stages, learners should choose the most interesting job out of four (i.e. flood control and tree-planting, looking after children, teaching basic maths to primary children, survey of local wildlife…) (100) and write a "simple CV" according to the model given. They should then collect information with regard to their job of interest and reflect upon the reasons for wanting the job, their personal qualities and strengths. Next, they should use these notes, the CV and the "Writing Help" to write the letter. In the "Talkback" section, they should get together in groups, read all letters from their group members and decide which of them would have the best chances to receive the job and why. Although *New Opportunities* also supports learners with relatively guided exercises, the idea of presenting these into stages appears to add structure to the writing process and to not regard the writing task as one complete activity, but as a staged process.

*Best Shots for Business, Open Worlds, Make your Way in Business, Building Ideas, English Unlimited, Work it out in English* and *Make your Way* completely regard the textbook letter as a model that should be reproduced by learners and transferred to their needs. Additionally, learners should pay attention to given guidelines, and/or include certain pieces of information. In this constellation, the approach appeared to be rather prescriptive and product-oriented.

Regarding Gateway, it offers a brainstorming phase to the learners in order to think of qualities a potential applicant would need for the job advertised. Subsequently, their application letters are written with the "Writing Bank" provided by Gateway and the model letter. After the writing phase, learners get the opportunity to discuss their letters and decide on their effectiveness, similar to *New Opportunities*.

Regarding the process-orientation, *New Opportunities* is the only textbook that tries to engage learners into a staged writing process. It offers different steps for completing the learners' own application letters. So, *New Opportunities* appears to account for learners being in a learning process.

After having conducted the analysis and thereby the practical part of the thesis, the discussion of findings will summarise the main results and thereby answer the research questions raised in section 5.2.

## 8.    Discussion of results

This project aimed at answering the research question "How are application letters presented in Austrian EFL textbooks?". The dependent research questions can be answered by a combination of genre analysis and textbook analysis and the results gained will be reflected critically in the following.

### 8.1.    Answers to research questions and critical reflection on results

The genre analysis of the present thesis answers the question "Which move structure can be identified in the textbook application letters?". The analysis demonstrates that the different application letters have a common ground resulting in 20 moves that have been identified. The 20 moves identified have then been grouped by frequency in uncommon, optional, core and obligatory moves (cf. section 6.6.1.).

It was assumed that the letters show similarities with regard to the school types in which they are used. So, the hypothesis was that letters from HAK textbooks share a common move structure, as well as the letters from HTL and AHS textbooks. This is the implied assumption in the first sub-question "In how far do the letters show similarities in the genre structure with regard to the school type in which the textbooks are used?". However, this assumption cannot be confirmed by the results received, as no similarities among letters belonging to textbooks of the same school type could be identified.

Nevertheless, this analysis proves that genres are highly flexible and open to variation, as the identification of 6 strategies in the *Promoting Candidature* move and 3 strategies in the *Clarifying purpose of the letter* move demonstrate. This means that dealing with genres should never be regarded as learning the rules and reproducing them, because this would be contradictory to the openness of genres to be changed and diversified. Rather, genres should be encountered with a perspective that tries to go beyond the genre structure and identify the purpose of the genre's components.

Regarding the second sub-question "In how far does the move structure correspond with professional application letters in general?", the genre analysis of the textbook application letters shows that the move structure generally corresponds with the move structure of professional application letters (cf. Henry and Roseberry 2001).

Given that the context is a highly relevant factor regarding genres and that the classroom context is different from the context outside of it (see section 4.1.), the critique that "[t]eaching genres in the classroom can only teach classroom genres" (Hyland 2004: 17) has a legitimate ground. The context in which the job application letter is originally used cannot be reproduced in the classroom. One of the reasons discussed in section 3.3. is that learners produce the genre in order to receive a positive grade and thereby receive the judgement of the teacher that the application letter is appropriate for the potential target discourse community. At the same time, learners should accomplish the purpose of the genre being written. The classroom discourse community (see section 3.2.) cannot reproduce the context in which the job application letter is usually being written. In the light of this discussion, the question arises whether it is even necessary to construct a reality that is not real for the learners, especially, because "[r]eality does not travel with the text" (Widdowson 1998: 711) and because the learner's real context is the classroom context (cf. Freedman 1994).

Comparing the move structure identified in the present genre analysis of textbook application letters with the moves identified by Henry and Roseberry (2001), the critique mentioned can be invalidated. Since the comparison shows, that the moves correspond with each other to a large extent, this grants the often adapted and seemingly artificial textbook application letters full legitimacy. So, it is argued that the context is the actual differing factor within the professional and the textbook application letters, and, as highlighted in the previous paragraph and in section 4.1., the classroom context is legitimate as the current learners' real context.

Of course, the different context cannot provide learners with all the relevant skills and knowledge they need in order to encounter genres outside the classroom effectively, but I argue that this is not even necessary. Learners can already be prepared for perceiving the real genre with a more critical perspective, by demonstrating how genres and their inherent genre structures generally work, which purpose lies behind their use, in which situation the genre is typically used and from which linguistic

options learners can choose in order to realise the genre's structure and to achieve the intended communicative purpose. Additionally, as Johns (2002, 2008) and Freedman (1999) also argue in a similar way, this view can support novice writers to perceive the piece of text they are writing not as a decontextualized type of text, but as a genre that is accompanied by different contextual factors.

Working with genres by teaching genre awareness as proposed (Devitt 2009, Johns 2008) has the potential to contribute to such a deeper understanding of genres in the sense that we are not dealing with text types only, but also with genres which are not exclusively constraining, and which can vary from one situation to another and from one discourse community to another (Johns 2008: 241). If we recall the insights gained from the textbook analysis, we can see that there are indeed differences between the content of a job application letter for a summer job and for a job in a larger business, for instance.

The second part of the analysis offers a different perspective on the application letters under investigation. The general research question is "How are application letters presented in Austrian EFL textbooks?", which can be answered in combination with the two sub-research questions "How are the letters drawn upon in the learning tasks?" and "In how far does the letter serve as a basis for teaching its move structure/its linguistic aspects?". In general, the textbooks implement the concept of a "genre chain" (Paltridge 2012) and thereby try to simulate an application process, as it would very likely occur in world-of-work situations with regard to the genres being used. *Best Shots for Business* uses a whole "genre chain" (Paltridge 2012) ranging from the job advertisement to the job interview, *Building Ideas* and *Make your Way in Business* add the application form to the standard sequence.

In conclusion, *Gateway, Open Worlds* and *New Opportunities* use tasks that try to make learners aware that the application letter consists of different genre components. In *Gateway*, pieces of information need to be found in the letter, in *Open Worlds*, the genre constituents need to be labelled by stating their function *New Opportunities* focuses on the paragraphing in addition to structuring the application letter. So, with regard to genre-based teaching, *Open Worlds* is the textbook that can be regarded as the most genre-oriented textbook: It works with a functional approach and asks what function the move fulfils in the letter. Moreover, it makes each genre constituent explicit to learners and shows that the application letter is the sum of a

number of moves that fulfil the purpose of the genre altogether and that, at the same time, each move carries out a distinct function.

I argue that there is a good reason why only one book has been identified as working with a focus on genre-related aspects: The focus of this thesis was very specific and, at the moment, EFL textbooks used in Austria are mainly oriented towards a competence-based approach and with a specific focus on the preparation for the SRDP (Standardisierte Reife-und Diplomprüfung), as the textbook *Make your Way* proves, for instance. Applying a remote perspective (genre-based approach) that, in general, is not being shared by the textbooks under concern, has resulted in this small ratio of genre-oriented textbooks.

One of the most interesting findings with regard to the application letters presented in the textbooks has been found in *English Unlimited*. Although the unit is called "the world of work", it deals with an application letter that is not a typical job application letter at first sight, but a letter in which the applicant promotes his candidature for receiving a place in an English language course. It can be argued that this letter does not belong to the genre of "job application letter", since it does not apply for a job but for a place in language course. However, analysing the letter with regard to its move structure, it reveals that it includes all moves labelled as core or obligatory, except for the core move 12 *Offering availability for a job interview* and move 9 *Referring to enclosure* and, therefore, it can again be considered to belong to the genre "job application letter". As a result, this means that the letter of *English Unlimited* shares the moves of typical job application letters. This points to the fuzzy boundaries that often exist between different genres and that make it challenging to decide whether genre texts are instances of a certain genre or not.

With regard to linguistic aspects, no textbook can be regarded as dealing specifically with linguistic aspects of application letters. The expectation was that there are textbooks which point to the different choices the learners have when they produce the genre and to work with genre-specific phrases and collocations. However, it needs to be mentioned that *Open Worlds* offers, in addition to the labelling of the parts of the letter, a gap-fill activity that asks learners to insert given phrases in the letter. Although 6 of 11 phrases are job-related, it cannot be regarded as a task that really *works* with linguistic aspects of the application letter. Regarding *English Unlimited*, the difference between formal and informal register is highlighted by

asking the learners to supplement informal phrases with more formal ones. As already mentioned in section 7, *Make your Way in Business, Gateway* and *New Opportunities* offer support in form of a summary of typical phrases to use for writing the letter. However, these collections of phrases are presented as a resource ready for use, and it does not seem as if the textbooks really aim at engaging learners with these phrases at a deeper level.

In general, it can be argued that the textbooks establish the connection between learners of the classroom discourse community and the target discourse communities outside school, which has been addressed in the theoretical part (see section 4.1.). In this way, they support the teacher as the "gatekeeper" (Hüttner 2008: 152) and assure a level of appropriateness among novice members in order to successfully enter potential target discourse communities (see section 4.1.).


## 8.2.    Limitations

Of course, the present thesis has encountered some limitations. Regarding the genre analysis, a rather small corpus of application letters could not account for the inclusion of "lexico-grammatical features" and "text-patterning" (cf. Bhatia 1993). In combination with the textbook analysis, however, it was possible to analyse the letters more closely within their textbook context and to find more refined explanations for the results by analysing their presentation in the textbooks.

Regarding the textbook analysis, the focus was on the content of a chosen set of textbooks. Since concrete teaching contexts were not available, the analysis could not account for an investigation of the consumption and hence, on practical realisations of the content (see section 5.2.).

It needs to be mentioned again that it was not intended to judge a textbook as particularly good or bad. The precondition was to conduct the analysis as objectively as possible, since the context for a judgement was missing, such as a particular teaching context. Rather, the idea was to observe aspects the textbook offered with regard to application letters.

## 9.  Conclusion

Consisting of a theoretical, a methodical and a practical part this thesis set out to investigate how application letters were presented in a selection of Austrian EFL textbooks. In other words, it was investigated what textbooks offered with regard to a specific genre against the theoretical background of genre theories and genre-based teaching perspectives. Two different perspectives were applied to the textbook application letters. The first one included a genre-based analysis that served to examine which genre structure the textbook application letters presented and, whether significant similarities or differences could be identified among the letters chosen. The second part of the project was a textbook analysis that tried to verify how the application letters were drawn upon in the tasks.

As a result of this undertaking, several insights have been gained. It has been argued that the classroom discourse community is a discourse community in its own right with specific values and beliefs a discourse community shares. Particular attention within the classroom needs to be paid to novice members and to the idea of establishing a concept granting learners their status as legitimate marginal members of a target discourse community. Although the learner's performance and communicative purposes would become focalised in this concept, a certain degree of acceptability of that performance would need to be accomplished, so that a connection between the classroom discourse community and the target discourse community is established.

Moreover, the issue of authenticity in teaching and learning, and particularly in teaching materials, has been raised. Practitioners are faced with the fact that the original context of the authentic language neither can be brought into the classroom, nor can it be compensated with the support of the classroom context. Rather, it is substituted by the classroom context, which is legitimate in its own right. By highlighting the general importance of using materials in a school setting it has been demonstrated that designed materials should not be regarded as inferior materials at all and that it can serve the purpose of language learning, as the genre analysis and a comparison to professional genres could demonstrate.

Regarding the genre analysis, it has been demonstrated that the letters generally adhered to the standard move structure of an application letter and thus, they can be regarded as instances of that genre. Given that the application letters were written for

different kinds of vacancies, the results of the moves analysis were relatively diverse and so, no typical patterns could be identified. However, these insights prove the flexible character of genres.

To conclude, the thesis has demonstrated that genres are flexible and highly sensitive to context and the communities which use these genres. In this sense, it has been acknowledged that the teaching of genres is a significantly complex matter because of the two contexts in which they occur – in the classroom and outside of it. When it comes to teaching genres, the relatively diverse results of the genre analysis and the textbook analysis prove that an ideal application letter for teaching does not exist and cannot be created, since situations in life can vary as significantly as genres. Therefore, arriving at a performance that is appropriate within both the classroom discourse community and the target discourse community is the goal for textbooks and textbook genres.

Because of the fact that one of the school's overarching aims is to introduce young people into society, it needs to account for the expectations of society and the learner's horizon and balance these two components with each other. A solution in this matter could possibly be to prepare the learners how to encounter genres and raise their awareness of the genre structure and linguistic aspects of that genre, so that they perform in an appropriate manner for the target discourse community, instead of training them to master a genre within an ideal situation which is rarely ideal in the world outside school.

In order to provide a larger picture of the genre-based teaching approach, further research with regard to genre-based approaches in real classroom settings could possibly contribute to further insights in teaching genre awareness, particularly as to which genres should be included in the teaching and in how far knowledge gained from genres can be transferred to encountering new genres. Furthermore, a genre analysis with a larger corpus of letters and with the support of linguistic corpora programmes would offer deeper insights into linguistic realisations of the moves identified.

This thesis has an intense focus on a specific genre in Austrian EFL textbooks and addresses mainly theoretical issues. Nevertheless, it is hoped that it has made an interesting and relevant contribution to the field of genre analysis and genre-based teaching.

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# 11. Appendix

## 1 Best Shots for Business

1 &lt;Address of applicant&gt;

2 &lt;Addressee&gt;

4 &lt;Date&gt;

6 &lt;Salutation&gt;

7 I would like to apply for a voluntary work placement with your organisation. I am planning to take a gap year after leaving school in June this year and would like to spend approximately two months of this doing voluntary work with young people abroad.

8 As a youth group leader in my home town I already have a good understanding of what youth work involves and would appreciate the opportunity to build on this experience in a different cultural context. In addition, my previous experience as a sales assistant and in my school's training firm will enable me to handle any administrative and/or commercial aspects of the placement effectively.

13 I have always enjoyed working with people and would appreciate the opportunity to work in y community abroad, to broaden my horizons, expand my skills base and improve my foreign language skills.

I am available for an interview on request and could start a work placement any time as of 1 September 2006.

Please find enclosed a copy of my CV for further information. I look forward to hearing from you.

17 Yours sincerely,

18 &lt;Signature of applicant&gt;
19 &lt;Name of applicant&gt;

20 &lt;Enclosure&gt;

## 2 Open Worlds English

*1* &lt;Address of applicant&gt;

                                                                      *4* &lt;Date&gt;

*2* &lt;Addressee&gt;

*5* &lt;Subject&gt;

*6* &lt;Salutation&gt;

*7* _7a_ I am _7b_ writing to apply for the above-mentioned position of Project Coordinator, _7c_ which you announced on your corporate homepage.

*8* _8a_ I am currently employed at Infotech in Egham, where I am responsible for a team of two programmers. I have been working for this company for three years now and although I have been very successful at completing numerous projects, I wish to broaden my horizons by expanding my responsibilities.

*8c* My professional experience and skills have made me familiar with the challenging requirements of such an important position and I also have been successful at coordinating larger projects. Moreover, I am confident that your company can greatly benefit from my strong interpersonal skills and my commitment. _8f_

*9* Please find enclosed my CV showing my qualifications and details of my work _12_ experience. I would be pleased to discuss my CV in more detail with you at an interview. I hope that my application is of interest to you and can come to an interview at your convenience. _14_

*16* I am looking forward to hearing from you.

*17* Yours sincerely

*18* &lt;Signature of applicant&gt;
*19* &lt;Name of Applicant&gt;
*20* &lt;Enclosure&gt;

### 3 Make your way in Business Communication

1 &lt;Address of applicant&gt;

2 &lt;Addressee&gt;

4 &lt;Date&gt;

6 &lt;Salutation,&gt;

7 Having worked as an IT Officer for the past two years, I would like to apply for the position of system operator which has been advertised in this week's issue of The Networker.

8 As and IT Officer at the University of North London, I am directly responsible to Mr John Perkins, the university's Chief Information Officer. My job involves a variety of duties such as identifying and resolving network conflicts, as well as maintaining and repairing both Intel and PowerPC-based equipment.

I have always enjoyed working with people and my previous experience will enable me to work as an effective member of your team.

10 I am prepared to work evenings and weekends if necessary. I am available for an interview at any time and could start work on 1 August. References are available from my present and previous employers and teachers.

Please find enclosed a copy of my CV for your further information. I look forward to hearing from you.

Yours sincerely,

&lt;Signature of applicant&gt;
&lt;Name of applicant&gt;

### 4 Make your way in Business Communication (2)

4 &lt;Date&gt;

6 &lt;Salutation,&gt;

7a

7 I noticed in an article in this month's issue of Bike News that your company has received very large orders recently and that you need more staff to cope with the rapid expansion.

13 I would welcome the opportunity to be part of an expanding business and I was wondering if you had a vacancy in your Sales Department.

9                       8c

I enclose a copy of my CV. As you will see, I have experience in secretarial duties of all kind, and I have recent experience in computerized storekeeping, dealing with import and export orders and stock control.

My last two employers, Ms Paxton and Mr McNeal, have both said that they will be happy to provide references for me. 8e

12

10 I would be prepared to work full-time including evenings and weekends if required. I am available for an interview at your convenience and can be contacted at my home telephone number. 15

16 I hope to hear from you soon.

17 Your sincerely,

## 5 Building ideas

1 &lt;Address of applicant&gt;

2 &lt;Addressee&gt;

3 &lt;Foto of applicant&gt;

4 &lt;Date&gt;

5 &lt;Subject&gt;

6 &lt;Salutation,&gt;

7 I read with interest your advertisement in today's Guardian. As you can see from my CV (enclosed) I am preparing for the BTEC National Certificate in construction design and building technology. I have completed a course in computer-aided design which might be of use in your company. If you consider my qualifications and experience suitable, I should be available for an interview at any time.

Yours sincerely

&lt;Signature of applicant&gt;
&lt;Name of Applicant&gt;

## 6 English Unlimited

*1* &lt;Address of applicant&gt;

*2* &lt;Addressee&gt;

*4* &lt;Date&gt;

*6* &lt;Salutation,&gt;

*5* &lt;Subject&gt;

*7* I would like to apply for the English course as advertised in the recent issue of your magazine.

*8* I have been at our school for four years. I use English nearly every day because I have some English-speaking online friends. In addition, I studied English in a language school in Eastbourne/GB last summer in order to improve my level.

*13* I enjoy communicating by email, but I have difficulty in speaking with native speakers of English on the phone, which I will need for my summer job in an international company. A course in the Untied Kingdom would improve my spoken English.

*15* If you require any further information, please do not hesitate to contact me at the above address or &lt;email address of applicant&gt;.

*16* I look forward to hearing from you.

*17* Yours sincerely,

*18* &lt;Signature of applicant&gt;
*19* &lt;Name of applicant&gt;

### 7 Work it out in English

**1** <Address of applicant>

**2** <Addressee>

**4** <Date>

**6** <Salutation,>

**7** I am writing to you regarding the job of computer programmer advertised in the South Wales Chronicle. I am eighteen, in my final term at the College of Technology at Brighton and shall be going to university in Aberystwyth to study computer science at the beginning of October. I have a lot of experience both in webpage design and in teaching company staff how to use the net and implement smaller changes on their own. I enclose a list of my three most recent design jobs for your information. In all three cases, the owner of the company would be willing to provide a reference.
**13** The idea of working as a programmer/instructor for a while is very attractive and I hope that you will consider my application.

**17** Yours sincerely

**18** <Signature of applicant>
**19** <Name of applicant>

## 8 Make Your Way

1 &lt;Address of applicant&gt;

2 &lt;Addressee&gt;

4 &lt;Date&gt;

6 &lt;Salutation,&gt;

7 I am writing to you regarding the job of waitress advertised in the South Wales
Chronicle. I am eighteen, have just left school and shall be going to university in
Aberystwyth at the beginning of October. I would like very much to do a summer job and
to have the opportunity to spend some time in Aberystwyth during the summer so that I
can find some accommodation for when term starts.
I haven't worked as a waitress before, but I did work as a shop assistant at W.H Smith's
in Leighton last summer. You could write to the manageress, Mrs Topham, who said she
would be pleased to provide a reference.
13 The idea of working as a waitress for a while is very attractive and I hope that you will
consider my application.

17 Yours faithfully,

18 &lt;Signature of applicant&gt;
19 &lt;Name of applicant&gt;

## 9 New Opportunities - Intermediate

6 &lt;Salutation,&gt;

7 I am writing to apply for the position of volunteer worker which I saw advertised in The Guardian last week. I would be interested in teaching maths to primary children in your camp in Bangladesh. I enclose a copy of my CV.

I would like to work for you because I am very interested in teaching. I would also like to learn about a different culture as I feel that intercultural understanding is extremely important.

I am a hard-working and committed person. For the last three years, I have done voluntary work visiting elderly people in my local area. I have also taught immigrant children so I feel confident I can get on well with people from other cultural backgrounds.

I think I could be a good primary teacher of maths due to my teaching experience and since I have Maths 'A' level. In addition, I hold a certificate in first aid, which might be useful.

I look forward to hearing from you.

Yours faithfully,

&lt;Signature of applicant&gt;
&lt;Name of applicant&gt;

**10 Gateway**

*1* &lt;Address of applicant&gt;

*2* &lt;Date&gt;

*4* &lt;Addressee&gt;

*6* &lt;Salutation,&gt;

*7a*                                                                                              *7b*
*7* I am writing in response to your advertisement in The Stoke Times. I would like to apply
for the job which you advertised in this newspaper on 10<sup>th</sup> February.
                                    *7c*
*9*
*8* I enclose a CV with information about myself, including education and work experience.
                                    *8c*
As you can see, I have experience of working with children and I also think that I am
caring, patient and very hard-working. *8d*

*16* I look forward to hearing from you.

*17* Yours sincerely,

*18* &lt;Signature of applicant&gt;
*19* &lt;Name of applicant&gt;

| Question No. | Question | Best Shots for Business |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | Unit 10; "Working internationally". The unit is divided into 3 "cases". Each case is dedicated to different aspects of working in an international context. Case 1, in which the application letter occurs, deals with the gap year, job experience abroad and job applications and interviews. The case functions as preparation for the following "scenario" in which learners should work more autonomously but still under the guidance of the teacher. In this "scenario", which again is divided into "steps" the application letter occurs in step 4 of 5. The "steps" within the "scenario" should function as a step-by-step guideline for applying for a job. After working with job advertisements and a model CV, the application letter in relation to the CV is presented. In the end, the so-called "follow up" requires learners to plan their own gap year autonomously. |
| 2 | In which part of the unit does the application letter occur? | In step 4 of 5 (see 1); So with regard to the case it occurs towards the end of case 1 |
| 3 | Is there a logic order with regard to a job application? (Job ad, letter of application, preparing for a job interview) | Yes. There is the job ad, CV (interesting: it is an English CV and learners are asked to find differences between English and Austrian Lebenslauf), job application letter, preparing for a job interview (step 5 of 5, role play, no further info on job interviews as such) |
| 4 | How is the application letter presented? | 75 % of the page are used for the letter, it is written in a square including all relevant letter constituents; aligned with the book page |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | No. It says in the task instruction of the preceding CV that the applicant is writing to "Quest Overseas" for a "voluntary work placement" (p. 136). |
| 6 | What is the letter's overall content? | In the letter, the applicant mentions that she plans to "take a gap year" and that she "would like to apply for a voluntary work placement" within the organisation "Quest Overseas" (p. 137). |
| 7 | In how far is the letter's content suitable for the intended target group? | The situation for which the application letter was designed as well as the vacancy the applicant is applying for seems appropriate for the intended learner group. |
| 8 | How many tasks are there that deal directly with the application letter? | none |
| 9 | What do the learners have to do in these tasks? | After the model letter, learners have to write their own letter with the sample application letter as a model, but no direct relation to letter. Reference to general structure of the letter; paragraphs 1-4 indicated and what learners should include in each of them. |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | Guided rewriting (indicated structure of letter) of an application letter with transformation to the learner's needs |
| 11 | To what extent do learners receive information about the structure of the letter? | Not in the model letter, but below general structure of the letter. There is one sentence per paragraph that says what learners should include |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | Rather product-oriented, the letter should be used as a model for learner's own version |
| | Further comments | |

| Question No. | Question | Open Worlds III BHS |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | Unit 3 "Work and Employment", "In this unit, you will learn: about current changes and trends in employment, how to prepare for job interviews and how to write applications; Structure: Intake (talking about Dream Jobs, why do people need to work, satisfaction), Practice (getting to know and discussing today's job market, how the world of work looks today: what is required) , Review (Vocabulary Bank, sample job advertisement to be used in the Checkpoint section), Checkpoint (whole application situation is offered to learners for autonomous envolvement: application letter, letter of recommendation; chosing best candidate given in Review section; Fixing an appointment for job interview; doing a job interview); Topics: 1 My Dream Job (Intake), 2 The World of Work Today (Practice), 3 Getting the Right Job (Practice, Review, Checkpoint); |
| 2 | In which part of the unit does the application letter occur? | "3 Getting the Right Job" |
| 3 | Is there a logic order with regard to a job application? (job ad, letter of application, preparing for a job interview) | Application letter does not follow an indicated job ad. The sequence is: Application letter, CV (not related to application letter), preparing for job interviews. A printed job ad occurs in the checkpoint section, but is only used as a starting point for writing application letter and CV, no reference to its layout/structure |
| 4 | How is the application letter presented? | 75% are used for the letter; the letter is written in a vertical rectangle; it is surrounded by a black frame without shadings; aligned |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | Job advertisement is not visible to learners. Applicant applies to a job ad published on a company's corporate homepage. |
| 6 | What is the letter's overall content? | Applicant (British address) applies for position of Projet Coordinator and writes to a company called Techsolutions Plc (British address) |
| 7 | In how far is the letter's content suitable for the intended target group? | According to content, seems as if the applicant is older than the learners, already works at another company, offers professional experience and can offer references; no correspondence with learner's age group; language level appropriate |
| 8 | How many tasks are there that deal directly with the application letter? | two; "11a Label the different parts of the letter by stating the function of each section", "11b Complete the letter with the appropriate phrases form the box" |
| 9 | What do the learners have to do in these tasks? | 11a: Parts of the letter are numbered; Learners should find labels for each part and find out what the function of each section is. No example given; 11b: 11 blank spaces can be seen on the letter; Learners should fill them with given phrases (except for "at" and "of", phrases are related to the field of (application) letter: "am looking forward to hearing", "have been working for", "I am writing to apply", "am currently employed", "Re") |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | 11a: Highlighting the structure of an application letter; reasoning about why the different parts need to be included; 11b: Gap-fill activity, but since the phrases are in most cases related to application letter - learners see in which parts the phrases can be used |
| 11 | To what extent do learners receive information about the structure of the letter? | The tasks highlight the letter's components |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | The tasks also work with style, but does not provide learners with different possibilities; only one solution per gap |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | In the practice section, learners need to respond to a job ad that they have found online: it's a guided writing exercise, because they should use some of 11 given phrases for their application letter (not in order of phrases needed for application letter) rather product |
| | Further comments | Introductions to the tasks are relatively detailed (learners receive background information) |

| Question No. | Question | Make your way in Business Communication B |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | Unit 12 "Great opportunities ahead"; Job advertisements (sensitisation for job ads); types of application (indirect applications, cold canvassing, networking); finding out USP (unique selling proposition) finding own strenghts; CV (differences between AmE "résumé" and British CV); writing own CV with 8 guiding tipps; application letter; writing own application letter in connection with drafted CV before; example for speculative application; application forms (tipps for filling in such a form); filling in sample application form; preparing for job interview (answering 20 questions - similation of questions of prospective employer) |
| 2 | In which part of the unit does the application letter occur? | between CV and job application forms |
| 3 | Is there a logic order with regard to a job application? (job ad, letter of application, preparing for a job interview) | Yes; Structure: different job advertisements, CV (British and American version, learners have to compare them), application letter (related to CV), second application letter (see next coloumn) application form, job interview (answering potential job interview questions) |
| 4 | How is the application letter presented? | 75 % of the page are used for the letter, it is written in a framed square shaded on two sides, so that it looks as if it was standing out of the page (all inserted texts are presented in this way; aligned |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | Yes, job ad at the beginning of the unit; application for system operator at a computer company |
| 6 | What is the letter's overall content? | British applicant applying for British company; currently working as IT Officer at the Uniersity of North London; would like to apply for system operator in the prospective company |
| 7 | In how far is the letter's content suitable for the intended target group? | Content/situation of applicant does not correspond to learner's age group, but overall, language level appears to be appropriate |
| 8 | How many tasks are there that deal directly with the application letter? | none, but "study the structure of a covering letter" and then they should write the application letter; 4 guidelines as to what should be encluded; one of the guidelines refers to the learner's current position: "2 Outline your skills and experience, including summer jobs and your duties in your training firm" (167) |
| 9 | What do the learners have to do in these tasks? | - but the task afterwards requires them to write their own application letter, using the guidelines (and the letter) as models |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | rewriting with transformation to learner's needs |
| 11 | To what extent do learners receive information about the structure of the letter? | They receive information about what they need to include; even though the tipps are numbered, they do not entirely correspond with the paragraphs of the sample letter; so the guidelines do only tell learners what in general should be included, but does not refer to the structure of the letter (maybe because it said before "study the structure of a covering letter"; but there is no explicit reference to the parts of a typical application letter |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | - |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | rather product-orientation; guidelines given; letter used as model. |
| | Further comments | Similar to book 1 and 2, information in task introductions provided |

| Question No. | Question | Make your way in Business Communication B |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | Unit 12 "Great opportunities ahead"; Job advertisements (sensitisation for job ads); types of application (indirect applications, cold canvassing, networking); finding out USP (unique selling proposition) finding own strenghts; CV (differences between AmE "résumé" and British CV); writing own CV with 8 guiding tipps; application letter; writing own application letter in connection with drafted CV before; example for speculative application; application forms (tipps for filling in such a form); filling in sample application form; preparing for job interview (answering 20 questions - similation of questions of prospective employer) |
| 2 | In which part of the unit does the application letter occur? | after first sample application letter and the task to draft a "covering letter" (p. 167) |
| 3 | Is there a logic order with regard to a job application? (Job ad, letter of application, preparing for a job interview) | newspaper article, application letter, application form, job interview (see preceding column) |
| 4 | How is the application letter presented? | 30 % of the page are used for the letter, it is written in a framed horizontal rectangle shaded on two sides, so that it looks as if it was standing out of the page (all inserted texts are presented in this way) The upper and loweredge of the letter are wavy, as these parts were ripped off; points at the idea that there were other parts (address, name) which are not relevant for the situation; aligned |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | speculative application; application in response to a newspaper article in which a company talks about their expanding business |
| 6 | What is the letter's overall content? | Speculative application to a bike business; not indicated for which position |
| 7 | In how far is the letter's content suitable for the intended target group? | Content not intended for learner's age group; language-wise: intelligible |
| 8 | How many tasks are there that deal directly with the application letter? | 1 "Study her letter and compare it with the application in 8" (168). |
| 9 | What do the learners have to do in these tasks? | Comparison activity |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | Possible differences of job applications |
| 11 | To what extent do learners receive information about the structure of the letter? | |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | |
| | Further comments | The tasks do not only contain the instruction what to do, but also information on the genre as such (why is it used, who uses it); Tasks are written as if the learner would right at the moment be in the situation of applying |

| Question No. | Question | Building Ideas |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | "Career opportunities", small units (2 pages) |
| 2 | In which part of the unit does the application letter occur? | After a CV, |
| 3 | Is there a logic order with regard to a job application? (job ad, letter of application, preparing for a job interview) | Job ad CV is shown in combination with job ads without any task to do, but only on the next page learners need to engage with the CV, many job ads that learners have to work with (which job is offered, who is the employer, further information regarding the job); application letter; fixing an appointment for job interview; application form, job interview (role play) |
| 4 | How is the application letter presented? | approx. 50 % of the page are used for the letter; it is written into a bright white page-like vertical rectangle which is shaded on two sides so that it is set off from the rest of the page and recognised as a distinct part of the page; not aligned with the book page |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | Yes, a British company is looking for a draughtsperson. (CV is not related to the letter: Austrian applicant) |
| 6 | What is the letter's overall content? | Little content, girl applying for draughtsperson, the date is indicated as "(today's date)" |
| 7 | In how far is the letter's content suitable for the intended target group? | The applicant is assumably the age of the learners (a foto has been added to the letter); also language is appropriate according to target learner group |
| 8 | How many tasks are there that deal directly with the application letter? | two |
| 9 | What do the learners have to do in these tasks? | 1. learners should read the sample application letter and answer general questions: "Which of the advertisements does the letter refer to", "Who wrote the letter", "Who is it addressed to", "What is the reference", "What does the sender want" (129) 2. Learners should read the "guidelines for writing good business letter" under the application letter and compare them to guidelines in Austria. Also, they should check the model application letter for mistakes. The guidelines are divided into two parts (128); "What a letter of application should say", "What it should look like"; Part one follows the sequence an application letter typically has. One point says "Put in something like, 'looking forward to hearing from you'" (the way the guideline is written seems informal); Part two refers to where the address and where the date needs to be written. It also says in the end "Make it neat, no crossing out, no smudges" (128) |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | 1. to get the overal gist of the letter; to find out which guidelines an application letter should follow, to make comparisons; |
| 11 | To what extent do learners receive information about the structure of the letter? | They receive information how letters are in general structured, but not how the sample application letter is structured (according to the tasks, it is assumed, though, that teachers refer to the letter in connection with the guidelines); it generally gives learners an idea of the structure of any application letter. However, it does not explicitly require learners to look where the guidelines are to be found in the sample letter given in the textbook; There is another task which is the application letter from the applicant who has written the CV before; The letter is presented in 11 mixed up parts and learners should number these, the chunks are coherent in context (no part is divided unreasonably) |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? |  |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | Rather product-oriented, the task says "Write a letter of application, using passages from the letters here." |
|  | Further comments | In one task there is reference to the idea that young people from Europe would like to work in Great Britain in order to improve their English. (Seems as a justification for the British job advertisements and, of course, for writing an appliation letter, CV, etc. in English) |

| Question No. | Question | English Unlimited 2 |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | Unit 2 "The world of work"; division into "Language skills", "Extras", "Explore", "Look Again" |
| 2 | In which part of the unit does the application letter occur? | In the penultimate part "Explore" |
| 3 | Is there a logic order with regard to a job application? (job ad, letter of application, preparing for a job interview) | no logic order: "Language skills"-part: topics are "Job skills and personal qualities" (job advertisements, writing own job advertisements), "Job experiences" (own summer job experiences), "Dream jobs" (talking about jobs of film stars, politicians etc); "Preparing for a job interview" (doing a personality quiz, discussing how to find a job e.g. via newspapers or an agency; also role play for a job interview after listening to a job interview); "Extras"-part: language skills, reading techniques, vocabulary work ("tools"); "Explore writing" (job advertisement and application letter); CV is missing |
| 4 | How is the application letter presented? | 50 % of the page are used for the letter; it is written on a grey horizontal rectangle shaded on two sides so that it is sett off from the rest of the (yellowish) page; aligned |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | Yes, the job advertisement is about a two-week English Course in London that applicants can win; the applicant writes that he would welcome the course because he would need to improve his English as he would need it for his summer job in an international company |
| 6 | What is the letter's overall content? | The applicant (Austrian) applies for a place in the English course at the Learn English Language Centre in London; the applicant writes about his attitude towards English, his formation regarding English so far, and why he would need the course |
| 7 | In how far is the letter's content suitable for the intended target group? | The content is appropriate for learner's knowledge, age and situation |
| 8 | How many tasks are there that deal directly with the application letter? | one |
| 9 | What do the learners have to do in these tasks? | In the letter, there are 11 informal phrases which are underlined; learners should substitute them with more formal expressions from the box and rewrite the letter (p. 27) |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | To sensitise learners for register choices, and to make them aware of the required formality when writing letters |
| 11 | To what extent do learners receive information about the structure of the letter? |  |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | As already mentioned above, the task tries to make learners aware of formal/informal language and that formal writing is required when they write a letter |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | The following task requires learners to respond to a job ad and to write an application letter (130-150 words) using three guidelines: "You should: State the job you're interested in, describe yourself, your skills and your personal qualities, explain why you're the right candidate for the job" (p. 28); The job they should apply for is a place at a camp in India and they can choose from three types of jobs: to "look after small children", "teach basic maths to primary school children", "help in a medical clinic"; So the guided writing exercise contains a different content than the model letter |
|  | Further comments | target learners maybe a little bit younger than the others (1 year); the content of the letter, as well as the structure is very different to other textbooks; however, the sample letter makes learners aware of formal/informal writing style; "application letter" for competition to win something seems somewhat off-topic; other textbooks, even though learner-oriented, nevertheless deal with the world of work |

| Question No. | Question | Work it out in English 3 |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | Unit 6 "The world of work"; Basis is a reading exercise, the text is about: job market change and what one is required to be able to do in order to be successful in work life; position of women in work; CV and what it needs to look like (in the USA); finding out own USP (unique selling proposition); job application letter; portfolio |
| 2 | In which part of the unit does the application letter occur? | penultimate part before the portfolio |
| 3 | Is there a logic order with regard to a job application? (job ad, letter of application, preparing for a job interview) | The start with the reading is different (pays attention to job market); the sequence: 1. CV, 2. application letter in respond to advertisement, 3. Portfolio (what should be included in a portfolio; no writing of own portfolio) |
| 4 | How is the application letter presented? | One page is used for the job ad and the letter (/75 %); the letter is written in a vertical rectangle without shades on the edges; the job advertisement is written on a different retangle of which a part overlaps the upper edge of the letter; aligned |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | Yes, it searches for someone who works for eight weeks (July and August) as a "computer programmer for courses in seaside Internet café" (p. 50) |
| 6 | What is the letter's overall content? | the eighteen-year old applicant (British) is in her final college term and plans to study "computer science at the beginning of October" (p.50) |
| 7 | In how far is the letter's content suitable for the intended target group? | Suitable, employment would be from July to August which would be in the learner's summer holidays and therefore seems realistic |
| 8 | How many tasks are there that deal directly with the application letter? | none, the task afterwards asks learners to look for job ads on the Internet and to write an application letter (résumé, cover letter) for it. They should use phrases given in a box; the phrases are categorised into "Introduction", "Experience", "Interests", "Close"; there are 3 to 6 phrases given as guidelines |
| 9 | What do the learners have to do in these tasks? | |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | |
| 11 | To what extent do learners receive information about the structure of the letter? | Not profoundly, it could be seen in the phrases of a typical job application letter, since they are grouped in the paragraphs resembling the overal structure of an application letter |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | Product orientation, since the tasks after the model letter requires learners to immediately produce a complete application letter using guidelines |
| | Further comments | Interesting: Sample sentences in the task that comes after the application letter does not necessarily correspond with sentences of the model letter |

| Question No. | Question | New Opportunities - Intermediate |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | 8 "Careers", deals with "odd jobs", "dangerous jobs"," how to get a job": job interviews, "Communication Workshops" |
| 2 | In which part of the unit does the application letter occur? | In "Communication Workshops" |
| 3 | Is there a logic order with regard to a job application? (job ad, letter of application, preparing for a job interview) | job interview, job ad, cv, application letter - apart from the interview, logic order |
| 4 | How is the application letter presented? | Approx 25 % are used for the letter (the rest of the page is used for the job advertisement, the cv, the letter and the relevant tasks); it is written into a vertical rectangle shaded on two sides so that it is set apart form the rest of the page; the upper edge has a wavy shape. The addresses and the date which would stand above the salutation are not shown; not aligned with the bookpage |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which (%) one? | Yes; There is a job advertisement by World Aid, searching vor volunteers in their camp in Bangladesh (100); they offer 4 different types of jobs |
| 6 | What is the letter's overall content? | The applicant applies for a voluntary position as maths teacher for primary children |
| 7 | In how far is the letter's content suitable for the intended target group? | it can be infered from the CV that the applicant is born in 1987 and going to Secondary school; contentwise seems aproppriate for target learner group; it cannot be seen, however, for how long the voluntary work lasts |
| 8 | How many tasks are there that deal directly with the application letter? | three |
| 9 | What do the learners have to do in these tasks? | task 1 is an introductory task, learners should read the job ad, the cv and the letter and decide whether the application letter will be successful or not; task 2 is a matching activity: learners should match the 5 numbered parts (paragraphs) of the letter with the "topics" given; in task 3, learers should decide whether the underlined words in the letter represent a linking device expressing addition or reason |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | task 1 general task for tuning into the topic; task 2: mix-and-match exercise: learners get an idea which information should be included in which order in the letter; task 3: linking words activity: gives learners an idea when to use the linking words |
| 11 | To what extent do learners receive information about the structure of the letter? | Task 2 tries to highlight the different parts of the letter and which information should in general be included in each paragraph. In addition, there is a "Writing Help" at the end of the textbook; The page is structured into "Layout", "Useful Vocabulary", "Linking" and "Checking". Especially the layout-section says in which paragraph learners should write which information and provides a sample paragraph; The "Useful Vocabulary" section is divided into "Reasons", "Personal Qualities", "Experience", "Qualifications", "Practical skills". The Linking section is divided into To give reason". The "Checking" reminds learners to check whether they have chosen the correct style using formal expressions and whether there are any grammar mistakes. (p. 143) |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | The task with the cohesive devices shows learners how to link sentences with each other, but no instruction of application letter specific vocabulary and/or phrases - it is assumed that the Writing Help is used for these purposes, since it also offers sample sentences |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | The writing task is divided into 4 "stages". 1. Learners should choose one of the given jobs for their letter from the job advertisement used for the sample letter (e.g. looking after small children, working on a survey of lokal wildlife, participation in flood control and tree-planting operation). Then they should write a CV using the sample CV as a model. 2. They should gather information about why they would like the job and their personal qualities. 3. They should write the letter with the help of their notes and the CV and check it afterwards for mistakes, The "Talkback" section should serve to read application letters from colleagues and decide which one would be the most suitable for the job |
| | Further comments | Relatively strong orientation towards competence-based approach |

| Question No. | Question | Gateway B1 |
|---|---|---|
| 1 | What is the unit called and what does its structure look like? | 7 "Odd Jobs"; vocabulary work regarding jobs, reading, grammar in context, developing vocabulary, "Working in the USA", developing speaking (job advertisement), developing writing (CV, application letter) |
| 2 | In which part of the unit does the application letter occur? | In "Developing Writing" |
| 3 | Is there a logic order with regard to a job application? (job ad, letter of application, preparing for a job interview) | In "Developing speaking": job advertisement (in speaking section, because learners should do a role play asking questions regarding the job offers); In "Developing Writing": CV, letter. There is also a writing task included with a job advertisement; no job interview |
| 4 | How is the application letter presented? | Approx. 25 % are used for the letter; it is written in a vertical retangle; aligned with the page of the book |
| 5 | Is the application letter written in response to a preceding job advertisement? If yes which one? | Yes, the advertisement is about an au pair, or a youth camp (not clear from text, this is also one of the tasks learners should decide on) |
| 6 | What is the letter's overall content? | Applicant (British) applies for job. |
| 7 | In how far is the letter's content suitable for the intended target group? | The content as well as the language are suitable and seem realisitic with regard to learner's age, horizon and skills |
| 8 | How many tasks are there that deal directly with the application letter? | four |
| 9 | What do the learners have to do in these tasks? | Task 1: learners should read the letter and CV and decide for which summer job offer the applicant is applying for; task 2: learners should read the letter and CV once again and decide where the applicant indicates the 6 given pieces of information - in the letter, in the CV or in both (e.g. Her personal qualities, her age); task 3: learners should find the information listed in the task before in the letter and/or the CV; task 4: learners should complete a "Writing Bank" with the relevant phrases from the letter. |
| 10 | What is the implied aim of the tasks? What does it try to teach learners? | Task 1: reading for detail; task 2: reading for detail; task 4: The Writing Bank entails "useful expressions and conventions in formal letters" (93); learners insert parts of typical phrases and at the same time receive information about conventions of formal letters ("We do not usually use contradictions in formal letters. We use I would like not I'd like") |
| 11 | To what extent do learners receive information about the structure of the letter? | In task 2, they get an idea at least what is appropriate to be written in a letter; they are not being instructed explicitly which information is to be written into which paragraph; but in the Writing Bank some aspect regarding layout are addressed |
| 12 | To what extent do learners receive information about specific linguistic features of the application letter? | Phrases of formal letters in general are addressed in the Writing Bank, but no job-related phrases |
| 13 | To what extent is the application letter used to teach writing as a process rather than as a product? | In the writing task, learners should brainstorm the qualities a potential applicant would need for the job advertised and then write the letter using the "Writing Bank" and the model letter. The task includes 4 pieces of information which correspond to general aspects that need to be included in an application letter ("state which job you are applying for",...); after this, similar to New Opportunities, they should read letters written by other colleagues and decide whether they would give the job to them and why (not). (93) |
| | Further comments | guided writing task (including 4 guidelines to which they have to refer in their letters) |

## Abstract – English

This thesis investigates job application letters in Austrian EFL textbooks. The analysis consists of two parts: First, the genre analysis of the textbook application letters examines the move structure. Second, the textbook analysis examines how the letters are presented and drawn upon in the textbook tasks and in how far instances of genre-based teaching are included. The study reveals significant results: Informed by the move structure of professional job application letters, the genre analysis of the textbook application letters shows that their core moves correspond with their professional counterparts. Based on these findings, the claim for authenticity in EFL materials is invalidated. Regarding the textbook analysis, there are some textbooks which tend to deal with the application letter as a genre and pay attention to its move structure, for instance, although Austrian EFL textbooks are not explicitly claimed to be genre-oriented. Informed by genre theory and the results gained in the analysis, this thesis argues in favour of a genre-based teaching approach. This concept goes beyond the idea of genres as solely constraining and can possibly raise a learner's awareness towards genres as being flexible and socially influenced phenomena.


## Abstract – Deutsch

Diese Arbeit beschäftigt sich mit der Analyse von Bewerbungsbriefen in Englisch Schulbüchern, die für österreichische Schulen approbiert sind. Die Analyse besteht aus zwei Teilen: Die Genreanalyse untersucht die Briefe nach den Bewerbungsbriefen typische textuelle Organisationsformen, die in diesem Forschungsbereich „moves" genannt werden. Die darauffolgende Schulbuchanalyse untersucht, wie die Briefe in den Schulbüchern präsentiert und in den Übungen verwendet werden. Diese zweigeteilte Analyse liefert interessante Ergebnisse: Bei der Genreanalyse wird festgestellt, dass diese grundsätzlich mit professionell geschriebenen Briefen übereinstimmt. Diese Erkenntnis entschärft somit die oft erwähnte Forderung nach mehr Authentizität im (Englisch) Unterricht. Die Schulbuchanalyse zeigt, dass manche Schulbücher dazu tendieren, den Bewerbungsbrief als Genre zu behandeln und zum Beispiel die typischen organisatorischen Merkmale dieses Genres aufzeigen, auch wenn die untersuchten Schulbücher sich nicht dezidiert auf einen genrebasierten Unterricht konzentrieren. Basiert auf dem Wissen aus theoretischen Perspektiven gerichtet auf Genres und der Ergebnisse der durchgeführten Analysen, spricht sich diese Arbeit befürwortend für einen genreorientierten Unterricht aus. Dieser geht über den Gedanken eines Genres als festgefahrenes Textmodell hinaus und kann viel mehr das Bewusstsein dahingehend schärfen, dass Genres in mehrerlei Hinsicht flexible und an soziale Handlungen gekoppelte Phänomene darstellen.

# Curriculum Vitae

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