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1. Introduction

The development of the World Wide Web has significantly changed the industry by making a website almost a vital component of any organisation, be it a museum, a hotel or a café. In the setting of market competition, a website provides a means for communication with clients, presentation and promotion. It also makes possible the combination of traditional texts with pictures and videos as well as enables a broad availability of these contents which changes the way information is traditionally structured and presented. For these reasons, websites have become an interesting object of investigation for linguists.

In recent years, a number of studies have explored homepages of hotels (Suen 2009), corporations (Marco 2002; Bolanos-Medina et al.2005), and world heritage sites (Stoian 2013) from a genre analysis perspective in order to identify the structure and lexico-grammatical features employed by these organization for promotion and presentation. While the majority of the studies have focused on the business settings, the websites of educational establishments did not receive a significant amount of attention. A few studies, trying to fill the gap, were conducted on the university websites from a discourse analysis perspective (Zhang & O'Halloran 2013; Graham 2013), or focused on the textual part only (Yang 2013). In all the cases it was stressed that marketing, promotion and appealing to audience has become of crucial importance for these institutions. In this regard, of particular interest is the 'why choose us' (WCU) webpage (Yang 2013).

The focus on this thesis is on another other type of educational institutions, namely language schools. Globalisation and internationalization triggered the appearance of a large number of these organisations which now compete for potential students and try to convince them to choose their courses. The purpose of this research is therefore to identify generic characteristics and communicative purposes of the WCU webpage as a multimodal genre. Not only structure of the texts and their lexical features, but also images, hyperlinks, and other structural components of the webpage are taken into consideration. In order to achieve the aims of the study, twenty WCU webpages are analysed through the combination of several approaches. Firstly, the structural components of the webpage are described. Secondly, the textual part is analysed manually following the genre analysis approach used in ESP (Swales 1990, Bhatia 1993). In addition, a corpus analysis is conducted in order to identify key words, typical collocation patterns and other genre characteristic lexical features. Lastly, Kress and van Leeuwen's (1996) framework of visual grammar is adopted in order to analyse the role of visual components with regard to three metafunctions, i.e. representational, ideational, and compositional.

This thesis is divided into three main parts. Chapter 2 is concerned with the theoretical and methodological background of the study. In particular, it discusses the

views on genre in different traditions and the use of corpora in the field. To proceed with, it presents the framework for applied genre analysis developed by Bhatia (1993) as well as the concepts of move and step. In addition, it focuses on the issues of multimodality and the framework of visual grammar (Kress & van Leeuwen 1996). Chapter 3 describes the two factors related to the WCU webpage, namely the influence of the internet and advertising and presents some previous studies. In Chapter 4, I delimit the genre in question and show the specific steps taken in this research with regard to the research questions. In Chapter 5, I discuss the results of the analysis of the webpage characteristic components, structure of the textual part and its lexical features as well as the role of images.

2. Theoretical framework

This section is concerned with the theoretical and methodological issues of genre analysis. Firstly, I discuss the understanding of the concept of genre in three different traditions and describe the commonly used framework of genre analysis developed by Bhatia (1993). Afterwards, I proceed with the use of corpus linguistics in the field. I then move to the issue of multimodality and the method that enables analysis of the image part of multimodal genres, namely Grammar of Visual Design (Kress & van Leeuwen 1996). A combination of these theoretical frameworks will allow analyzing all the genre components and consequently provide its more in depth understanding as well as the materials which can be further used for ESP purposes.

2.1 Genre traditions

Genre studies have a long tradition. Over the years, the concept of genre has received a significant amount of attention from various fields. Kwasnik & Crowston (2005: 4) remark that

One of the challenges of studying genre in general is that there never has been, nor is there presently, a consensus on what a genre is, what qualifies for genre status, how genres “work,” how we work with genres, how genres work with each other, or how best to identify, construe, or study genres. Genres are a way people refer to communicative acts that is understood by them, more or less, but which is often difficult to describe in its particulars.

The concept of genre has been investigated in a number of areas, from folklore studies and linguistic anthropology to rhetoric and literary theory (Paltridge 1997: 5). The focus of this section, however, is narrowed down only to three approaches which are commonly used in linguistics, namely New Rhetoric studies, Australian genre theories and English for Specific Purposes (ESP) (Hyon 1996). Bavarshi & Reiff (2010) present a somewhat broader classification. However, apart from the Literary group, which comprises a number of approaches from Neoclassical to Reader Response, they distinguish the same three schools, namely Rhetorical Genre Studies (RGS), Systemic Functional linguistics (SFL) and ESP. In addition they draw attention to the contribution of corpus linguistics to the field.

In general, there is a similarity between all the genre approaches. Bhatia, Flowerdew & Rodney (2008: 10) draw our attention to the following

Genre analysis, whether defined in terms of *typification of rhetorical action*, as in Miller (1984), Bazerman (1994) and Berkenkotter and Huckin (1995), *regularities of staged, goal oriented social processes*, as in Martin et al. (1987) and Martin (1993), or *consistency of communicative purposes*, as in Swales (1990) and Bhatia

(1993), can be viewed as the study of situated linguistic behaviour in institutionalized academic or professional settings.

Nevertheless, despite the common object of investigation, the concept of genre is seen differently in all the schools, which consequently defines the main focus of the analysis. As Hyon (1996: 698) points out, the three approaches “have developed genre-based pedagogy in different directions and with different goals and educational sites in mind”. In what follows, I briefly discuss what is in the centre of attention and views on the genre of SFL and RGS. I then discuss in more detail the ESP approach, which corresponds closely with the aims of the thesis. In addition, I describe the relation and main contributions of corpus linguistics to the field.

2.1.1 Rhetorical Genre Studies

Within the tradition of Rhetorical Genre Studies, according to Paltridge (1997: 16), a significant amount of attention to the concept genre was paid by the New Rhetoric group or North American school which was influenced by the research of Miller (1984). The focus of New Rhetorics is on genres as “as typified rhetorical actions based in recurrent situations” (Miller 1994: 31) or situated cognition (Berkenkotten & Huckin 1995). It is aimed to “explore sociocontextual aspects of genres and the action a particular genre aims to accomplish, as well as how these aspects might change through time, rather than focussing on formal characteristics of the texts in isolation” (Paltridge 1997: 16). As for the concept of genre, the proposed views may highlight some of its different aspects. Nevertheless, the context and social aspect are always in the centre of attention. One of the definitions is proposed by Baserman (1997: 19). According to the author,

[g]enres are not just forms of life, ways of being. They are frames for social action. They are environments for learning. They are locations within which meaning is constructed. Genres shape the thoughts we form and the communications by which we interact. Genres are the familiar places we go to create intelligible communicative action with each other (Baserman 1997: 19).

Berkenkotter & Huckin (1995: 477) also place an emphasis on the context of genre and the ways it is used. They point out that that

genres are inherently dynamic rhetorical structures that can be manipulated according to the conditions of use and that genre knowledge is therefore best conceptualized as a form of situated cognition embedded in disciplinary activities (Berkenkotter & Huckin 1995: 477).

The social aspect is also considered to be defining for the structural characteristics of genre which “derive from and relate to the writer's social motive in responding to a recurrent social situation of a certain type” (Freedman & Medway 1994: 3). Bavarshi & Reiff (2010:

59) summarize that from the point of view of New Rhetoric, genre is seen “as a dynamic concept marked by stability and change; functioning as a form of situated cognition; tied to ideology, power, and social actions and relations; and recursively helping to enact and reproduce community”. They add that researchers following the tradition investigate “how genres enable users to carry out situated rhetorically actions rhetorically and linguistically” and “through their use, dynamically maintain, reveal tensions within, and help reproduce social practices and realities (Bavarshi & Reiff 2010: 59). Regarding the textual analysis, it is of a secondary importance after the context, which “is both the starting point of genre analysis and its goal” (Bavarshi & Reiff 2010: 59). Consequently, as Hyon (1996: 698) notes, New Rhetorics, “ha[s] predictably been less concerned with the potential of genre theory for teaching text form and more with its role in helping university students and novice professionals understand the social functions or actions of genres and the contexts in which these genres are used”. The methods employed within the tradition are often ethnographic aiming at the thorough description of the context and situations in which the genre is used (Hyon 1996: 696).

2.1.2 Systemic Functional Linguistics

The second tradition, distinguished by Hyon (1996) and Bavarshi & Reiff (2010), is SFL. An assumption that underlines the theory is that “language has evolved to satisfy human needs; and the way it is organized is functional with respect to these needs – it is not arbitrary” (Halliday 1994: XIII). In other words, the appearance and formation of a language system is determined by the need of language users to express meaning. Bavarshi & Reiff (2010: 30) add that from the SFL point of view, it is considered that “language *realizes* social purpose and contexts and specific linguistics interaction, at the same time as social purposes and contexts *realize* language as specific social actions and meanings” (Bavarshi & Reiff 2010: 30). Consequently, the approach is “concerned with the relationship between language and its function in social settings” (Hyon 1996: 693).

Prior to the description of the SFL view on genre, it is necessary to introduce the concept of register which is in the centre of attention of the theory. According to Halliday (1978: 28), language does not function in isolation, but “always in relation to a scenario, some background of persons and actions and events” which is called the context of situation. In relation to the context of situation, register is defined as “the clustering of semantic features according to situation type” (Halliday 1978: 68). It is further elaborated that any situation consists of field, mode and tenor (Halliday & Hasan 1985: 38- 39). The field provides information about the main idea conveyed and consists of processes, participants and circumstances (Halliday 1994: 101). Through the tenor we can see the

author, the audience and the relationship between them. The tenor consists of mood and residue. As for the mode, it comprises theme and the rheme. The theme is what “the clause is concerned with” while the rheme is “the part in which the theme is developed” (Halliday 1994: 38). These meanings, at the language level, are expressed through the ideational, interpersonal and textual metafunctions.

Although the main focus of SFL is on register, Jim Martin and other Australian students of Halliday have adopted it to the analysis of genre (Hyon 1996: 697). According to Martin (2001: 155), in comparison to register, the concept of genre is broader and means “a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture” and do so through the choice of a certain register. This implies that the difference between register and genre is that the former relates to the situational context while the latter relates to the broader context of culture of a certain society. Swales (1990: 40) in relation to Martin (1985: 250) points out that “genres are realized through registers, and registers in turn are realized through language”. Martin (2001: 46) further clarifies that “[r]egister is a pattern of linguistic choices and genre a pattern of register choices (i.e. ‘pattern’ of a ‘pattern’ of texture)”.

Regarding the application of SFL, as Kay & Dudley- Evans (1998: 310) remark, “Australian School ha[s] focused on the need to empower schoolchildren, by endeavouring to provide equal access to the genres needed to function fully in society”. In order to achieve this purpose, researchers following SFL typically try to describe the analysed texts in relation to their schematic structure and linguistic (lexico-grammatical) features (Bruce 2008: 13).

2.1.3 English for Specific Purposes

English for Specific Purposes is “linked to a particular profession or discipline”, be it law, medicine or economics (Dudley-Evans and St. John 1998: 4). There are three characteristics of ESP, namely it “is designed to meet the specific needs of the learner”, it “makes use of the underlying methodology and activities of the disciplines it serves, and “it is centred on the language (grammar, lexis, register), skills, discourse and genres appropriate to those activities (Dudley-Evans and St. John 1998: 4). Taking into consideration these characteristics, genre analysis is seen by researchers and teachers of ESP as “a tool for analyzing and teaching the spoken and written language required of nonnative speakers in academic and professional settings (Hyon 1996: 695). Kay & Dudley-Evans (1998: 310) emphasize that “the concept of genre provides a way of looking at what students have to pedagogic do linguistically—what kinds of discourses they have to be able to potential understand and produce in speech and writing”. It is because of its

contribution to language teaching that the approach discussed in this subsection is often called ESP or applied genre analysis (Bhatia 1993: 47).

The difference between ESP and the RGS traditions lies mainly in the understanding of the broader context in which a genre is used (Bavarshi & Reiff 2010). Whereas ESP conceptualizes genres “as communicative tools situated within social contexts, RGS scholars have tended to understand genres as sociological concepts mediating textual and social ways of knowing, being and interacting in particular contexts” (Bavarshi & Reiff 2010: 58). ESP approach has incorporated the strengths of linguistic and rhetoric genre studies and aims at the description of genre which “extends linguistic analysis from linguistic description taking into account not only socio-cultural but psycho-linguistic factors too” (Bhatia 1993: 89). This, in its turn, gives a researcher the opportunity to use it as a “tool to arrive at significant form-function correlations which can be utilized for a number of applied linguistic purposes, including the teaching of English for specific purposes” (Bhatia 1993: 47).

With regard to the concept of genre, from the ESP perspective is mostly viewed as defined by Swales (1990), who made a great contribution to the field of genre analysis. In his seminal work “Genre analysis: English in academic and research settings”, the author describes genre in the following way:

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community (Swales 1990: 58).

Taking Swales definition as a basis, Bhatia (1993) elaborates further on the characteristics of genre. Firstly, it is pointed out that the main genre feature is not form or content but the communicative purposes that a discourse community aims to achieve. The communicative purpose, in its turn, “shapes the genre and gives it an internal structure” (Bhatia 1993: 50). A change of communicative purpose, as a defining genre criterion, can either lead to a new sub-genre or a genre (Bhatia 1993: 50). The role of the communicative purpose of the genre as its “defining criteria” is also acknowledged by (Dudley- Evans 1994: 219). Swales (1990: 46), on the other hand, expresses some doubt about the primary role of communicative purpose and suggests that the “purpose is a somewhat less overt and demonstrable feature than, say, form and therefore serves less as a primary criterion”. This,

perhaps, depends on the specific genre whose communicative purpose may be more or less explicit. Nevertheless, the communicative purpose is seen to be of a vital importance for the genre analysis.

The second concept which needs to be introduced in order to understand the meaning of a genre is a discourse community. Swales (2011: 471-473) provides its six characteristics features:

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 to owning genres, a discourse community has acquired a specific lexis.
6. A discourse community has a threshold level of members with a suitable degree of relevant content and discorsal expertise.

In addition, a distinction is drawn between discourse and speech community. According to Swales (1990: 470) discourse community is a *sociorhetorical* grouping whose linguistic behavior is influenced by the functional factors. Speech community, on the other hand, is a grouping *sociolinguistic* and is led by the social need (Swales 1990: 470).

The second aspect that Bhatia (1993: 50) comments on is genre structure and conventions which are shaped by the specialists of the community. As Bhatia (1993: 50) puts it, “[i]t is the cumulative result of their long experience and/or training within the specialist community that shapes the genre and gives it a conventionalized internal structure”. Yates & Orlikowski (1992: 299), who understand a genre as a “socially recognized type of communicative actions ” take this thought a step further. They point out that a genre is “an organizing structure-that shapes the ongoing communicative actions of the community through their use of it” (Yates & Orlikowski 1994: 3). From this follows that there is an interrelation between a genre and a discourse community. On one hand, the communicative goal shapes a genre, but on the other, a genre shapes the community’s practices.

The third characteristic feature of a genre concerns its standardization. Despite various possibilities to get the message across and realize the communicative goal, there are established standards which have to be taken into consideration (Bhatia 1993: 50).

Nevertheless, Bhatia (1993: 52) further adds that some of the members of a discourse community who possess a deep knowledge of the structure and communicative purposes of the genre may experiment with it to appear more creative and use a genre more effectively. The author also mentions that the definition proposed by Swales (1990), although it takes into consideration linguistic and sociological aspects, largely does not account for psychological factors. It is these factors that, according to Bhatia (1993: 53), “play a significant role in the concept of genre as a dynamic social process, as against a static one. Therefore, (Bhatia 1993: 53), considers a genre to be “an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and discursive resources”.

It should be noted that genre is a flexible concept (Flowerdew 2013). All the texts belonging to a genre may not be identical with regard to the above-discussed characteristics but have a “sufficient similarity” to the prototype (Paltridge 2014:102). In the prototype theory, as Paltridge (1997: 53) explains, it is considered “that concepts cannot be reduced to the sum of simple components: they depend, rather, on a prototype that is conditioned by socio-cultural factors”. Swales (2004: 61) also mentions that genre definitions may not be true “in all possible worlds and all possible times”. Crowston (2010: 8) points out that “[I]t may be helpful to think of genres defined by exemplars and documents as being more or less good examples of a genre rather than attempting to draw firm boundaries”. Lemke (2005: 55) adds that “every text animates the ghosts or echoes of other texts, perhaps of different genres, in the course of making its own meanings, and so it may in some way allude to or index the genre of another text, even by incorporating some fragment or feature of that genre, or otherwise evoking it for us.”

After the investigation of a number of different genres, Bhatia (2004: 25) revisits the concept of genre and in addition to the previously discussed issues points at the following:

Although genres are identified on the basis of conventionalized features, they continually develop and change.

Although we often identify and conceptualize genres in pure forms, in the real world they are often seen in hybrid, mixed and embedded forms.

Genres are given typical names, yet different members of discourse communities have varying perspectives on and interpretations of them.

Genres, in general, cut across disciplinary boundaries, yet we often find disciplinary variations in many of them, especially in those used in academic contexts.

Genre analysis is typically viewed as a textual investigation, yet comprehensive analyses tend to employ a variety of tools, including textual analyses,

ethnographic techniques, cognitive procedures, computational analysis and critical awareness, to name only a few.

Having elaborated on the concept of genre and its characteristics, it is necessary to say what are the goals of genre analysis from the ESP perspective. Bhatia (1993: 54) considers that the primary focuses of applied genre analysis should be on the following two aspects. Firstly, “to characterize typical or conventional textual features of any genre-specific text in an attempt to identify pedagogically utilizable form-function correlations” (Bhatia 1993: 54). Secondly, “to explain such a characterization in the context of the socio-cultural as well as the cognitive constraints operating in the relevant area of specialization, whether professional or academic” (Bhatia 1993: 54). Overall, researchers following the genre based approach to ESP aim mostly to help “students [...] produce the genres required in their academic or professional study” (Kay & Dudley-Evans 1998: 310). Apart from the great contribution made by Bhatia (1993, 2004) and Swales (1990, 2004), to the most prominent studies within the tradition belong, for example, the research on discussion sections in articles and dissertations by Hopkins & Dudley-Evans (1988), geology introductory by Love (1991), and job application letter by Henry & Roseberry (2001).

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2.1.4 Similarities and differences between the traditions

The review of the three traditions of genre analysis has revealed some similarities as well as differences in the focus and understanding of the concept of genre. Flowerdew (2002: 91) summarises the difference between all three approaches in the following way:

ESP and the Australian school take a linguistic approach, applying theories of functional grammar and discourse and concentrating on the lexico-grammatical and rhetorical realization of the communicative purpose embodied in a genre, whereas the New Rhetoric group is less interested in lexico-grammar and rhetorical structure and more focused on situational context – the purpose and functions of genres and the attitudes, beliefs, values, and behaviors of the members of the discourse communities within which genres are situated.

Following from their understanding of genre and main interests, the three traditions have focused their attention on different levels of education. Researchers following the ESP approach have mainly engaged in the investigation of genres in professional and academic settings with the aim to teach ESP or EFL students to understand, write a variety of academic and workplace genres (Kay & Dudley-Evans 1998: 310). As for RGS, it also aims at academic and professional genres, however with the main aim to help “understand the social functions or actions of genres and the contexts in which these genres are used” (Hyon 1996: 698). SFL, on the other hand, is usually used with the aim to help Australian school students in school writing and production of non professional texts (Hyon 1996:

697). Nevertheless, despite these differences, Hyland (2003: 21) notices that genre analysis, regardless of the tradition or approach that is followed, is based on the premised that “the features of a similar group of texts depend on the social context of their creation and user, and those features can be described in a way that relates a text to other texts like it and to the choices and constraints acting on text producers”.

Taking into consideration the review of the three traditions, it is considered that the ESP approach following Swales (1990) and Bhatia (1993) corresponds the most with the aims of the thesis. Firstly, its main aim is not only the analysis of the broader context, but also the structure of the genre and characteristic lexico-grammatical features. In addition, the analysed webpage may be useful as a genre to students and young professionals engaged in webdesign or content writing as well as the owners of the language schools. Therefore, the setting where the genre may be taught correlates to the focus of the approach, namely “on the tertiary level and beyond” (Kay & Dudley-Evans 1998: 310).

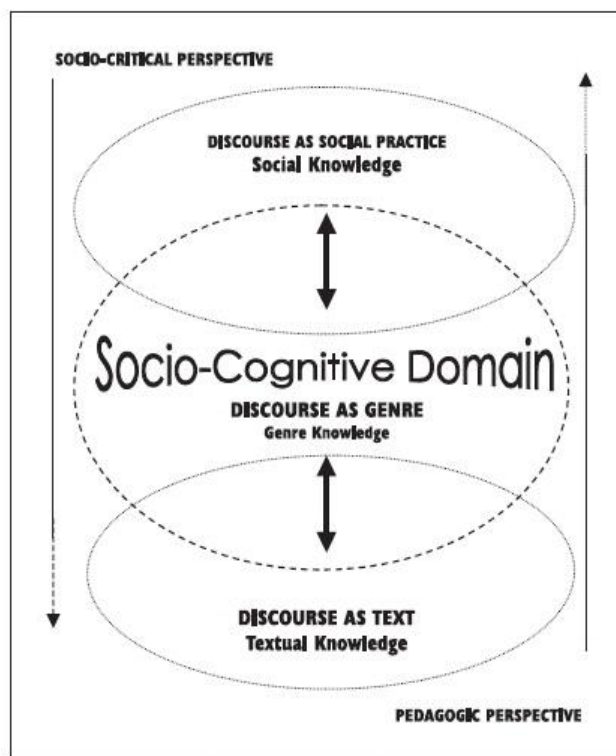
2.2 Applied genre analysis

In this subsection, I will provide a description the discourse model (Bhatia 2002) which shows different levels on which a researcher may focus during the genre analysis. In addition, I will review the more specific steps which may be taken in order to achieve the goals of genre analysis. Afterwards, I will discuss the concept of move as a unit of genre structure.

2.2.1 Genre analysis framework

Genre analysis in the ESP tradition is a development from a discourse analysis (Bhatia 1993: 54). This implies that the investigation of a genre, to some extent means the investigation of the discourse which has three levels presented in Figure 1. The lowest level is *discourse as text*, which “refers to the analysis of language use that is confined to the surface level properties of discourse, which include formal, as well as functional aspects of discourse, that is phonological, lexico-grammatical, semantic, organisational (Bhatia 2002: 17). *Discourse as social practice*, by contrary, relates to the description of such aspects as “the changing identities of the participants, the social structures or professional relationships the genres are likely to maintain or change, the benefits or disadvantages such genres are likely to bring to a particular set of readers” (Bhatia 2002: 18). It can be seen that the description of the *discourse as genre* is not a separate area but partially overlaps with the investigation of text and social practice. Thus, the analysis of the *discourse as a genre*, which is the main aim of the thesis, “extends the analysis beyond the textual output to incorporate *Context* in a broader sense to account for not only the way text is

constructed, but also for the way it is likely to be interpreted, used and exploited in specific contexts to achieve specific goals” (Bhatia 2002: 17). In relation to the model, it is important to mention that there is no particular prescribed procedure of its application. Therefore, a researcher can use it in correspondence to the aims the study or its perspective, be it socio-linguistic or applied linguistic (Bhatia 2002: 18).



Perspectives on discourse

Figure 1 Perspectives on discourse (Bhatia 2002: 16)

In relation to the model, it is important to mention that there is no particular prescribed procedure of its application. Therefore, a researcher can use it in correspondence to the aims the study or its perspective, be it socio-linguistic or applied linguistic (Bhatia 2002: 18).

Whereas the model shows us the different levels of the analysis, Bhatia (1993: 63) has also provided a researcher with the specific framework which might be followed in order to conduct a thorough investigation of a genre. It consists of seven parts that comprise the analysis of the linguistic features as well the context in which a genre is used. Firstly, a researcher might consider examining a situation context. This should be done intuitively, following from one's experience with the genre or similar texts and training. In addition, attention has to be paid to the prompts contained in the text itself (Bhatia 1993: 63). The second step involves a literature review on either the genre in question or if there is hardly any research, some similar genres. Beside it is important to survey methods and theories which can be later applied for the analysis (Bhatia 1993: 64). As a next step, a researcher might consider the network of texts the genre in question belongs to as well as

the discourse community that uses the genre, namely the audience and the author. Furthermore, some valuable findings might be provided through the analysis of a socio-cultural or historical aspects related to the discourse community (Bhatia 1993: 64). After this preliminary analysis is done, it is important to delimit the genre in question so that the appropriate corpus of texts could be selected. The definition of the genre should be made primarily on the basis of what is considered the main criteria of the genre in the view of Swales (1990 and Bhatia (1993), i.e. its communicative purpose. In addition, the context of situation and characteristic textual features should be also taken into account. Afterwards, a genre analyst can proceed to the investigation of the institutional context and focus on the linguistic analysis of the text which can be conducted on three levels (Bhatia 1993: 66). These are: lexico-grammatical features, textualization and structural interpretation. What level is analysed, depends on the objectives of the research. Finally, the analysis of the genre might benefit from the consultation of a specialist (Bhatia 1993: 80).

As in the case with the model that describes different perspectives on discourse (Bhatia 2002), the above-reviewed seven steps do not have to be necessarily followed in the presented order. Neither do they all have to be considered. Bhatia (1993: 90) points out that the steps are interrelated and to some extent overlap. Their use should be “selective and in flexible order depending upon the degree of prior knowledge” (Bhatia 1993: 91). The structural interpretation of a genre is realized through the concepts of move and step which will be discussed below.

2.2.2 Moves and steps

The structure appears to be the second main genre characteristic feature after the communicative purpose. As Asksehave and Nielsen (2005: 122) state, “[g]enres are not only characterized by shared set of communicative purposes they are also highly structured and conventionalized in the sense that the genres represent or lay down the way to go about accomplishing particular communicative purposes”. Within ESP approach to genre analysis, the structure of a genre can be explained in terms of moves. According to Swales (2004: 228), a move in a genre is “a discoursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse. [. . .] At one extreme, it can be realized by a clause; at the other by several sentences. It is a functional, not a formal, unit”. This implies the following. Firstly, a move does not have a set of characteristic linguistic features but, as a genre itself, “is better seen as flexible in terms of its linguistic realization” (Swales 2004: 229). Secondly, its main characteristic is the communicative purpose. As Bhatia (1993: 75) points out, “[j]ust 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”. A similar definition is proposed by Swales and Feak (2000: 35), who understand a move as “the defined and bounded communicative act that is designed to achieve one main communicative objective”.

Taking into consideration the flexibility of the concept, a text may contain obligatory as well as optional moves. According to Halliday & Hasan (1985: 62), “the obligatory elements define the genre to which a text belongs”. Following this suggestion, Henry & Roseberry (1998: 147) add that obligatory moves “are necessary to achieve the communicative purpose of the genre”. Optional moves, on the other hand, are “those which speakers or writers may choose to employ if they decide those moves add to the effectiveness of the communication” (Henry & Roseberry 1988: 147). It appears that researchers use the term *obligatory* to refer to moves with different percentage of occurrence. For example Xiao and Cao (2013) talks about 90% of the texts, whereas Tessuto (2015) considers that they have to present in all the analysed examples. A more detailed classification of moves (see Table 3) is proposed by Hüttner (2010: 205).

Frequency of occurrence	Status	Comments
90-100%	obligatory	Genre exemplar usually considered inappropriate or “flawed” without this move
50-89 %	core	Typical of the genre, considered part of an appropriate and accessible genre exemplar
30-49%	ambiguos	Status can only be decided with specialist further information
1-29%	optional	Not considered as typical feature of genre, can be considered an acceptable addition

Table 1 Guidelines for deciding on status of individual moves (Hüttner 2010: 205)

From Table 2 it can be seen that the moves which occur in more than 50% of texts can be considered either core or obligatory, whereas those below 50% require the consultation of an expert or is fully optional.

Each move in its turn may be realized through a number of smaller discourse units which are called steps (Swales 1990) or strategies (Bhatia 1993). The concepts of moves and steps can be illustrated with the commonly cited example of CARS (Create a research sequence) model identified by Swales (1990: 141) in the introductions of the research articles. The model (see Table 2) consists of three moves, each of which consists of a number of steps.

Moves	Steps
1. Establishing a territory	Claiming centrality and/or Making topic generalizations and/or Reviewing items of previous research
2. Establishing a niche	Counterclaiming or Indicating a gap or Question-rising or Continuing a tradition or
3. Occupying the niche	Outlining purposes or Announcing present research Announcing principal findings Indicating research article structure

Table 2 CARS model (Swales 1990: 141)

The realization of any of the moves in Table 3 does not have to occur through the use of all the steps, which can be seen just as available options. Thus, for example, in order to make the first move, an author may claim centrality, and/or make topic generalization and/or review the items of the previous research. It is important to notice that not all the genres can be characterized with the help of moves as will later be shown in the review of the studies on internet genres. As Bhatia (1993: 77) asserts, “the idea is to interpret the regularities of organization in order to understand the rationale of the genre”.

2.3 Corpus linguistics and genre analysis

Corpus analysis is an indispensable tool for the investigation of genre. It is “a relatively new approach to language studies that has the opportunity to revolutionize the teaching and learning of discourse for specific purposes” (Connor & Upton 2004: 1). The importance of corpus analysis is directly related to the focus of ESP. According to Dudley-Evans & St John (1998: 4),

language should be included as a defining feature of ESP. While the specified needs arising from need analysis relate to activities that students need to carry out [...], a key assumption of ESP is that these activities generate and depend on registers, genres, and associated language that students need to be able to manipulate in order to carry out the activity.

From this follows that characteristic lexical and grammatical patterns, which can be effectively identified with the help of corpus analysis, are necessary for the complete understanding and teaching of a genre.

In general, “corpora are collections of texts in electronic form which can be analysed to highlight features that are recurrent in the corpus itself” (Gavioli 1996: 2). One of the biggest advantages of corpora is that they provide an access to the language that was

naturally used (Hyland 2009: 28). The size of corpora varies from millions of words in British National Corpus (BNC) or Corpus of Contemporary American English (COCA) to a few thousand words in genre specific corpora. An important issue that concerns corpora is representativeness. In order to achieve representativeness a corpus has to “cover a wide range of text categories which are supposed to be representative of a language or language variety under consideration” and be proportionally sampled or balanced (McEnery, Xiao & Tono 2006: 16). The degree to which the corpus can be considered balanced, or whether its size is appropriate, depends on the purpose of its use (McEnery, Xiao & Tono 2006: 16; Gavioli 1996: 7).

With regard to the purpose of use, corpora are often divided into general and specialized (McEnery, Xiao & Tono 2006: 16). Whereas general corpora “serve as a basis for an overall description of language or language variety” (McEnery, Xiao & Tono 2006: 15), specialized corpora focus on a specific genre and “may provide a source to get an access to uses of specialised language” (Gavioli 1996: 2). Paltridge (2013: 351) adds that specialized corpora findings may serve as a basis for more solid claims about the language characteristics of a certain genre. In such case, general corpora can be used as a reference during the analysis of a particular language variety as reference corpora. In terms of this distinction, the corpus that was compiled for the genre analysis of WCU webpage can be also called specialised due to its focus on a specific genre and a relatively small size.

As well as a valuable tool for identification of linguistic features, corpus-based analysis can be used as a separate approach for genre analysis. Biber (1998: 9) explains that “strong co-occurrence patterns of linguistic features mark underlying functional dimension” and “[i]f certain features consistently co-occur, then it is reasonable to look for underlying functional influence”. The functional dimensions are “particular situational or functional parameters such as formal/informal, interactive/non-interactive, literary/colloquial” (Biber 1998: 9). The identified similarity then allows distinguishing between different genres. This approach is known as bottom-up linguistic analysis and starts at the opposite end in comparison to ESP. Biber et al (2007: 11) clarify that:

In the ‘top-down’ approach, the functional components of a genre are determined first and then all texts in a corpus are analysed in terms of these components. In contrast, textual components emerge from the corpus analysis in the ‘bottom-up’ approach, and the discourse organization of individual texts is then analysed in terms of linguistically-defined textual categories.

Regardless whether the corpora are used in the top-down or bottom-up approach, they can provide the genre analyst with some valuable findings. The main contribution of corpus linguistics to the genre studies lies in the identification of linguistic features and patterns (Bavarshi & Reiff 2010). They “allow for a much thorough understanding of how language

is used in particular contexts or in particular genres” (Upton & Connor 2001: 326). In addition, it is of a great value for identifying specialized vocabulary which can be used for ESP teaching (Coxhead 2013: 117) and selection of material for the EFL and ESP books (Tsui 2004: 40). Tsui (2004: 40) also notices that “[b]y focusing on words which have a high frequency of occurrence and by concentrating on the usual rather than the exceptional, teachers can help learners acquire the language more efficiently, especially at elementary and intermediate levels”. Moreover, Gavioli (1996: 23) draws our attention to the important role of corpus analysis for the selection of lexis for ESP syllabuses.

A number of genres have been investigated with the help of a corpus-based analysis. For example, Henry & Roseberry (2001) have analyzed the move structure and language features of application letters. The analysis of a corpus consisting of forty letters led to the discovery of the most frequent words as well as commonly used collocations and word pairs associated with particular communicative strategies. In addition, the authors have discovered the syntactic patterns that typically occur to describe the skills, abilities and experience, list qualifications or predict success. Ding (2007) looked at the personal statements in application essays to medical dental schools. The author used the concordance software to generate and compare a word list and a keyword list of the two analysed corpora. This led to the discovery of some similar features between the personal statements and such promotional genres as job application letters. In particular, the attention was paid to the frequent use of *and* in binary noun or adjective phrases. Upton and Connor (2001) examined a specific aspect of application letters, namely politeness strategy. They used a hand-tagged move analysis and computerised analysis for the analysis of lexico-grammatical features which are used in order to achieve politeness. Besides, the study showed the values of corpora for the cross cultural analysis of genre characteristic features. A comparison was made between American, Belgian and Finnish letters of application. Fan (2013) used corpora in order to analyse language features of Chinese and English linguistics and literature article abstracts. The results have demonstrated that there are some differences between the use of language of native speakers and Chinese students. In particular, it was found that Chinese abstracts do not contain the personal pronoun *I*, but often use the word *author*. The situation with English abstracts appears to be reversed. In addition, it was found that the use of passive was similar in both corpora. These findings have helped the students to be more informed about their own writing and pay attention to the language features and cross cultural differences.

Despite all the advantages that corpora bring, there are a few limitations. Firstly, Kaltenböck & Mehlmauer-Larcher (2005: 81) point out that “corpus data are stripped of their context” which is of great importance for ESP and RGS. Kaltenböck & Mehlmauer-

Larcher (2005: 69) quote Partington (1998: 145) who noticed that when doing corpus analysis, “we tend to know nothing about the author of the message of a concordance line and their illocutionary intentions, maybe very little about the intended audience and the circumstances in which the message was produced”. Therefore, the authors stress that in order to be used in the ESP or EFL settings, the data retrieved with the help of corpus “must be re-contextualised in a pedagogical setting to make them relevant for specific classroom purposes and thus make them real for the learners” (Kaltenböck & Mehlmauer-Larcher 2005: 70). In addition, Kaltenböck & Mehlmauer-Larcher (2005: 70) draw our attention to the fact that the information about the frequency of certain lexical or grammatical patterns is not “automatically pedagogically useful”. When making a decision on inclusion of corpora results into the syllabus, the teachers have to consider other factors such as learnability, generative value, cognitive salience as well as the students’ age and aims of the course or programme (Kaltenböck & Mehlmauer-Larcher 2005: 77- 78). Lastly Kaltenböck & Mehlmauer-Larcher (2005: 76) point out that if, for example, a certain word or collocation can not be found in the corpus than it does not automatically mean its nonexistence but can be connected to the representativeness of corpora.

From the review, it can be concluded that corpus-based analysis of a genre is a valuable tool for the investigation of language, its varieties or genres. Over the last years it has also proved to be indispensable for teachers of ESP and EFL, who can use corpora results to select the appropriate lexico-grammatical features for lessons and creation of teaching materials.

2.4 Multimodality

In this subsection, I discuss the concept of multimodality as well as the need to examine all the modes of a genre. Afterwards, I review the Grammar of Visual Design (Kress & van Leeuwen 1996), which provides the means of image analysis.

2.4.1 Theoretical considerations

In electronic form or printed, multimodal texts “have been the standard, if not the only, form of accepted communication for a considerable time” in such areas as advertising, information presentation, entertainment and to a certain extent in education (Bateman 2008: 7). The author explains that “text is just one strand in a complex presentational form that seamlessly incorporates visual aspects ‘around’, and sometimes even instead of, the text itself. We refer to all these diverse visual aspects as *modes* of information presentation” (Bateman 2008: 1). Mutimodality consequently refers to the combination of

language with other meaning making resources such as images, gestures or speech (Bezemer & Jewitt 2010: 180). If these modes are present “within a single artefact—in the case of print, by binding, stapling, or folding or, for online media, by ‘linking’ with varieties of hyperlink” the investigated document or genre can be characterized as multimodal (Bateman 2008: 1). It should be noticed that all the modes are not separate entities that can be either taken into consideration or neglected but “are deployed simultaneously in order to fulfill an orchestrated collection of interwoven communicative goals” (Bateman 2008: 1). Fairclough (1989: 28) also mentions that “very often visuals and ‘verbals’ operate in a mutually reinforcing way which makes them very difficult to disentangle”. For this reason, the analysis of multimodal genres has to take into account “the *interaction and combination* of multiple modes within single artefacts” (Bateman 2008: 1).

Broadly speaking, there are no genres which would use just one mode, since even written documents comprise “not only the signs of the linguistic system but also those of the visual-spatial meaning systems associated with orthography, typography, and page layout” (Lemke 2005: 45). Taking into consideration that the social practices are realized not only in the texts, but also pictures and photographs, Lemke (2005: 47) stresses on the importance of being able “to say *when* a textual genre is most likely to include an image and what the function of [an] image will be in relation to textual meaning and to the sequential development of the text as a whole”. At this point it is clear that images also convey information and therefore can’t be omitted during the genre analysis. However, Lemke (2005: 46) points out that sometimes, depending on a genre, visuals such as graphs, tables, charts, maps, diagrams, and photographs display not just additional, but key information. In order to illustrate the degree to which different genres draw on images and texts, Bateman (2008: 10, referred to Bernhardt 1985: 20) presents the following model

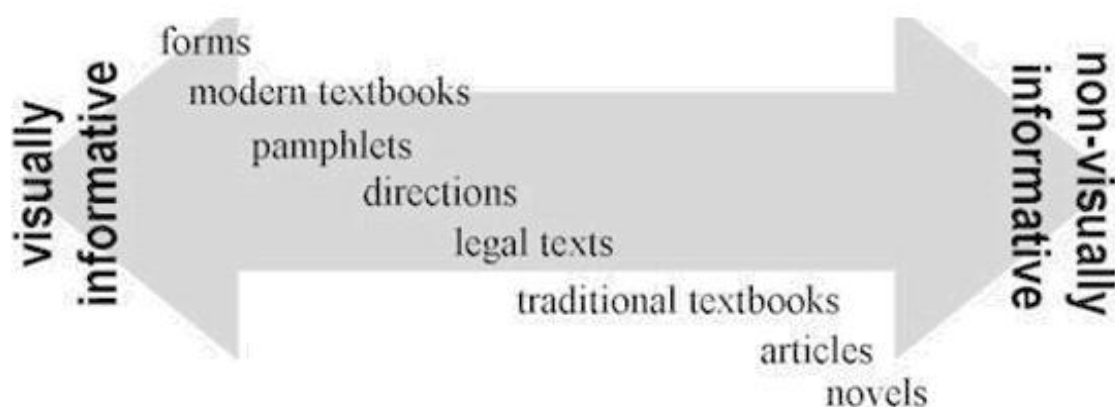


Figure 2 A continuum of visual-textual deployment

Bateman (2008: 10) explains that “at one end of the continuum, we have documents [...] with little exploitation of the possibilities offered by visual layout and differentiation; at the other end, we find documents where more extensive use of visual possibilities is regularly made”. Novels, articles and traditional textbooks belong to the former, whereas forms, modern textbooks and pamphlets to the latter. Although Figure 2 does not take into consideration digital and internet genres, it can be assumed that the WCU webpage is probably situated near forms and modern textbooks.

In general, multimodal genres can be approached from two perspectives, social linguistic and social semiotic (Bezemer & Jewitt 2010). In the social linguistic approach “speech or writing is always dominant carrying the ‘essence of meanings’, and that other, simultaneously modes can merely expand” (Bezemer & Jewitt 2010: 181). The analysis, therefore, concerns the meaning made by rhythm, tone, gestures, and gaze. As for the social semiotic approach, it is based on the three principles. Firstly, “representation and communication always draws on a multiplicity of modes” (Bezemer & Jewitt 2010: 183). Secondly, “all forms of communication (modes) have, like language, been shaped through the cultural, historical, and social uses to realize social functions” (Bezemer & Jewitt 2010: 183). Lastly, “the meaning realized by any mode are always interwoven with the meanings made with those other modes” (Bezemer & Jewitt 2010: 184). The focus of the approach lies on the analysis of all the modes that contribute to meaning making such as, for example, actional, visual, written or gestural (Bezemer & Jewitt 2010: 183).

One of the modes that the social semiotic approach is interested in is the visual. It concerns the graphic elements of communication such as the use of layouts, images, and fonts. Although necessary to understanding the meaning, the analysis of this part is often omitted by the researchers who decide to focus on the textual features of the genre. Lemke (2005: 47), however, argues that “[w]e ought to be able to specify both the unconditional probabilities for various visual forms to occur in a specific genre, and their conditional probabilities as a function of the presence or absence of particular textual forms”. The WCU webpage, that is the object of analysis of this thesis, is a multimodal genre and contains a number of graphic elements. Therefore, in order to understand the contribution that images and photographs make to realization of the communicative purposes of the analyzed genre, I refer to the Grammar of Visual Design developed by Kress & van Leeuwen (1996).

2.4.2 The Grammar of Visual Design

The Grammar of Visual Design is informed by social semiotic theory and aims at the investigation of images as one of the meaning making resources (Kress & van Leeuwen 1996: VII). Kress & van Leeuwen (1996: 3) explain that it is “a quite general grammar of contemporary visual design in ‘Western’ cultures, an account of the explicit and implicit knowledge and practices around a resource, consisting of the elements and rules underlying the culture-specific form of visual communication”. Such a definition highlights the social and cultural aspects. The grammar is created on the basis of the Western understanding of the visual communication, which means that the same element of visual communication may be interpreted differently in different cultures (Kress & van Leeuwen 1996: 3). Although the word *grammar* is present in the title, the authors note that it should be perceived not as a set of rules but rather in Halliday’s (1985: 101) understanding, namely as “a means of representing patterns of experience”. These patterns, in a number of genres, besides language can be also realized through visual and other modes. As Kress & van Leeuwen (1996: 2) note, “what is expressed in language through the choice of different word classes and clause structure, may, in visual communication be expressed, through the choice between different uses of color and different compositional structures”. However, not every component of linguistic system has its correspondence in the system of visuals (Kress & van Leeuwen 1996: 46).

Visuals act, as Kress & van Leeuwen (1996: 47) explains, is not as simple representations of reality or additional to the text elements but “have a deeply important semantic dimension” and ideology behind them. They present objects and people from a certain perspective, distance, angle, with the use of colour, or in black and white. In addition, in multimodal genres, images are presented differently in relation to the text, which also influences the meaning of the proposition. Therefore, what we mostly see are “image of reality which are bound up with interest of social institutions within which image are produced, circulated and read” (Kress & van Leeuwen 1996: 47). This implies that image analysis is necessary for a full understanding of any multimodal genre and its communicative purposes.

In order to provide a means for analyzing visual communication, Kress & van Leeuwen (1990; 1996) refer to linguistics from which they take an “overall approach, an ‘attitude’ which assumes that, as a resource for representation, images, like language, will display regularities, which can be made a subject of relatively formal description” (Kress & van Leeuwen 1996: 20). These regularities are explained through the ideational, interpersonal and textual metafunctions adopted from SFL. Therefore, “everything said

about the semiotic code of language can be said, in terms specific to it, about the semiotic code of pictures (Kress & van Leeuwen 1996: 20). A semiotic act involves two types of participants. *Interactive participants* may speak, read, view an image or be engaged in its creation. This category refers to people having a conversation, viewers of a visual or photographers and designers. *Represented participants*, by contrast, are the object of discussion or are depicted on an image (Kress & van Leeuwen 1996: 48). In relation to the two types of participants, the three adopted metafunction are defined as follows:

Ideational: “an array of choices, of different ways in which objects, and their relations to other objects and to processes, can be represented”.

Interpersonal: a number of ways in which “a particular social relation between the producer, the viewer and the object [are] represented”.

Textual: “different compositional arrangements to allow realization of different textual meanings” (Kress & Leeuwen 1996: 42).

In the following subsections I provide, in some detail, the descriptions of these metafunctions.

2.4.2.1 Ideational metafunction

The analysis of an image with regard to the ideational metafunction shows the relations between the things or live beings on it (Kress & Leeuwen 1996: 42). Two main kinds of images are distinguished, namely *narrative* and *conceptual*. Narrative images demonstrate some kind of a process, for example, “unfolding actions and events, processes of change, transitory spatial arrangements” (Kress & van Leeuwen 1996: 59). *Conceptual* visuals, on the other hand, “represent participants in terms of their class, structure or meaning” and “generalized and more or less stable essence” (Kress & van Leeuwen 1996: 59). To begin with the narrative visuals, the main indicator of a process they demonstrate is a vector. A vector can be seen as the analogue of the action verbs in visual communication (Kress & van Leeuwen 1996: 46). Regarding its shape, it appears as a diagonal line representing a direction and demonstrates a connection or relation between the represented participants that are joined by it (Kress & van Leeuwen 1996: 59). It is formed by different elements such as, for example, roads, bodies, guns or a glance.

The narrative visuals can be further divided with regard to the types of processes they show. The two main types are *action* and *reactional*. Action process shows an *actor* and a *goal*. An actor is “the participant, from which the vector emanates, or which itself, in whole or in part, forms the vector” (Kress & van Leeuwen (1996: 63). A goal, on the other hand, is “the participant to whom, or which the action is done, or at whom or which the action is

aimed” (Kress & van Leeuwen (1996: 64). Further on, the structure presented on the visual may be *transactional* or *non-transactional*. The former involves an actor and a goal. The latter, by contrast, does not show what or who the action is aimed at and has only one participant, usually an actor (Kress & van Leeuwen (1996: 63). An analogy to the difference between the transactional and non-transactional processes is the difference between transitive and intransitive verbs in linguistic system (Kress & van Leeuwen (1996: 63- 64).

With regard to the reactional process, the vector present in such narrative images “is formed by an eyeline, by the direction of the glance of one or more of the represented participants” (Kress & van Leeuwen 1996: 67). In such case, there is no actor and a goal but *reacter* and *phenomenon*. Reacter is a participant who looks at the phenomena, so that its reaction can be seen and has to be represented by a human being or animal. As for the phenomenon, it may be an object or a represented participant (Kress & van Leeuwen 1996: 67). Similarly to action process, a reaction can be also characterised in terms of transactionality or non-transactionality. The other, less frequent narrative visuals are *speech* and *mental processes*, *conversion process*, and lastly *circumstances*. Interesting is the last kind which denotes “participants which could be left out without affecting the basic proposition realized by the narrative pattern, even though the deletion would of course entail a loss of information” (Kress & van Leeuwen 1996: 72). Although it is argued that a vector is the main feature of a narrative image, circumstances can have no clear vector or may have no vector at all. They are divided into *locative circumstances*, *circumstances of means* and *circumstance of accompaniment*.

The second major type of visuals is conceptual. If a visual is conceptual, it may belong to one of the three main groups, namely *classificational*, *analytical* and *symbolic*. The first group “relate[s] participants to each other in terms of a ‘kind of’ relation, a taxonomy: at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate” (Kress & van Leeuwen 1996: 79). This kind of relation is often realised in diagrams, tree structures or tables. Analytical processes, by contrast, show *a carrier* and his *possessive attributes* “in terms of the part-whole structure” (Kress & van Leeuwen (1996: 87). An example of the analytical process may be an outfit and its parts or maps that demonstrate, for example, a country and its regions (Kress & van Leeuwen 1996: 88). As for the group of symbolic relations, it refers to “what participant means or is” and may present symbolic attributive or symbolic suggestive processes (Kress & van Leeuwen 1996: 105).

2.4.2.2 Interpersonal metafunction

If the ideational metafunction shows the relations between the elements on the picture, the interpersonal metafunction demonstrates in what way a visual interacts with a viewer (Kress & van Leeuwen 1996: 42). An important role is played here by social and cultural aspects of communication. As Kress & van Leeuwen (1996: 115) remark, people “make sense of images in context of social institutions which, to different degrees and in different ways regulate what may be ‘said’ with images, how it should be said, and how it should be interpreted”. Thus, the knowledge of the author and the knowledge of the viewer may differ.

One of the important factors that contribute to the creation of interaction is a gaze. For example, when the gaze is direct, “vectors, formed by participants’ eyelines, connect the participants with the viewer” (Kress & van Leeuwen 1996: 117). In such case, the function of the gaze lies in establishing a contact and a “visual form of direct address” and encourages a viewer to act (Kress & van Leeuwen 1996: 117). In addition, it addresses the viewer similarly to the personal pronoun *you*. When a contact is established, then a facial expression can further specify what kind of relation the image shows. A smile, for instance means that “the viewer is asked to enter into a relation of social affinity” (Kress & van Leeuwen 1996: 118). Such visuals are called a *demand*. By contrast, *offer* visuals do not have a living being looking or pointing at the participant. They simply “offer the represented participant to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (Kress & van Leeuwen 1996: 119). Apart from gaze, the features that help to realize the interpersonal metafunction of a visual are, for example, a size of frame and a perspective or an angle. Regarding the former, if the photograph is a close-up, then it shows the represented participants more personally. Consequently, the further the distance is, the more impersonal the image becomes (Kress & van Leeuwen 1996: 126). As for a perspective and an angle, they determine from what point the viewer will look at the participants and what will be seen or concealed. If something or someone is shown frontally it signifies involvement, whereas detachment is shown through the oblique angle (Kress & van Leeuwen 1996: 136). The vertical angle, on the other hand, demonstrates power relations. The high angle shows that the represented participants are “within reach and at a command of the viewer” (Kress and van Leeuwen 1996: 140). The mid angle, consequently, demonstrates the equal relationship and may help them to appear as friendly. As for the low angle, it demonstrates the power over of the represented participants over the viewer (Kress and van Leeuwen 1996: 140).

The last aspect that influences the viewer’s perception is modality meaning credibility of what is seen. In other words, modality cues help us to understand what is the truth value

of the message expressed through a visual (Kress & van Leeuwen 1996: 154). The truth value in its turn is dependent on the beliefs and or values of the society (Kress & van Leeuwen 1996: 158).

2.4.2.3 Textual metafunction

The textual metafunction relates to the compositional features of a multimodal text. Composition here means “the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into meaningful whole” (Kress & Leeuwen 1996:176). According to Kress & Leeuwen (1996: 177), the meanings expressed through the ideational and interpersonal metafunctions can be interpreted in relation to the three systems:

Information value. The placement of the elements (participants and syntagms that relate them to each other and to the viewer) endows them with specific informational values attached to the various ‘zones’ of the image: left and right, top and bottom, centre and margin.

Salience. The elements (participants and representational and interactive syntagms) are made to attract the viewer’s attention to different degrees, as realised by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc.

Framing. The presence or absence of framing devices (realised by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

The three systems may be used not only in relation to separate images but also multimodal texts. In the latter case, it matters, for example, whether an image or text is presented on the left or right. This is related to the way people read and write in Western cultures, i.e. left to right. As Kress & van Leeuwen (1996: 183) explain, “if the left contains a picture and the right is a verbal text, the picture is presented as *Given*, as well-established point of departure for the text, and the text contains the *New*”. The *Given* denotes something that the viewer is already familiar with, whereas the *New* requires more attention (Kress & van Leeuwen 1996: 181). In relation to the linguistic system, the authors note that there is a considerable similarity between “sequential information structure in language and horizontal structure in visual composition” (Kress & van Leeuwen 1996: 181).

The same concerns the top and bottom placement namely “if the upper part of the page is occupied by the text and the lower part by one or more pictures (or maps or charts or diagrams), the text plays, ideologically, the lead role and the pictures, a subservient role” (Kress & van Leeuwen (Kress & van Leeuwen 1996: 187). In the opposite case, the top of the page is “the ideologically foregrounded part of the message [...] and the text serves to

elaborate on it (Kress & van Leeuwen (Kress & van Leeuwen 1996: 187). The composition has another important function. The combination of elements represented on the visual as well as their placing within the text may be linear and create *reading paths* which make us read information in a certain order. However, it may also be *non-linear* and give readers the possibility to read it depending on their own preference (Kress & van Leeuwen (1996: 208).

To summarize, in this section I have described the concept of genre in different traditions as well as the framework of genre analysis proposed by Bhatia (1993). In addition, I have discussed the issue of multimodality and the Grammar of Visual design. In the next section, in relation to the steps proposed by Bhatia (1993), I will proceed with the analysis of the broader context and review some of the studies on the genres related to the WCU webpage.

3. Genres and the web

There are two main factors that the WCU webpage is characterised by. Firstly, the medium where the investigated genre is produced and placed, namely the internet. Secondly, advertising and marketing, which spread into the educational establishments and have a considerable impact on genres (cf. Fairclough 1993; Bhatia 1993). In the next subsections, I firstly briefly discuss some general issues concerning these two factors and then move to the review of the previous studies. This will help to understand the nature of the WCU webpage and the main aspects which should be taken into consideration during its analysis.

3.1 The influence of the internet

With the development of the World Wide Web, a website has become almost a vital component of any organisation, be it a museum, a hotel or a café. Every day, millions of users all over the world create, edit, and publish information, which has significantly influenced the traditional concept of genre as well as communication in general. Therefore, it is expedient to start the discussion with a brief explanation of some major changes and challenges brought with the internet.

Whereas a few decades ago, a certain authoritative body, such as, for example, an editorial department defined the way that information in a newspaper should be structured, nowadays, with the help of new technologies and due to the lack of such authority on the internet, everyone is in charge to personally make his or her own choices. This change influenced the structure of a genre as well as a discourse community where it is used (Yates and Sumner 1997, Crowston 2010). As for the influence on the community, Yates and Sumner (1997: 3), point out that the “distinction between producers and consumers of

digital documents is being blurred and we are seeing a democratization of genre production". In addition, these users are grouped into communities according to their interests, hobbies, or jobs and "evolve increasingly well-defined genres to better support their particular communicative needs" (Yates and Summer 1997: 3). In other words, the internet gave the freedom for users to create their own genres which better correspond to their needs and demands rather than use the already established and regulated printed genres.

Another change concerning the community is caused by the fact that almost every website can be publically accessed. This leads to what is named by Crowston (2010: 11), the "unpredictability of the audience". Whereas a scientific journal or a press release of a leading computer hardware company would have their target audience, "there is no clear separation of communities into different channels of communication" in a great number of other cases (Crowston 2010: 11). Email, as a genre, for example, is used by academics, businessman, construction workers, teenagers, and other groups of people. All of them bring their own expectations and previous experiences which consequently shapes the structure of the genre. Bhatia (1995: 224) describes this influence in the following way: "[a]lmost an unprecedented exploitation of new technology to make public discourse accessible to large audiences across the globe has prompted millions of new "makers" of discourse to give varied interpretations to conventional forms of discourse, often creating new forms".

As for the structure, there are also three main changes. The first one concerns interactivity. In comparison to the printed media, on the internet, the information being accessed depends, to some extent, on the choices of the user. The most widespread example are hyperlinks which redirect you to other pages, in most cases thematically linked to the information accessed. It depends on a user whether he or she would like to discover more on the topic or leave it at that point. Some websites (forums) also offer the possibility to make posts and consequently shape the genre. Another feature is a search function, which helps to easily find the necessary information on the page. And lastly, live chats may be found helpful in the cases where people need some advice. Among others, they are also used by some leading language schools.

The second change is in increased multimodality of the genres. Although the information presented by traditional printed media can also be called multimodal due to the use of different orthographical, typographical, and page layout means (Lemke 2005: 45), a website gives the possibility to incorporate videos and even video conferences (for example for online video lessons). Lastly, due to the absence of a regulative body that would impose certain rules about the shape and form of the information, decisions about its presentation

are taken by web designers and web developers based on their previous experience and knowledge of the community that a website is created for (Crowston 2010: 10).

In addition to all these changes, due to a rapid development and the high number of people involved, Crowston (2010: 10) points out that the internet genres are characterised by a high level of experimentation and instability. Nevertheless, fifteen years ago, Dillon and Grushrowski (2000: 202), have already mentioned that homepages can be called a first digital genre which has a more or less standard form and genre characteristics. The authors mention that as “the growth of home pages has increased, the genre characteristics of the form have begun to take shape” (ibid.), which implies that a number of internet genres may be still in the process of formation. Nowadays, in addition to homepages, researchers mention other genres such as weblogs (Cretju 2013; Herring et al 2005), advertisements (Zhou 2012), and other web pages, in particular the WCU (Yang 2013), which will be discussed in the next subsection.

To sum up, genres presented on the internet, in comparison to traditional genres, have a significantly different way of structuring and presenting information which on one hand made them an interesting object of investigation for linguists, whereas on the other, posed some challenges. It may be even the case that the future conceptualization of genre would have to include the notion of medium (Askehave & Nielsen 2005: 121). In what follows, I will provide an overview of some studies on the web genres in order to show what the researchers have focused on during the analysis as well as how approached their objects of investigation.

3.2 Previous Studies

Whereas in well known genre analysis studies, for example by Henry and Roseberry (2001) on application letters or by Flowerdew and Wan (2010) on company audit reports, the main focus was on the moves and lexico-grammatical features of the text, the researchers of the web genres have to take into account the above-discussed issues and problems posed by influences of new technologies and the internet. In what follows, I present how some of the internet genres, such as university websites, hotel homepages, weblogs, internet advertisements, corporate homepages and press releases were approached from a genre analysis perspective.

Suen (2010) has investigated the homepages of five-star hotels in Hong Kong in order to find out the generic characteristics and the role of images in the genre. Besides the multiperspective genre analysis approach by Bhatia (2004), the author has also incorporated Kress and van Leeuwen's (1996) framework for analysing visual images. There are several aspects concerning the analysis that are worth of mentioning. Firstly,

from the nineteen identified moves, only five are obligatory. In addition, the author has also identified five highly optional moves which signal that there is a relatively higher degree of freedom in comparison to the traditional printed genres. Secondly, images as an integral part of the genre are also taken into consideration since they contribute to getting the message across. In addition, the move analysis was conducted not from the beginning of the textual part but all the elements of the webpage were taken into consideration. For example, according to the author, the first move, namely “identifying the brand” (ibid.), was realised by the logo of the hotel. The second, “introducing the contents list of the hotel website” (ibid.), was realised by the navigation menu, which provides links to all the sections of the website. Another two non- traditional focuses of the study were images and hyperlinks. Based on the findings, the author concludes that these two elements contribute to the realization of communicative purposes, and enrich the textual part by providing additional related information.

Cretju (2013) researched another popular web genre, namely weblogs of artists. In comparison to the study by Suen (2010), the focus here is a different one. In particular, the main attention is paid to the authorship, purpose, content, structure and discursive strategies. An interesting decision is taken with regard to the analysis of the structure. The author divides the analysis into two parts. Firstly, macrostructure, i.e. the first page, determined by the software used with elements such as logos, archives, blogrolls, tags or sharing tools. Secondly, microstructure, which comprises individual posts with title, authorship, layout of the text, labels, comments or images. In relation to the assumption that “computer mediated communication presupposes a different type of data structuring than the printed media” (Cretju 2013: 21), the author considers it reasonable to replace a move and steps analysis with the analysis of macro structural features of the blog. From the discourse features, Cretju (2013) considers register, discourse strategies, text structure, namely number and size of paragraphs as well as special types of spelling and rhetorical devices which are employed for achieving the communicative goals of the weblogs.

As in the other media, advertising, or as Palmer (1999) calls it *netvertising* has instantly spread through the web and is perhaps one of the most encountered genres nowadays. The author has analysed a corpus of forty advertisements webpages, twenty of which offered services and twenty products in order to find out how they are written and what are their typical features. In the analysis the author paid attention to the difference between the two types of advertisements with regard to their register, linguistic features such as length, tense, voice, the use of personal pronouns, type of phrases and punctuation, as well as images and their combination with the text. Unlike Suen (2010), the author neither analysed the text in order to find move and steps nor used any framework for

understanding the role of the images. Pictures, photographs, and cartoons were simply counted and it was described whether they are combined with the text or not. Although important, such an analysis, nevertheless, does not provide the most important information on the given genre, namely any meaningful insights into how the internet advertisements are structured, what are the steps taken to attract the attention of the reader or how and for what purposes should this mode of communication be used in addition to the language text.

One of these gaps was later filled by Labrador et al. (2014), who focused on the rhetorical structures and persuasive language used in advertisements. The analysis of a hundred texts in English and an equal number of Spanish texts have revealed the two compulsory moves and their submoves used in the genre. In addition, the authors were able to identify the lexico-grammatical elements which are used for positive evaluation of the product or service and the features such as imperative, contractions and clipping, which point at the relatively informal style employed in the analyzed genre. Thus, the analysis of moves and steps enabled the authors not merely to describe the language features, but also make some inferences about the intention behind their use.

A different perspective on the way a genre can be analysed is taken by Luzón Marco (2002). In the study on corporate homepages, the author classifies the elements of the genre with regard to their function. In other words, instead of trying to identify the moves of the text which serve a certain communicative purpose, functionality is considered to be the defying criteria of analysis. Such a decision may be explained by the change of the genres under the influences of new technologies that are discussed in some detail in the previous section. With regard to the investigated genre, no characteristic structural pattern could be identified. Therefore, the author leaves out the sequence and shifts the focus only on the function of the elements. For example, the possibility to see a website in other languages and links to free of charge products and services may be situated at different parts of the webpage but they are used in order to strengthen the relation with the potential customer (Luzón Marco 2002).

Another genre which is successfully used through the internet is the press release. Catenaccio (2008) characterizes it as a hybrid due to the dual purpose, namely inform and promote. Although, similarly to corporate homepages, press releases are presented on the internet and combine different modes of communication, the author does not focus on the functionality but on a traditional move analysis. The author mentions that the difficulties of the analysis lie in the fact that often there is no traditional correspondence of a textual element to a certain purpose, but rather different purposes may be realized through the same phrase or sentence. Nevertheless, Catenaccio (2008) identifies eleven moves characteristic to the genre, a few of which are obligatory. A high presence of the optional

moves also corresponds to the finding of the studies by Suen (2010) and Labrador et al. (2014).

Whereas some genres, as they become used on the internet, were influenced with regard to their structure, others, such as, for example, an online news abstract owe their existence to the web. This particular genre became popular with the rapid spread of the online newspapers (Tereszkiewicz 2012) and presents the main points of the news. In an analysis of British, Polish and German texts, Tereszkievicz (2012) focuses on the structure, functions and content. The author does not follow any specific framework to analyze texts or images but rather does a qualitative analysis with the aim to identify similarities and difference between the texts. Regarding the first aspect, it was found that the news abstracts have a typical structure which includes headline, main body, visual elements and links. Additionally, four other components may be used. It is pointed out that although headlines are similar in all the cases, there is a high degree of divergence between the main bodies. Images, as integral element of the genre, play an important role and contribute to getting the intended message to the readers. A significant amount of attention was also paid to the hyperlinks. In comparison to Suen (2010), the author not just investigated the websites they lead to but looked at their roles and structure. Tereszkievicz (2012) points out that the analyzed genre, although compact in terms of the size, performs a number of different functions, namely informative, descriptive, persuasive and ideological.

Rather than overtly analysing internet genres, Santini (2007) attempted to investigate the users' perspective on the classification of websites. This was done by asking hundred and thirty five web users to assign a single genre label to each of the twenty five web pages. The participants could either choose one of the twenty one labels, or write that they are not sure or don't know the answer. It was found that only five websites received the same label from the vast majority of people, whereas twenty websites got at least three labels. Therefore, the author (Santini 2007: 721) calls the assumption that a webpage can be assigned to a single genre an "oversimplification". The results also point at the importance of considering the opinions of the discourse community which uses a genre.

The review of the previous studies on the internet genres has shown some of the ways in which the internet genres are approached. It can be seen that the identification of the moves and steps which realise a certain communicative intention and to a large extent define a genre is not always possible. The changes brought about by the new technologies have urged researchers to try new ways of analysing genres. Therefore, firstly, different frameworks are combined providing an opportunity to analyse all the modes through which the information is communicated. Secondly, the focus in some cases is only on the function of the elements without the consideration of their sequence. Lastly, a micro and

macrostructure of the genres may be considered which enables a separate analysis of the layout dependent on the web developers or software and individual posts or text on the webpage.

4 Marketing in education settings

The second most important factor that has influenced a number of genres used in education settings is advertising. The use of advertising and spread of its characteristic features into the genres used by educational establishments may be linked to the increasing level of competition which urges them to attract the attention of potential students and persuade them to choose their courses or programmes. Moreover, marketing and promotion features are not only present in the texts of education institutions but according to Kusuwamati (2010: 1) are “needed to understand [the] customer needs and wants in order to remain competitive and survive”. In a broad sense, marketization of education means

the adoption of free market practises in running schools. These include the business practises of cutting production cost, abandoning goods not in demand, producing on popular products, and advertising products to increase sales and profit margin (Kwong 2000: 89).

The increase of market features in education, however, despite helping the universities to keep being competitive, has brought some deeper changes and received a fair amount of criticism which can be summarised by the following thought:

With this major revision of higher education, universities are no longer seen as centres for intellectual activity. If the marketization of higher education continues, there may come a time when academics will become skills trainer with the sole purpose of transmitting knowledge to prepare students for employment (Natale & Doran 2012: 195).

The benefits and drawbacks of the changes brought about by marketization and advertising are an interesting and important topic, the extensive discussion of which is unfortunately beyond the scope of the thesis. One focus of this MA thesis is on the outcomes of the process, namely the increasing use of advertising and its influence on the discourse in education settings. Therefore, in what follows, I discuss the phenomenon of advertising and the prototypical move structure of advertisements which are now widely used in a number of genres. Afterwards, I proceed to the review of the previous studies conducted on genres typically used by educational institutions.

4.1 Promotional genres

Advertising is “the most traditional form of promotional activity, which is intended to inform and promote in order to sell ideas, goods or services to a selected group of people”

(Bhatia 2014: 71). In addition, “it is one of the most dynamic generic forms exhibiting some of the most innovative uses of lexico-grammatical and discoursal forms and rhetorical strategies” Bhatia (2014: 72). It is a popular belief that the communicative purpose of advertising “is always to persuade people to buy a particular product” (Cook 1992: 5). However, it is not the only function of advertisements, as “they may also amuse, inform, worry, warn” (Cook 1992: 5). Bhatia (2014) places advertising into the promotional colony of genres which can be seen in Figure 3.

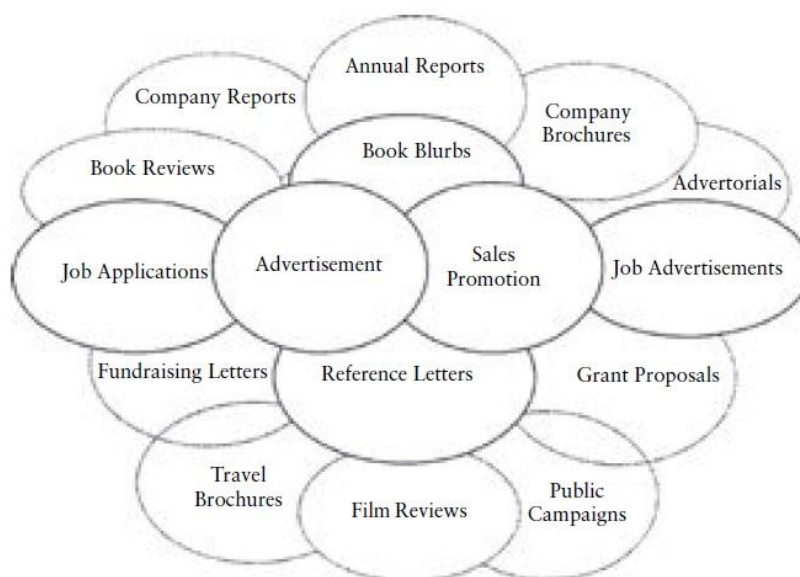


Figure 3 Colony of promotional genres (Bhatia 2014: 71)

The genres situated in the centre of the Figure 3 are considered to be more prototypical promotional genres. To these belong, for example advertisements, promotional letters, or book blurbs (Bhatia 2014: 68). Regardless of the product that these genres promote or some differences in lexico-grammatical strategies employed, the aspect that unifies them into a single colony is their communicative purpose, i.e. “to promote the product or service” (Bhatia 2014: 69).

Whereas Bhatia (2014: 71) uses the term to *colony* to describe the group of genres in Figure 3, Fairclough (1989: 208) uses the term *colonize* in reference to the genre of advertising due to “dramatic increase in the volume of advertising in the past three decades, in the extent to which people are exposed to advertising on a daily basis”. Bhatia (1995: 225) points out that advertising “has become one of the most dynamic and innovative forms of discourse today, which in turn has influenced the construction, interpretation, use, and exploitation of most other forms of academic, professional, and institutional genres”. Fairclough (1989: 198) also notices that “discourse of *advertising*, and discourse types of bureaucracy [...] have come to be particularly salient or prominent within the order of discourse. This means not only [...] that people are aware of their importance - but also that

they constitute models which are widely drawn upon”. A constant need to attract the viewers’ or readers’ attention connected to the promotional purpose of advertising also made it one of the most creative forms of writing. The features of advertising have gradually adopted by a number of genres, which primarily purpose initially was not connected to promotion. Fairclough (1993: 141) states that “consumer advertising has been colonizing professional an public service orders of discourse on massive scale, generating many new hybrid partially promotional genres”. What happens to the colonize genres is explained Bhatia (1995: 224) in the following way:

Appropriation of lexico-grammatical and rhetorical resources from the discourse of corporate advertising has offered a very attractive option because of its innovative character and creative use of language. Advertising has turned the process of writing into an art form, where writers constantly compete for attention.

In this regard Lemke (2005: 54) also notices that “[a] text may show some features of two or more classic genres for many reasons, from artistic dynamism and creativity, to dual institutional functioning”. This process, whereby lexico-grammatical and rhetorical features of one genre ‘invade’ the other, is referred to as the “invasion of territorial integrity” (Bhatia 2005: 220).

As for the strategies, typically used in advertisements, Bhatia (2014: 73) distinguishes *product differentiation*. The strategy refers to providing “evidence to support [the] claim about what makes a particular product different from that of [...] competitors”. The function of this popular in advertising strategy is very similar to that of the WCU webpage. The differentiation of the products is made through a rhetorical move *offering a product description* with “the subtle use of description and evaluation” (Bhatia 2014: 73). The rest of the typical moves that may be found in advertisements can be seen in Table 4.

Moves
1 Headlines (for reader attraction)
2 Targeting the market
3 Justifying the product or service
● <i>by indicating the importance or need of the product or service and/or</i>
● <i>by establishing a niche</i>
4 Detailing the product or service
● <i>by identifying the product or service</i>
● <i>by describing the product or service</i>
● <i>by indicating the value of the product or service</i>
5 Establishing credentials
6 Celebrity or typical user endorsement
7 Offering incentives
8 Using pressure tactics
9 Soliciting response

Table 3 Move structure in advertisements (Bhatia 2014: 74)

In the results section, the structure of the WCU texts presented at the analyzed web page, is compared to the move pattern of advertisements shown in Figure 4. This will allow to show the similarities and difference between the structures of the two genres. Consequently, such a comparison will demonstrate whether not only the communicative purpose of the WCU texts but also their structure reflects the relation to the colony of promotional genres.

Another characteristic to advertising feature is the use of various modes, in particular visuals. Fairclough (1993: 142) notices that it “had undergone a well-documented shift towards greater dependence upon visual images at the relative expense of verbal semiosis”. Cook (1992: XV) states that “[a] study of current ads may lead us to the conclusion that many such long-standing binary divisions-art/trada, art/science, pictures/writing, content/form, aesthetic/pragmatic, fact/fiction, public/private-are not adequate to describe the current state of our culture and its discourse”.

Having in some detailed discussed in the concept of advertising and its influence on other genres, it is now important to review the previous studies on the influence of advertising on some of the genres used in education settings that may be relate to the WCU webpage.

4.2 Previous studies

According to Askehave (2007), the influence of advertising in education settings is very strong and concerns a number of genres, such as flyers, posters, postcards and brochures. As the author puts it, they “have become fully promotional texts in their own right, not trying to hide or disclose their main purpose: to attract fee-paying students to come to the university to study” (Askehave 2007: 725). Other genres which are characterized by the promotion discourse are blurbs (Gea Valor 2005), ceremonial speeches (Han 2014) and, more importantly for this research, the websites of educational institutions (Zhang & O’Halloran 2013). In what follows, I review the previous studies on some of these genres.

Yang (2013) conducted the analysis of the WCU texts on the university websites. The aim of the research by Yang (2013) was two-fold. In addition to the textual analysis, the author also examined the opinions of the potential students. Firstly, following the method of hand-tagged move analysis of the studies by Henry and Roseberry (2001), Ding (2007), and consulting two specialists from education consulting companies, forty WCSs were investigated. Six moves, three of which are obligatory and three optional were identified (see Table 4).

Moves	Functions
Move 1: Establish a distinguished status evaluation in higher education	Catch readers' attention by stating its accredited
Move 2: Ensure excellent teaching quality learning environment.	Explain what is provided to create a high-quality
Move 3: Present a leading role in research	Publicise its world-leading research areas and awarded individuals.
Move 4: Offer attractive incentives	Motivate prospective students to apply
Move 5: Enjoy a friendly environment	Promise students amenable conditions for learning and living.
Move 6: End with suggestions	Sign off the text by suggesting what applicants should do next

Table 4 The moves of WCU texts on the websites of universities (Yang 2013)

As for the second stage of the analysis, with the help of Word Smith Tools, the characteristic key words were generated and classified into over and underused. Among the findings, an interesting feature is the frequent use of the pronouns *we* and *our*, which “combine both the features of authoritative and inclusive voices” (Yang 2013: 58). The pronoun *our* usually proceeds *students*, *campus*, *graduates* and *teaching* to show the connection with the readers and their inclusion into the texts. Other personal pronouns, such as *you* and *your*, which “usually signify the authoritative position of the author” (ibid.) are, on the other hand, rarely employed. As for the lexis groups, the most important are adjectives, which “exhibit a strongly promotional and subjective voice” (Yang 2013: 59).

Regarding the student's perspective, thirty nine respondents have been asked about their primary focus during the reading of the section. The results show that a well-structured curriculum, abundant recourses and facilities, supportive supervision, quality and competitive applications were mentioned by around eighty percent of the participants. Taking everything into consideration, the author concludes that the main purpose of the section is “to recruit prospective students by promoting the university” (Yang 2013: 68). The features of the promotional text are reflected in the structure and the keywords of the genre. Although the study by Yang (2013) provides some meaningful insights into the structure of the genre and textual features, it does not take into consideration an important aspect. The WCU webpage is presented on the internet and besides texts combines other modes of communication and meaning making resources.

One of the studies that analysed all the elements of the website of educational institution was conducted by Zhang & O'Halloran (2013). The authors focused on the changing discourse of National University of Singapore website. Drawing on the critical discourse analysis, social semiotics and genre theories, reading and navigation dimensions of the website were analysed with regard to ideational, interpersonal and textual

metafunctions. It was demonstrated how the shift was made towards the inclusion of marketing and advertising features in order to attract new students. The earliest version of the website (1998) was mostly used by the students and staff without any intent of promotion. Only two years later, after the appearance of the second version, the authors noticed the inclusion of promotional elements realised through hyperlinks and images. This was followed by the creation of university vision, mission, and identity. With regard to the three metafunctions, the following conclusions were made. Ideationally, the newer versions are much more commercial. Interpersonally, there was a shift from detached and authoritative relation to more personal and intimate. Lastly, with regard to textual metafunction, color and images began to play an important role in highlighting commercial and corporate information. An interesting finding was made in relation to the use of visuals. The central images of the earlier versions showed narrative process of teaching. The newer versions, on the other hand, demonstrated conceptual images of students from different ethnic and cultural backgrounds.

It is mentioned by Yates & Orlikowski (1992: 306) that with the appearance of a new medium, people do not create genres from scratch but rather draw on their knowledge about some similar established genres. In the case of the WCU webpage, these seem to be brochures and prospectuses which provide information about institutions and courses but at the same attract the potential students (Fairclough 1995; Osman 2008). Although the vast majority of the research which has been done on brochures and prospectuses concerns promotion in higher education institutions, the review of some of these studies can show what aspects should be taken into consideration in this project. In addition, it will demonstrate whether the promotion in the discourse of language schools is present to the same degree as in universities.

One of the first major studies on the promotion discourse of higher education was conducted by Fairclough (1993) who focused on documents in British universities. By employing a critical discourse analysis approach, the author analysed, curriculum vitae, advertisements for academic posts, programme materials and prospectuses. An interesting discovery was made with regard to the last genre, when the examples from 1967-1968 were compared to more modern versions of 1993. It was found that older texts give “information about what is provided on take-it-or-leave-it basis” (Fairclough 1993: 156) with no intention to market their courses or facilities. In the newer versions, however, the main function was to promote the institutions. As the author points out, “it is designed to ‘sell’ the university and its courses to potential applicants” and he summarises that the prospectus is “an interdiscursively hybrid quasi advertising genre” (Fairclough 1993: 156). A special attention was paid to personal pronouns, in particular address with *you*, which is often used

in advertisements. Another interesting finding about prospectuses is that of the power of advertising discourse. Fairclough (1993:156) provides an example of Lancaster University which after modification of the prospectuses has received fifteen percent more students than the previous year. This consequently means additional funding and explains the great attention paid to promotion in academic settings.

Askehave (2007) analysed the international student prospectuses. Applying a critical discourse analysis and following the text-driven procedure for genre analysis, the author firstly examines prospectus to find the typical moves of the texts and then focuses on the in-depth analysis of the language. The results show that there is a high degree of similarity between the moves used in the prospectuses, however, their sequence varied from university to university. The second part of the analysis was done on the prospectus of Stirling University where besides lexis and grammar the author has also considered images and lay-out. It was found that the analysed examples has is similar to a corporate profile brochure or a holiday destination catalogue. The attention of the reader is attracted “not by emphasizing academic merits but by imitating the tourist industry” (Askehave 2007: 732). It was concluded that international student prospectuses incorporate the features of advertising. The structure, images and lay-out of Stirling University is used hand in hand with “ a new trend in higher education- namely that of offering innovative products to ‘demanding clients’ ”(Askehave 2007: 739).

As in the case of prospectuses, Osman (2008), who investigated brochures of Malaysian universities, has also identified the characteristic features of the promotion discourse in this genre. A genre analysis of eleven texts was carried out. It was discovered that the communicative function lies less in providing information but more in promoting the institution, which is realized through the use of language and images. A new interesting feature used in the text is slogan which is characteristic of political campaigns or corporations. The aim of a slogan is to get the main message across in a way that would be easily remembered (Osman 2008: 65). The focus of the description, in many cases, was made on the achievements and quality of the programmes offered. Such moves as *describing location* and *facilities* show the highest degree of promotional discourse. Here the text is supported by visual images in order to present institutions from the best possible way (Osman 2008: 69). From this, the author concludes that universities are becoming more consumer-oriented and similar to corporations.

Graham (2013) looked at the discourse in the prospectus documents and websites of six English higher education institutions. A comparison was made between the years 2007 and 2011 in order to show the changes that occurred in the discursive representation of the universities. The author has found out that there was a difference between the two groups

of analyzed universities. In 2007, the Russell Group universities aimed at presenting themselves as elite educational establishments for the cleverest students. The institutions that were established after 1992, on the other hand, wanted to appear friendly and appeal to all the potential students. Thus, whereas some institutions were “committed to widening participation, [...] others were distancing themselves from this agenda” (Graham 2013: 90). The situation, however, changed till 2011 making the discourses of the two groups more similar. To be more specific, the Russell Group has modified their discourse in favor of the broader range of students. Such changes are explained by the author as “partly the result of a desire to tread a safe middle-ground in the face of uncertain student demand” (Graham 2013: 91).

Among the genres which belong to the same colony as the WCU webpage is the book blurb analysed by Gea Valor (2005). The author looked at the corpus of more than sixty book blurbs of the leading publishing companies and identified the genre communicative purposes as well as the characteristic language discourse features. A typical book blurb consists of three main moves, namely description, evaluation and about the author. As for the linguistic features, Gea Valor (2005) identified a number of instances of complimenting realized through evaluative adjectives and superlative constructions, as well as ellipsis, imperative and the frequent use of the second person pronoun *you*. On the basis of the findings it was concluded that although the blurbs provide some information on the books, this is accompanied by the positive evaluation and appraisal with the purpose to persuade the reader to buy the product. In addition, the linguistic features identified in the genre are very similar to those employed in advertising. Therefore it was summed up that the blurbs may be considered book advertisements with the main communicative function of persuasion the reader.

The investigations of marketization of education discourse was done in different countries and universities but show similar results, namely that promotion is now an inevitable part of it. This implies that the phenomenon is not restricted to a certain territory but is universal. Thus, advertising, besides internet, is the second factor that influenced the content as well as the structure of a number of genres typically used in educational establishments.

5. Delimiting the genre in question

The WCU webpage is a multimodal internet genre frequently used by language schools (and other educational establishments) in order to persuade potential students to choose their courses and programs. The very name of the webpage suggests that its function is not just to provide information on a take it or leave it basis. With regard to the communicative

purpose, which is the primary genre criterion (Bhatia 1993: 50), the WCU webpage should be distinguished from the widespread ‘about us’ page which, according to Cassan-Pitarch (2015: 83), is a “professional page which introduces a company, individual or a group”. This implies that while the purpose of the ‘about us’ webpage is primarily informative, the purpose of the WCU webpage is mainly promotional. Therefore, based on the communicative purpose, it is considered that the analyzed genre belongs to the colony of promotional genres (Bhatia 2014: 71), which was discussed in the previous section.

In addition, it is important to take into consideration the Yates & Orlikowski (1992: 394) theory which explains the change and emergence of genres. The authors point out that:

on occasion individuals modify (deliberately or inadvertently, whether by mandate or spontaneously) some of the established genre rules of substance and form. These modifications may be triggered by material or perceptual changes in the recurrent situation. That is, changes to social, economic, or technological context (e.g. changed organizational forms, new or less expensive electronic media).

More importantly, the authors mention that “[i]n some cases the changes may be so extensive that they lead to the emergence of a new modified genre” (Yates & Orlikowski 1992: 396). Following this suggestion, it is proposed that the WCU webpage may be a descendant of the educational prospectuses and brochures. The context of use of these two genres was significantly influenced by advertising (Osman 2008; Askehave 2007). Besides, the educational establishments started to create their own websites, where the information, in order to appeal to the readers, has to be presented in the most user friendly and concise manner. This, in its turn, may have led to the separation of the information into ‘about us’ and WCU webpages with different primary communicative purposes. However, it should be noted that, of course, not all the language schools have these two sections. This may be explained by the fact that internet users (designers and language schools owners among them) bring their own expectations and experiences, which consequently shapes the genres on the web (Crowston 2010: 11).

6. Research Design

After reviewing some of the previous studies, placing the investigated genre in its context and preliminary establishing the communicative purpose of the WCU webpage, this section proceeds with the research design. To begin with, the methodology used in the thesis is presented in relation to the research questions. In addition, the characteristics of the data selected for the analysis are described.

It is important to notice that the term *structure* of the analysed genre is used in a broader sense than initially proposed by Swales (1990) and Bhatia (1993). The WCU webpage is a multimodal internet genre, and, therefore, under its structure I understand the combination of all the modes and structural components. Firstly, a webpage has its body which comprises different texts, images and hyperlinks. Secondly, every webpage is situated within a website which gives it some characteristic structural and functional features, such as, for instance, different types of bars or search option and a live chat. The visit to a website starts from the homepage and these elements are then repeated through all the pages. Therefore, they are not genre specific moves but rather can be seen as a type of context that the webpage is embedded in. Besides, they are determined mostly by the web developers and the budget that a language school is ready to spend on the website. The division of the webpage into different structural part can be seen in Figure 3.



Figure 4 Different parts of the website (Idiomas Carlos V language school)

Figure 2 demonstrates the structure of the webpage, as seen in this thesis. The information within the blue rectangular shape is the body of the webpage. The red shapes, on the other hand, show the different general elements.

6.1 Research questions and methodology

Following from the understanding of the webpage structure shown in Figure 2, I move from a more general description of the webpage to the analysis of the information presented in its body. Thus, the first research question concerns the general webpage structural and functional features, whereas the research questions two, three, and four refer to the genre specific characteristics.

RQ1. What are the general structural and functional features of the WCU webpage?

In order to give an answer to the first question, I will describe and compare the structural and functional features of the analysed genre. These are, links to social networks, logos, live chats or possibility to view information in another languages. In addition, attention will be paid to the place of the WCU webpage on the website, which will allow seeing what prominence is given to the analysed webpage in relation to other parts of the website.

RQ2. What move structure is characteristic of the WCU texts?

At this stage of analysis I will employ the method of a hand-tagged move analysis proposed by Swales (1990) and successfully used in a number of studies (cf. Henry & Roseberry 2001; Flowerdew & Wan 2010). The identified moves will be then classified into obligatory, core, ambiguous, and optional, as proposed by Hüttner (2010: 205). The hyperlinks placed within the text are also taken into consideration during the analysis.

RQ3. What lexical and grammatical features are characteristic of the textual part?

This question will be answered with the help of a corpus-based analysis of the WCU texts. The analysis itself will be conducted with the help of AntConc Software. The units of analysis taken into consideration are key words, collocations, concordances, and clusters. In addition, a special attention is paid to the use of personal pronouns and modal verbs. As a reference corpus, in this thesis I use the British National Corpus (BNC). This corpus seems to be appropriate since a few of the selected schools are from the United Kingdom. In addition, a number of schools are accredited by the British Council, which might possibly mean that the language they use is closer to British than to American English.

With regard to the units of analysis, the *Wordlist and Keyword list* functions of the AntConc help to identify “interesting areas for investigation and highlight problem areas in a corpus”. Wordlist generates the word list based on the WCU texts, which are sorted in terms of their frequency. As for the *Keyword list*, it “allows[s] the study to focus on the most significant patterns for analysis” (Flowerdew & Forest 2009: 20). The software generates a list of words which are compared to the selected reference corpus and divided into positive and negative. Positive keywords are characteristic to the genre words which occur more frequently in the selected corpus of texts. As a next step, the identified keywords are explored in more detail, with the help of the *Concordance* tool. It is one of the most important functions of AntConc (Anthony 2005: 730), which gives the environment of the investigated lexis in the sample corpus. In addition to the direct collocates of the key words, this function helps to see the broader co-text to the left and

right of the key word. The identification of genre characteristic collocations is an important part of genre analysis since it helps learning “idiomatically correct language” (Breyer 2011: 19). The last step of lexical analysis are the multi-word units or n-grams. Taking into consideration that a “lexical unit is very often longer than a single word” (Anthony 2005: 734), they appear to be useful source of information about the genre.

RQ4. How do photographs and pictures help in the realization of the communicative purpose?

As for the last research question, I will refer to the Grammar of Visual Design (Kress & van Leeuwen 1996). The analysis of the visuals will be conducted in relation to the three metafunctions, i.e. ideational, interpersonal, and textual. This approach will allow us to see how the participants are represented at the WCU webpages, in what ways they interact with the website visitor, and what role plays the positioning of images in relation to the texts. As a result, the analysis of visuals will demonstrate in what way the photographs and pictures contribute to the achievement of the overall communicative purpose of the genre.

6.2 Data selection

As for the data, they are collected from the websites of language schools which are publically accessible. During the data selection, it was noticed that the analysed webpage, besides, *why choose us*, might have other names. For example, *why us*, *why study with us*, *why with us*, or *why you should choose us*. Overall, a sample of twenty texts was chosen (see Table 5). The data were retrieved between the twenty-first and twenty-third October 2015.

Nº	Name of the school	Country
1	Working English	Ireland
2	Faithful language school	China
3	United language institute	Australia
4	Peru language school	Peru
5	Idiomas Carlos V	Spain
6	Mountlands language school	England
7	A+	England
8	LTL Mandarin school	China
9	Speakeasy	Spain
10	My Chinese Study	China
11	The Slaney language centre	Ireland
12	Ailola Buenos Aires	Argentina
13	CA Institute of Languages	Czech Republic
14	Influential English	England
15	The English Studio	England
16	Instituto Linguistico Mediteriano	Italy
17	Canadian Language School	Slovakia

18	West London English School	England
19	Berlitz Manchester	England
20	Seminyak language school	Indonesia

Table 5 The data of the study

The internet is a universal medium, and the target audience of the language schools are, to a large extent, international students. Therefore, the language schools websites were selected to represent different countries and offer other languages besides English, such as, for example, Chinese, Spanish, or Italian. Such a sample might also show whether there are any characteristic cross-cultural differences with regard to the analysed genre.

7. Results and discussion

In this section I demonstrate and discuss the results of the study. The section is structured in accordance with the research questions.

7.1. The place and the general structural and functional features of the WCU webpage.

To begin with the place of the WCU webpage in the website architecture, there are two options. Firstly, it can be one of the main sections of the navigation menu and contain subsections. Secondly, it can be a subsection itself. In the latter case, it usually belongs to the ‘about us’ section. The place of the webpage might show its importance. If it is placed near the homepage, in a way that the website visitor could easily reach it, then the emphasis on the information contained on the webpage is greater. By contrast, if the WCU webpage is only one of the subsections, then its importance is less considerable. The overall numbers with regard to these two options are presented below.

Place of the webpage	Occurrence	Percentage
Main section	8	40%
Subsection	12	60%

Table 6 The place of the WCU webpage

It can be seen that there is no exact preference for one or another place of the investigated webpage. Of the analysed twenty examples, twelve WCU web pages belong to other sections and eight form the sections themselves. From this follows that forty percent of the analysed language schools consider it important to show their potential audience the reasons to choose their courses and programs right away. This can be related to the increasing spread of marketing and promotion in education settings with language schools feeling the competition and trying to present themselves in the best possible light.

As a next step of the analysis, the WCU web pages were searched for such functional elements and features as links to profiles of the language schools in social networks, logotypes of the schools, live chats, a possibility to view the information in different languages and logotypes of the certificates or organizations by which the schools are accredited. The results of the analysis can be seen in Table 7 below.

Name of the feature	Occurrence	Percentage
Logo	20	100%
Links to profiles in social networks	13	65%
Live chat	4	20%
Information in other languages	13	65%
Certificates and accreditations logos	9	45%

Table 7 The functional and structural features of the webpage

Logos appear to be the compulsory element of the analyzed language schools and are present at all the websites. Suen (2009: 115), who investigated the websites of hotels, describes logos as a textualization of the move ‘identifying the brand’. In the case of the WCU webpage, however, might not be the case. This can be explained by the way information is accessed at the website. The first webpage that is seen when accessing a website is a homepage, where a logo may indeed be introducing the brand. As for the WCU webpage, it is only a section or a subsection which is accessed after the homepage and, therefore, there is no need to introduce the brand again. When looking at the analyzed genre, the visitor wants to find the information promised by the heading and begins reading the body of the webpage, rather than a top right or left corner where the logo is placed. A few examples of language schools logos are given in Figure 4.



Figure 5 Examples of the language school logos
(Working English, Peru, Faithful, United language institute)

It can be seen that the logos may not necessarily contain elements related to learning languages or the education process. The logo of the Working English language school

contains the letter *h* in the shape of a person in a tie and a business case. As for Peru and Faithful language schools, their logos show the sun, and a dove with an olive leaf. The sun symbolizes warm Peru, whereas the dove is a symbol of Christianity and corresponds to the name of the school. Lastly, the letter *u* in the United language school logo is divided into two parts which may be seen as forming one smiling face. From this follows that the main function of a logo is to show the idea, main theme and to create the visual representation of an organization which would be unique and easy to remember. Another function of a logo may also function as a hyperlink. When navigating through a website, it is one of the ways to access a homepage again.

Further on, it was searched whether the web pages of the language schools have links to their profiles in social media. The results show that thirteen out of twenty websites, or sixty five percent, provide such an option. One of the advantages of the social media is that whereas the website development and maintenance has to be paid for, social media give an opportunity to create profiles free of charge. Therefore, it is no wonder that language schools take this chance in order to promote themselves. Usually, at the WCU webpage, the links to the social media can be found in the top right-hand corner of the header or at the footer, as can be seen in Figure 5.

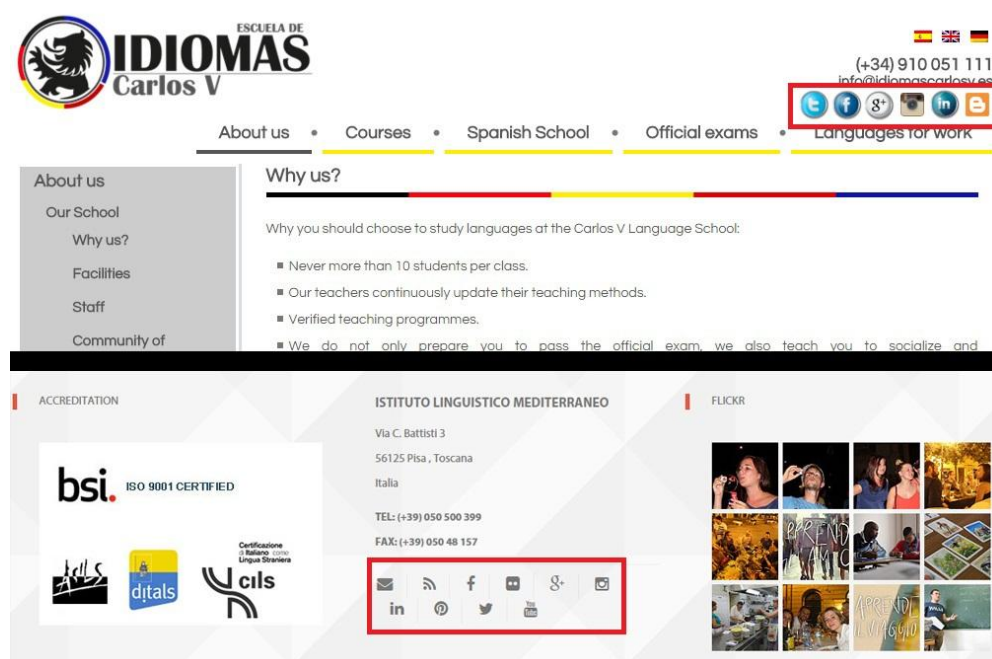


Figure 6 Links to social media
(Idiomas Carlos V, Instituto Linguistico Mediteranneo)

The linked media are Twitter, Facebook, Google Plus, Instagram, LinkedIn, Flickr, or even You Tube. These services provide language schools with an opportunity to keep their current or potential students updated with news as well as post pictures or quickly inform about some promotions and offers related to the programmes they offer. In addition, videos

of lessons or some other learning materials may be uploaded and shared. Moreover, the links to social media help the schools to show that they are up to date and keep up with new trends, which may be of some importance for the younger audience.

Another feature that is used in sixty five percent of the investigated WCU webpage is a possibility to view the information in other languages. The number of languages provided varies from two to twelve. Some websites could be viewed in the official language of the country where the school is situated and the language(s) taught. Others, clearly aiming at international students, provided the content in the most widely spoken languages of the world, such as English, Spanish, German, French, Mandarin Chinese or Italian. This may imply that the language schools try to appeal to their potential customers by taking every opportunity and attract foreign students with low language proficiency levels.

Twenty percent of the websites offered their visitors the option to communicate with staff through a live chat. Usually, live chats are available at the websites of online stores offering different electronic gadgets or other goods where an online consultant may give advice or answer some additional questions. With the help of this feature, the websites of the language schools, which in most of the cases describe their educational services in a very sufficient manner, intend to leave no questions unanswered so that the students would feel confident when choosing a course. The examples of the live chats are presented in Figure 6.

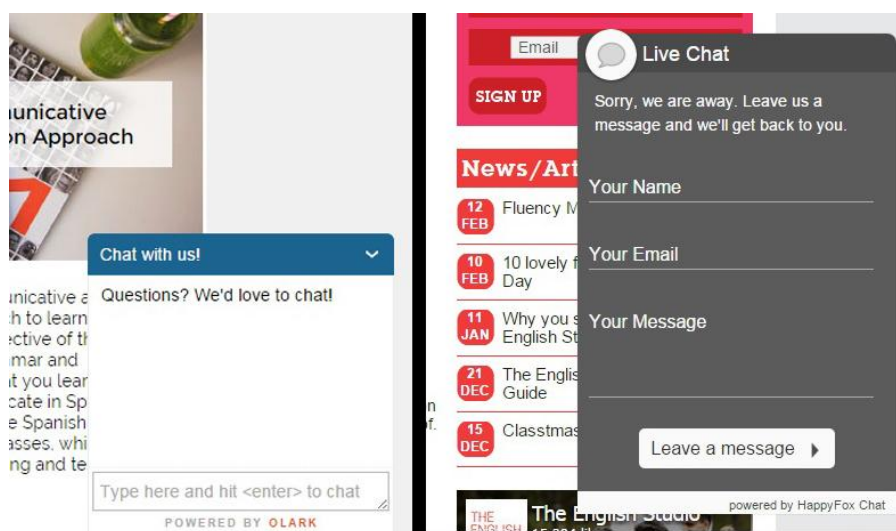


Figure 7 Live chat examples (Speakeasy, The English Studio)

The last feature, common to forty five percent of the analyzed websites are the logos of the institution through which the language schools are accredited or whose partners they are. Mostly, the schools demonstrate their accreditation by the British Council. A few examples are shown in Figure 7.



Figure 8 Accreditations and certificates (A+ language school)

The function of these logos is to build trust by showing that the provided service is certified by well known organizations. Some language schools have only a few certificates, whereas others show five or six, possibly implying that a higher number means better quality.

To summarize, in this section I have looked at the general structural and functional features of the WCU webpage such as logos of the schools, links to profiles in social networks, live chats, as well as a possibility to view the information in other languages, and logos of certificates and accreditations. The results demonstrate that these features are widely used to promote the language schools, to appeal to potential students and get their trust, which corresponds to the overall communicative purpose of the analyzed genre, i.e. to persuade the website visitors to choose their courses. In the next section, I move to the analysis of the texts, images, and hyperlinks which comprise the body of the WCU webpage.

7.2 The move structure of the WCU texts.

Prior to the analysis of moves, a few general remarks regarding the textual part have to be made. To begin with, the analysed WCU texts differ significantly with regard to their length. The shortest text has fewer than one hundred words, whereas the largest contains around one thousand one hundred words. In addition, the texts are structured in a different manner. The WCU texts of some schools have subheadings before each passage where the benefits of their programmes are described, whereas others just enumerate them or simply present one after another. The text may be presented either in its full length, or there may be just a subheading with a short one sentence statement and a hyperlink which redirects the viewers to a page with a more in depth description of the aspect they are interested in (see Figure 8). This option helps give a website visitor an opportunity to decide what part to focus on. In addition, the passages may be presented in the following two ways. Firstly, they can be arranged in a traditional “from top to bottom” fashion. Secondly, as could be seen in Figure 7 above, there may be a few passages on one level, so that it is up to the viewers how to approach the information, namely from top to bottom or from left to right.

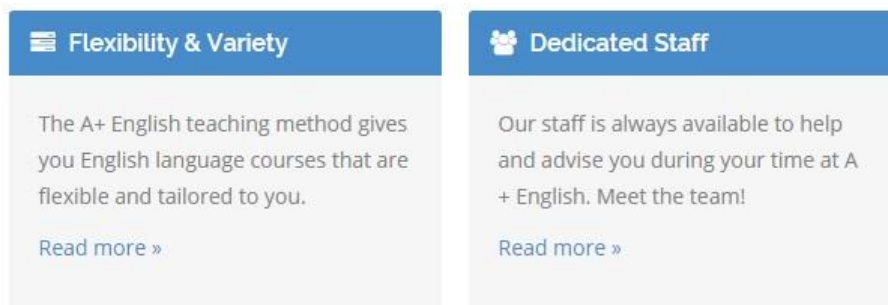


Figure 9 Hyperlinks (A+ language school)

With regard to the move structure, it was found that there is no certain sequence in which they occur but a number of different possibilities. Such findings can be related to the influences of the internet and advertising, which were discussed in some detail in Section 3. First of all, there are no general established ways or recommendations according to which the WCU texts have to be structured. The owners of the language schools bring their own expectations and experiences and decide what the genre has to look like. They give different priority to the identified moves and steps in accordance with their understanding of the market, students' needs and the strength of the schools. Moreover, the level of competition, which is increasing day by day, urges the schools to incorporate advertising styles and techniques. In addition, the absence of the strict structure can be explained by the nature of the WCU webpage itself, and to be more specific, its communicative purpose. Whereas, for example, a company audit report has to be structured in a specific way to make the processing of the presented information easier and quicker, it is not the case with the analyzed genre. Language schools, fighting for the potential customers, use the WCU webpage with the purpose to persuade the students to choose their courses, whereby creativity is valued and the structure falls back into the second place.

The results of the analysis demonstrate that a typical WCU text of the language school may consist of twelve moves. With regard to their status, only one out of twelve moves is obligatory and one represents a core move. The rest of the moves are optional (six) and ambiguous (four). From this follows that the analysed genre is characterized by a high degree of freedom and unconventionality. Therefore, the moves and steps discussed below should not be understood as sequential but are presented with regard to their frequency. In addition, I will present examples that differ the most in order to show the variety of ways in which the moves and steps may be presented.

7.2.1 Obligatory moves

To begin with, the only obligatory move that was used in all the WCU texts is *Quality of service*. The aim of the move is to ensure the website visitors that the quality of course and

programs offered is at a high level. In order to achieve this communicative purpose, a number of steps can be taken.

Step	Abbreviation	Occurrence	Percentage
Approach	AP	6	30%
Method	ME	5	25%
Teachers	TE	18	90%
Student diversity	SD	6	30%
Staff	STA	2	10%
Programme	P	14	70%
Curriculum	CU	1	5%
Commitment	CM	3	15%
Atmosphere	AT	4	20%
Community	COM	1	5%
Class size	CS	9	45%
Materials	MAT	2	10%
Certificates	CE	4	20%
Guarantees	G	1	5%
Experience	EX	1	10%
Assessment methods	ASM	1	5%
Accreditation and prices	ACC	13	65%
Immersion	IM	2	10%

Table 8 The range of steps in *Quality of service* move

One of the steps, that occurs in ninety percent of the texts, is information about the teachers of the school. For example:

(1) Our teachers are fun, enthusiastic, and knowledgeable. They teach fantastic lessons to ensure that you progress. We make sure they are nice too.

(2) All LTL teachers are certified and experienced at teaching Chinese as a foreign language. Every teacher we recruit must hold a BA or MA in ‘Teaching Chinese as a foreign language’, a four year course where they learn about teaching methods, Chinese linguistics, culture and English combined with work experience teaching. On top of this we also require our teachers to have at least two years of teaching experience before working with us and to pass a strict interview process including demonstration classes. Our teachers are professionals who have chosen to dedicate their career to teaching this beautiful language. We believe that with good teachers even the most challenging of subjects can be made simple and attainable.

Examples 1 and 2 demonstrate that this step might significantly differ in length. In example 1, the description is very general and perhaps, to a certain degree subjective, with the use of adjectives highlights the positive traits of the staff. As for example 2, it is more factual and in the first place aims to show the qualifications of the teachers and their experience.

Seventy percent of the language schools consider it important to provide as a part of the WCU text some information about the programme they offer. This, however, as could be seen from the following examples, may be done in a number of different ways, namely as a simple list of courses, a more general promotional description, or one short sentence:

(3) Wide-range of full-time and part-time courses from Monday to Friday and at weekends at very convenient times in the morning, afternoon and evening. You may choose between:

General English

Cambridge Exam Preparation Courses: FCE, CAE, CPE, BEC, IELTS

General Business English

Executive English

English for Business Start-Ups and Entrepreneurs

English for specific purposes (medical English, law, tourism etc.)

(4) We have great courses

In our courses, we don't just want to teach you English, we want to make English a language you'll love and use with confidence. Our experienced teachers work hard to make every lesson relevant and inspiring. And there's a course for you, whatever your level or your goals.

(5) Maximum flexibility of our teaching system

Example 4 is a list of the courses which has a more informative rather than promotional purpose, whereas example 5 does not contain any factual information but rather aims at persuading the website visitor and tell him/her how great the courses are. In example 6, the authors simply mention flexibility as a main feature of the programme they offer.

A very popular step which is used to ensure the quality of service is to provide information about the *Accreditation and prices* of the school as well as its connection to different educational organizations. In the analysis of the general structural and functional features of the websites, it was already mentioned that forty five percent of the analyzed schools have the logos of certified language tests on their web pages. As for information about certificates in the WCU texts, this number rises to sixty five percent which accounts for thirteen language schools. In comparison to most of the steps which are written by the language schools themselves and, of course, show them in the best possible light, accreditation are issued by independent organization. The following are typical examples of this step:

(6) We're accredited by the British Council.

Their marque is displayed on our site. We're very proud of it. With good reason. The standards they set are incredibly high. Sadly, some London English schools just aren't good enough to achieve them. If you go to one of these schools you could end up wasting your time. And worse, your money.

The English Studio is now ISI Accredited. Read The English Studio ISI report.

(7) We are an accredited private institute that has been in existence for 14 years.

These examples show that the role of certificates is different in the analyzed WCU texts. In example 7, accreditation by the British Council is placed at the very beginning of the text and presented as one of the main reasons why this particular school should be chosen. In addition, it is mentioned that language schools without such accreditation should not even

be considered as an option, thus making the British Council a supreme organization which can determine what school is worth visiting. In example 8, on the other hand, neither is there information on the body that gave the accreditation, nor is it presented as one of the main arguments in favor of the school.

The description of the *Approach* is provided in thirty percent of the texts. As in the case with previously reviewed steps, it can be a short sentence (see example 9) or a more specific description (see example 10).

(8) We use the communicative approach in all our classes.

(9) Communicative Immersion Approach

We use a communicative and practical approach to learning Spanish. The objective of the vocabulary, grammar and pronunciation that you learn, is to be able to communicate in Spanish in an effective way. The Spanish courses are immersion classes, which means that all the teaching and textbooks are in Spanish.

In most of the analyzed WCU texts, the approach used by the schools is communicative. It is often promised that the students will immerse into the target language and culture and have plenty of contacts with locals.

Class size also appears to be a frequently used step which occurs in nine texts from the analyzed sample. For example:

(10) Quality Driven

We focus on small class sizes, with an average of 2-4 students per class and a maximum of 6 students. Guaranteeing you will receive plenty of individual attention and teacher-student contact time.

(11) Our reduced numbers respond to our focus on quality of learning and enable our tutors to provide the one-on-one attention necessary to excel in language learning

It can be seen that a small number of participants are presented as a significant advantage that ensures the quality of the service. In comparison to the description of the approach this step is similar with regard to its length in all the analyzed texts.

An interesting step is the description of the student diversity, which is found in thirty percent of the analyzed texts. Language schools that want to attract an international audience present a diverse and multicultural student community as an important characteristic feature of the programme. Whereas in some texts (see example 11), there is just a short notice about its importance, in others there's a broader description even mentioning of students' nationalities (see example 12).

(12) A good nationality mix is important to us.

(13) An LTL class room is usually like a mini United Nations. Our students come from all over the world, backgrounds and speak dozens of different languages. While the three biggest student nationalities are the USA, UK and Germany, none of them make up more than a sixth of the total student population. Many LTL students studied at famous

universities or pursue successful international careers, but the mix and diversity in nationalities, experiences and age ranges is a key reason why studying at LTL is not just a language course but a life experience. Anyone who spent some time with us is likely to have not only made friends from China, but from all over the world. At the same time, while students tend to be very different, everyone at LTL is united in one aim and passion: learning Chinese, finding out about this amazing country and culture and of course make new friends along the way.

Student diversity as well as all the above discussed steps that may be used to realize the move *Quality of service* occur in at least thirty five percent of the analysed texts. In addition, there are a number of optional steps which are used in less than twenty five percent of the data. To the latter belong method, certificates, guarantees, commitment, experience, materials, curriculum and atmosphere.

7.2.2 Core moves

The second most frequent move in the WCU texts of the language schools is the description of *Location*. It occurs in twelve analyzed texts, which is sixty five percent of the data. Two prototypical examples of this move can given in (14) and (15).

(14) Ideal location

We are located in the centre of Beijing SANLITUN SOHO, CBD, Anzhen Bridge Business District in North 3rd Ring Road, and Shangdi college district. These areas are the top notch places to study inside and outside the classroom, as everything is provided in this area. If you wish you can go to the markets, experience Beijing nightlife and most importantly understand Chinese culture more in depth.

(15) Amazing location

Our stunning location in the very centre of London means that you can learn within walking distance of London's most famous landmarks. We are located a two minute walk away from the British museum and a short walk away from the world renowned landmarks such as Trafalgar Square, The National Gallery and Covent Garden. With some of London's most vibrant bars, restaurants and shops situated so close to our classroom, our location is perfect for all of our students to enjoy this wonderful city

The description of location in all the texts is more or less similar, as can be seen from the examples above. The purpose of this move is to show, in what way the place where the language school is situated is beneficial for the potential students. The advantages include closeness to landmarks, restaurants, seaside, and location in the city centre, which can be reached easily from various parts.

7.2.3. Ambiguous moves

Information about the *Facilities and activities* is the third most frequent move. Taking into consideration the number of occurrences (forty percent), in comparison to the above discussed moves, the status of facilities and activities move is ambiguous. Usually, this

move is placed in the middle or at the end of the WCU text. Typical examples are the following:

(15) FREE ACTIVITIES EACH WEEK

Each week we include a different free activity. This may be salsa classes, cooking a local dish or visiting museums in the city.

(17) Why study with us?

Fun and exciting activities and watersports available.

Exmouth has a beautiful and long sandy beach as well as wide estuary. Both provide the perfect opportunity to try out one of the many watersports on offer – from kayaking to kite-surfing.

The place of the move and its status imply that extracurricular activities are not generally considered as one of the main advantages of the study programmes offered by the analyzed language schools.

Another interesting move is the *Summary statement* which is characteristic of forty percent of the WCU texts. Summary statement is perhaps the most promotional of the identified moves as it contains the main reasons for choosing the school. In the analyzed examples, the move is situated either at the beginning of the text before all the passages with arguments in favor of the school or in the end and can be presented in a number of different ways, for example:

(18) If you are looking for the opportunity to speak Chinese fluently and understand Chinese culture better then Faithful Language School is the right place for you. Our track record demonstrates our capacity to produce outstanding Chinese speakers. No matter what your level, our teaching staff, teaching methods, and learning techniques enables us to deliver results.

(19) Whether you want to explore the fun of learning a new language, you want to build the blocks to long-term language skills, you want your children to expand their horizons or you are after specific language or cross-cultural training for your business, United Language Institute is here to help you develop the language and communication skills you need.

Summary statements of the WCU texts play the same role as abstracts play in research papers. The aim of the move is to present the main reason(s) or the gist of the texts. As can be seen from examples (19) and (20), it is often realized in a form of a dichotomy which is frequently used in advertising. The move begins with a conjunction followed by an enumeration of the services that the customer may be looking for and stating that the language school is exactly what is needed. In other cases, language schools may promise results or give a short one sentence answer to the ‘why us’ question.

The move *Additional service* is offered by thirty five percent of the analysed language schools. A typical example of the move can be seen below.

(20) Our friendly and helpful support staff are there to help our students with all aspects of life in London from choosing a course to applying for a visa, finding accommodation, opening a bank account and all other issues relating to studying abroad.

Additional service move concerns assistance in various matters which do not concern the study programme itself. In addition, one of the language schools that offered TEFL training for potential English teachers promised assistance during the job search (example 30).

(21) CA Institute's TEFL course provides lifetime job placement assistance to all of our graduates. This includes advising you on where to teach, how to get there, how to apply and interview for jobs, and relocation advice. Our graduates receive the following: Referrals to preferred language schools.

The move *Prices* occurs in thirty percent of the texts. It is illustrated in (22)

(22) The best PRICES IN LONDON

We offer some of the lowest prices for English courses available in London! Compared with other language classes, we are highly competitive – just check out our prices here. We have some amazing offers available at the moment for a limited period only so don't miss out these fantastic opportunities to improve your English and book a course today!

In all the cases it is mentioned that the prices for the offered course are low. In addition, as can be seen in example 22, the schools may also urge to take action due to a limited time offer

The move *Soliciting contact* was also used in thirty percent of the data. The usual place of this move is at the very end of the text. It is used with the purpose to urge the website visitor to take action. Illustrations of this move are the following:

(23) Trust our experience and professionalism and contact us today! Our staff are always delighted to assist you in any way possible.

(24) Faithful Language School can improve your quality of life in China significantly. Why waste time and money on less effective programs. Come to Faithful now because we will help you achieve dynamic results.

In this move, language schools encourage the reader to contact them right away. Usually, they promise great results (example 25) or ask for trust (example 24).

7.2.4 Optional moves

With regard to their status, the last group of moves are optional, which occur in less than twenty five percent of the data. To this group belong such moves as *Philosophy*, *Attracting attention*, *Accommodation*, *Career opportunities*, and *Building trust*. The first move from this group can be also presented as vision and mission. For example:

(25) CA Institute of Languages' mission is to provide our students with the highest quality of TEFL Certification training possible. This philosophy is rooted in the belief that flexible schedules, options between onsite and offsite locations, affordable instruction from the best

instructors, and excellent staff support from registration to graduation is what leads to every students' success.

(26) VISION & MISSION

Our vision is to build bridges between cultures and maximize opportunities for communication and collaboration between the members of the Launceston Community, as well as providing global opportunities to students and businesses that are willing to live, study or work abroad, through the acquisition of linguistic and cross-cultural skills.

We are eager to provide the Launceston community with the appropriate tools to learn to understand and appreciate other cultures, through languages and culture lessons

It can be seen that the philosophy is different in the two examples. Whereas example 24, to some extent, resembles the move *Quality of service*, in example 25 philosophy is understood as a broader vision and the benefit of foreign languages more generally.

The *Attracting reader attention* move was firstly identified by Osman (2008: 63) in university brochures. It can be realized through a slogan or a motto which is widely used by in advertising various brands. Instances of this move are:

(27) Delivering Excellence in English

(28) We make learning fun

Motto is defined as “a short sentence or phrase that expresses a rule guiding the behaviour of a particular person or group” (Online Merriam-Webster Dictionary). In terms of frequency, it is used only in fifteen percent of the texts.

The description of *Accommodation* occurred in five texts. In comparison to the other moves, it depends on the opportunity of the schools to provide housing, for example:

(29) Carefully Selected accommodation: our accommodation are carefully selected by our experienced staff and they are located at walking distance from the school (max 25–30 minutes)

(30) WLES offers an excellent accommodation service to its students, working with local agents to find suitable accommodation in the surrounding area including host families and private/residential rooms at affordable prices.

Next, in terms of frequency is the *Building trust* move, which occurs in four WCU texts. It can be realized through two steps

Step	Abbreviation	Occurence	Percentage
Testimonials	TES	4	20%
Previous clients	CLI	1	5%

Table 9 Steps in *Building trust* move

Among the examples of steps are the following:

(31) Some of our clients have been, for example: Slovak Ministry of Defense, Slovak Ministry of Internal Affairs [...]

(32) What our students say

Chinese language studentLTL is great, with fantastic teachers, a fun social community, well taught classes, the option to join a lot of school social events and a very friendly atmosphere. That's why I am spending my summer vacation studying here for the second year in a row right now.

– Nikolaus, Austria

This move occurs at the end of the text, usually before *Soliciting contact*. Its communicative purpose is not just to promise results but ensure the website visitors through the words of previous students or information about famous clients that this programme is worth choosing.

As for the limitations of the developed move categorization, it cannot be applied to all the analyzed data. Consider the following example example from the website of Peru language school.

(33) QUALITY STRUCTURED CLASSES

Our programs are structured covering all elements of Spanish with conversation, grammar and vocabulary broken down into separate one hour sessions each day.

PROFESSIONAL LANGUAGE TEACHERS

Our team of language teachers are all qualified teaching professionals, able to teach both English and Spanish.

LOVELY COLONIAL CITY

Trujillo is a great place to learn Spanish. A colonial city of 800,000 on the pacific coast.

GREAT WEATHER ALL YEAR ROUND

We enjoy mild or warm weather all year round with the sun shining most days. Take a look at our Blog for today's weather.

FUN AND LIVELY CLASSES

By rotating your teacher each hour to focus on different elements of Spanish, classes are kept fun and interesting.

In some cases, one of the moves, namely *Quality of service* may be broken. It can be seen that the given part of the WCU text begins with the move ensuring quality of service, however, after providing some information on teachers, it is broken by the description of the city and the weather, and then proceeds again with the method of teaching. The same occurs, for example, in the texts of Working English, Canadian, Speakeasy and West London language schools. In the case of the first two texts, ensuring the quality move is broken by mentioning the prices, whereas the text of the Speakeasy school is broken by the description of location and additional services.

7.2.5 Summary of findings

Overall, the analysis of the textual part of the WCU webpage has shown that a strict move sequence seems to be absent from the genre. One of the ways to explain the structure of such genres is through a “common repertoire” of moves and steps (Askehave & Nielsen 2005: 123). Rather than employing all the moves characteristic of a certain genre, the authors may select only some of the moves belonging to the genre repertoire (Askehave &

Nielsen 2005: 123). In the case of the WCU texts, however, the authors not only use different selections from the repertoire but also in a different sequence. In most of the cases, they follow one of the two identified patterns.

Although there is no general sequence that all the analysed WCU texts would follow, the results have shown that the two most common combinations are the following.

A	B
Attracting Attention	Facilities and activities
Summary Statement	Accommodation
Quality of service	Location
Facilities and activities	Quality of service
Prices	Building Trust
Location	Soliciting contact
Accommodation	
Additional service	
Philosophy	
Building trust	
Soliciting contact	

Table 10 The most common move sequences

Variant A is broader and occurs in the texts of eight language schools, namely Working English, United language institute, Peru language school, Idiomas Carlos V, LTL Mandarin school, Canadian language school, West London English school, and Seminyak language school. In these texts *Accommodation*, *Additional service*, and *Prices* moves may occur in a different sequence but not before *Quality of service* move. As for variant B, it contains fewer moves and is followed by the texts of five schools. They are Mountlands language school, A+, My Chinese Study, Ailola Buenos Aires, and Berlitz Manchester.

The principal difference between the two patterns is that variant A firstly presents the advantages which concern the study programme whereas variant B has it only in third or fourth place. In addition, the first pattern contains *Attracting attention* and *Summary statement* moves. A study which would focus on the perspective of potential students may help to understand which of the two patterns is more effective. This, however, is beyond the scope of the study. Illustrations of the two possible variants are presented below. It can be seen that in the text of Seminyak language school that corresponds to the variant A, *Attracting attention* move is untypically situated in the end.

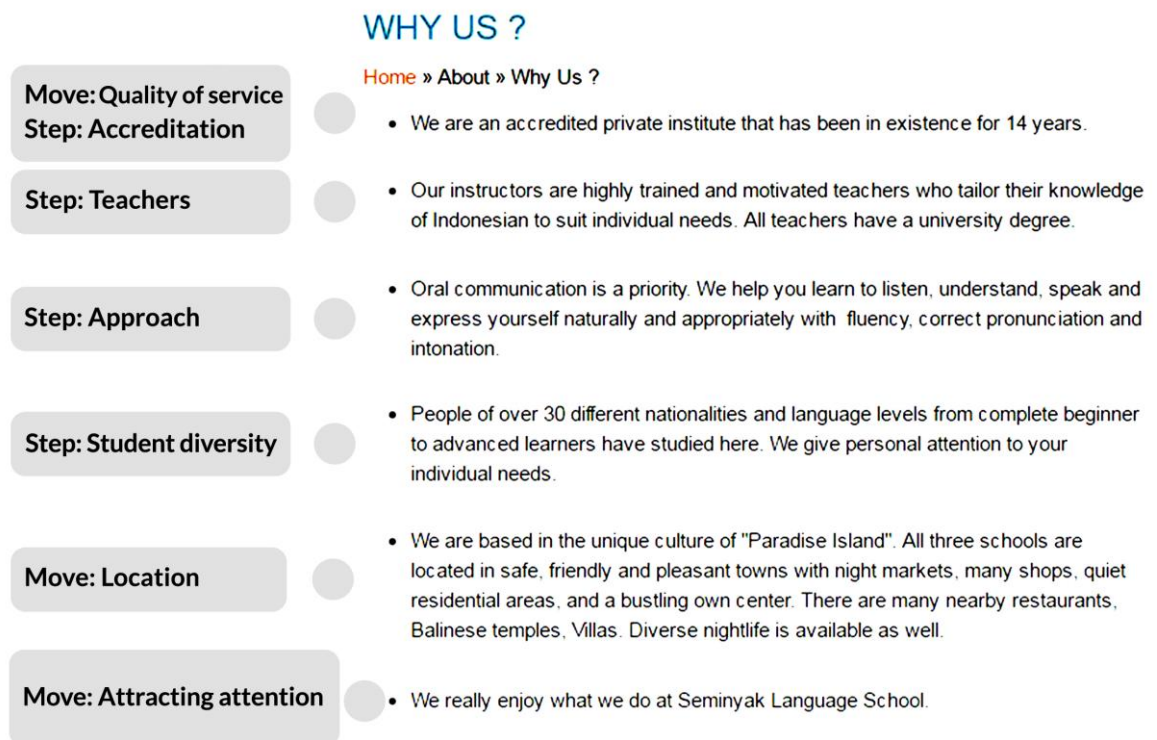


Figure 10 Seminyak language school (Variant A illustration)

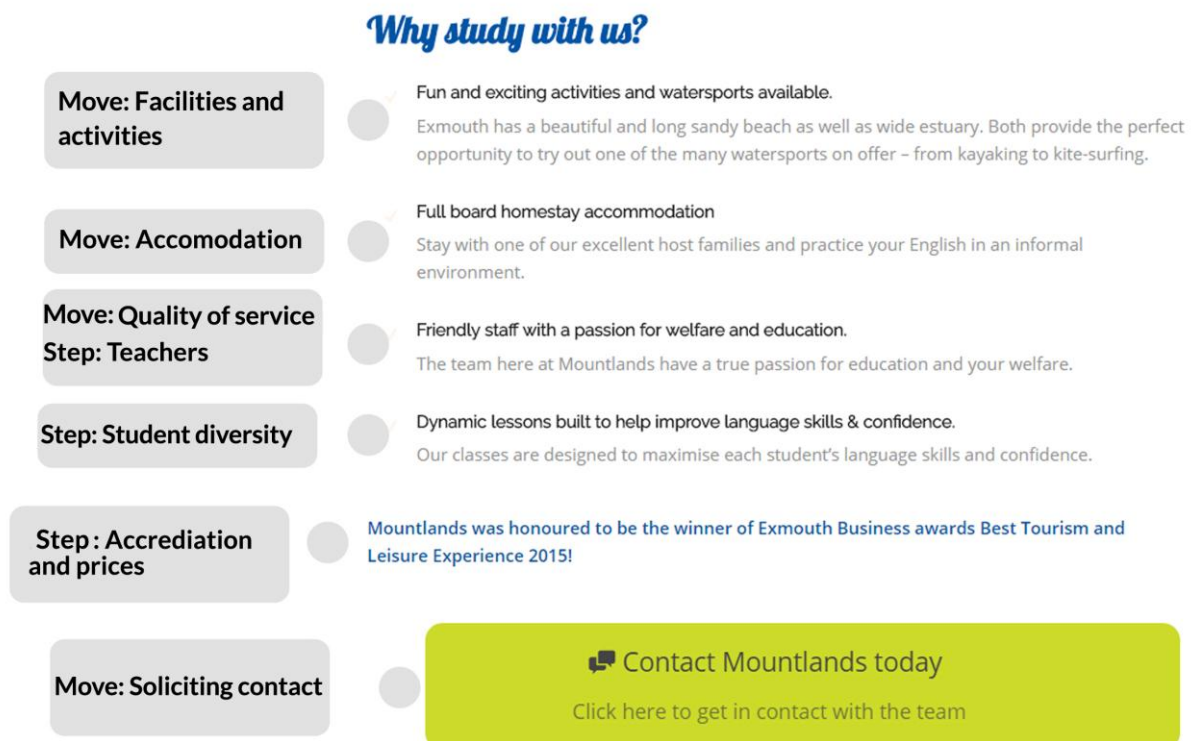


Figure 11 Mountlands language school (Variant B illustration)

In comparison to the structure of advertising (Bhatia 2014), the obligatory move *Quality of service*, is similar to the main move of advertisements, namely *Detailing the product and service*. In addition, the move *Prices* resembles what is called in advertising as *Offering attractive incentives* (Bhatia 2014). Therefore, it can be seen that the structure of the WCU texts is related to the structure of advertisements. As for the WCU texts of the universities' websites (Yang 2013) there are a few differences. Firstly, language schools, in comparison to universities, do not *Present a leading role in research* since they are educational rather than scientific centers. Secondly, universities *Establish a distinguished status* through pointing out their high places in international rankings, which is not the case in the analyzed texts.

Another finding is a somewhat illogical 'breaking' of the steps belonging to one of the rhetorical moves. For example, the steps *Approach* and *Courses*, which are presented in order to assure the quality of the service, may be interrupted by information about *Location* and weather, which do not concern the teaching programme. In addition, it may be considered that in order to achieve between coherence, moves such as *Location* and *Accommodation* or steps such as *Teachers* and *Staff* could be presented one after another or even united.

7.3. Lexical and grammatical features

In this subsection I discuss the results of analysis of the lexical and grammatical features of the WCU texts. In particular, attention is paid to key words, concordances, word clusters, modal verbs and the use of active and passive voice in the analyzed genre.

7.3.1 Key words

The compiled corpus comprises twenty WCU texts with 7672 words. The AntConc software was used in order to identify the key words, common expressions, and to analyse their use. In addition, modal verbs, personal pronouns, and the use of active and passive voice were taken into consideration. As a first step, fifty key words were generated. This function helps to find the genre specific words which have a much higher number of occurrence than in the reference corpus (British National Corpus). Proper nouns, articles and prepositions were removed from the generated word list which can be seen on the next page.

№	Freq.	Keyness	Keyword			
157	1181.017		our	27	196.598	class
135	1014.133		we	26	189.073	classes
130	976.212		you	26	189.073	or
110	824.558		language	25	181.551	be
95	710.861		is	25	181.551	study
83	619.938		students	24	174.031	time
82	612.362		are	23	166.515	Chinese
78	582.065		with	22	159.003	great
70	521.485		English	21	151.495	best
61	453.365		your	21	151.495	culture
58	430.667		from	21	151.495	student
56	415.538		school	20	143.991	centre
47	347.491		all	20	143.991	offer
45	332.378		teaching	20	143.991	quality
41	302.165		Spanish	20	143.991	they
38	279.517		have	19	136.491	experience
38	279.517		teachers	19	136.491	just
38	279.517		will	19	136.491	their
37	271.971		us	19	136.491	want
36	264.426		courses	18	128.997	free
34	249.340		course	18	128.997	London
30	219.189		can	18	128.997	not
29	211.656		learning	17	121.509	help
29	211.656		why	17	121.509	level
28	204.126		one	50	121.509	make

Table 11 Keywords

From Table 11 it can be seen that personal pronouns *our*, *we* and *you* are the three most frequent words in the analyzed WCU texts. According to Fairclough (1993: 147), who investigated the influence of promotion on the discourse of universities, the personal pronoun *we*, and consequently its possessive form *our*, are used in order to personalize the institution. As for *you*, it helps to address a website visitor personally. Both pronouns, “stimulate a conversational, and therefore relatively personal, informal, solidary, and equal relationship between institution and potential applicant” (Fairclough 1993: 147). What is also interesting is the low presence of adjectives. Yang (2013: 59) points out that they are “the major group of promotional lexis” and usually “exhibit a strongly promotional and subjective voice”. In the generated key word list, however, there are only three adjectives, namely *great*, *best* and *free*.

The generated key word list clearly reflects the move structure of the genre. As it was mentioned in the previous subsection, *Quality of service* is the obligatory move of the WCU texts which occurs in all the sample texts. The words that are usually used in this move are, for example, *language*, *students*, *English*, *teaching*, *course*, *school*, *learning*,

class, and *study*. Next, in terms of frequency is the core move *Location*. The words associated with this move that are present in the list are *centre* and *London*.

7.3.2 Concordances

The next step of analysis is analysis of the concordances of some of the aforementioned genre characteristic words which were identified with the help of the key word function. In particular, I searched for adjectives *great*, *best*, *free*, and pronouns *we*, *our*, and *you*. The concordance tool of AntConc helps to investigate the typical use of these words in the sample texts. This can demonstrate, for example, how the courses and schools are described in the texts, and in what way pronouns help to create an informal and equal relationship, as mentioned by Fairclough (1993: 147). In what follows, I present and briefly discuss the first ten concordances of these words.

Nº Concordance of **best**

1. to design the **best** language study program for each student
2. **Best** Tourism and Leisure Experience
3. you will get the **best** possible personal attention
4. one of the **best** Spanish language schools
5. the **best** learning method available
6. to change it whenever it fits you **best**
7. The **best** Spanish school in Buenos Aires
8. the location of one of the **best** Spanish schools in Argentina
9. to make sure we're the **best** language schools
10. up to date with the **best** practices in Spanish language teaching

Table 12 Concordance of *best*

Overall, in the analyzed corpus, *best* has twenty one occurrences. The examples above demonstrate that this superlative is used in order to describe the services provided by the language schools, or location.

The concordance of the next adjective, namely *great* is presented in the following table

Nº Concordance of **great**

1. class sizes and top quality teaching provide **great** value for money
2. Our unique approach to **great** Chinese language acquisition is to
3. we believe **great** synergies will arise for the city
4. Trujillo is a **great** place to learn Spanish
5. **Great** weather all year round
6. as quickly as possible, and at a **great** price!
7. **Great** Location Sheffield is a fantastic place to
8. Sheffield is a **great** city
9. **great** teachers at LTL Mandarin school
10. **Great** immersion options at

Table 13 Concordance of *great*

It can be seen that *great* is used in the similar context. However, in comparison to *best*, *great* is mostly used in relation to prices or weather. In the sample texts, there are twenty two concordances. In general, these two adjectives provide a subjective evaluation of the reasons provided by the language schools in the WCU text.

The last adjective that occurs in the top hundred list of the genre characteristic key words is *free*. Providing free of charge services or goods is often used in advertising in order to attract the attention of the potential customer. From Table 14, it can be seen that in the WCU texts, *free* is mostly used in the description of facilities that are provided without charge, be it internet connection, conversation club, or even tips.

№	Concordance of <i>free</i>
1.	a fair and free society must
2.	free activities each week
3.	in a different free activity
4.	online platform with free access
5.	Free wireless connection
6.	make your study completely hassle- free
7.	will accept students free of charge
8.	check out our free tips
9.	our free conversation club
10.	sign up for one of our free trial classes

Table 14 Concordance of *free*

The next group are the concordances of the pronouns *we*, *our* and *you*. The use of these personal pronouns plays an important role in promotion and marketing and is “one of the most distinctive features of advertising” (Cook 2001: 157). The possessive pronoun *our* appears to be the most frequent key word in the analysed texts. Overall it is employed one hundred and fifty seven times. The first person plural pronoun *we* occurs twenty times less, namely one hundred and thirty five times. The concordance lines which demonstrate their typical use can be seen in Tables 15 and 16.

№	Concordance of <i>our</i>
1.	individual approach to each student is our priority
2.	Our policy of having no more than
3.	All our teachers are enthusiastic, highly qualified
4.	to make our lessons unpredictable, interesting, dynamic
5.	Trust our experience and professionalism and contact us
6.	Our staff are always delighted to assist you
7.	Our teachers are professionally trained
8.	our standard of excellence.
9.	In consultation with our students we are able to
10.	Our unique approach to great

Table 15 Concordance of *our*

№	Concordance of <i>we</i>
1.	We also bring a lot of creativity to
2.	We can develop customised English classes upon request
3.	we have a number of extra-curricular activities
4.	we can maintain our standard of excellence.
5.	we are able to design the best language course
6.	We provide a relaxed learning atmosphere
7.	We guarantee your life and work in China
8.	We are certified to provide you with year
9.	We commit to provide you with a service that is
10.	we will help you achieve dynamic results

Table 16 Concordance of *we*

Fairlough (1989: 127) points out that that two uses of *we* and *our* can be distinguished. On one hand, they can be used inclusively, i.e. to refer to the reader as well as the writer. Exclusive use, by contrast does not include the audience of the message. In the analyzed WCU texts, plural personal pronouns are used exclusively in relation to the reader. For instance,

(34) **We** commit to provide you with a service that

(35) trust **our** experience and professionalism and contact us today

(36) **We** will help you achieve dynamic results

The exclusion of the reader from the personal pronouns in the provided examples does not mean detachment or distance but has another specific function. *We* and *our* help to show the unity of the school and the team effort channeled in order to satisfy the needs of potential students. In addition to personalization of the institution (Fairclough 1993), the use of plural forms of personal pronouns creates the image of collective work which “may transmit a sense of tranquillity and security to the audience” (Casan-Pitarch 2016:40). Besides, the use of personal pronouns may help to appear more friendly and “link a product or service with the company” (Christopher 2012: 518).

Regarding the second person pronoun *you*, it is in the third place in the key word list with one hundred and thirty occurrences. The role of second person pronoun *you* has been investigated in a number of studies. The influence on the audience that is achieved with the help of the second person pronoun appears to be significant. Whereas Fairclough (1989: 128) notices that it is frequently employed in advertising, Cook (2001: 157) points out that its use is already “ubiquitous” (Cook 2001: 157). The concordance lines of *you* are provided in Table 17 below.

Nº Concordance of <i>you</i>
1. You may choose between 2. to assist you in any way possible. 3. will change when you attend these classes. 4. certified to provide you with 5. We commit to provide you with a service that is 6. Why should you study with Faithful now! 7. If you are looking for the opportunity 8. is the right place for you. 9. will help you achieve 10. Whether you want to explore the fun of learning

Table 17 Concordance of *you*

Fairlough (1899: 62) points out that the personal pronoun helps to achieve, a “synthetic personalization”, which is defined as a “tendency to give the impression of treating each of the people as ‘handled’ *en masse* as an individual”. Cui & Zhao (2013: 27) explain the function of *you* in the following way:

It shortens the distance between speakers and creates an intimate atmosphere, which gratifies participants’ social/love needs to communicate with and get accepted by others. In the meantime, addressing others directly means, including them in the ongoing communication and expecting their participation. It shows respect, friendliness, and trust, as satisfies their esteem needs.

Similar are the findings of Janoschka (2004: 139), who points out that with the help of personal pronouns “message producers treat their recipients more individually and integrate them into the communication process, just like interpersonal communication and direct advertising do”. For example, in concordance line eight (see previous page) *is the right place for you* or nine *will help you achieve*, the website visitors are addressed personally in order to persuade them that the study programme is not just great but exactly what they need. As Christopher (2012: 520) mentions, the personal pronoun *you* helps in “establishing a bond between the persuader and the consumer where the *you* is the consumer”. Cui & Zhao (2013: 26) add that “the process of being involved deepens audiences’ impression and makes them remember the message better, because they have put some efforts in working out the implications”. Myers (1994: 80) notes that *you* may “invoke a very general and empty *you* into which the readers may slot themselves, or define a very specific *you* in the text”. An effect that the second person pronoun has on the audience was noted long ago by the authors of promotional genres and is nowadays incorporated into almost every single text in one or another way related to advertisement, and the WCU is no exception.

From the analysis of the use of personal pronouns *we* and *you* as well as the possessive pronoun *our* in the WCU texts, the following conclusion can be drawn. Firstly,

they have a significant impact on the perception of the information by the website visitor and may help to persuade potential students in their choice of a language school. Secondly, their high frequency confirms that the influence of advertising and promotional discourse on the analysed genre is considerable.

7.3.3 Word clusters

After analysing the key words and concordances, the most common word clusters were identified with the help of the N-Gram tool. The length of the expression was set for a minimum of three and a maximum of five words. In the following table, the most frequent expressions selected from the top hundred list are presented.

Freq.	Word cluster		
7	from all over the world	3	approach to teaching
7	our teachers are	3	are located in
6	we offer a	3	at any time
5	accredited by the	3	come from all over
5	language school in	3	if you want to
5	small class sizes	3	in the heart of
5	study with us	3	individual private lessons
4	a range of	3	is a member of
4	a variety of	3	language courses for
4	help you to	3	learning English at
4	language and culture	3	make new friends
3	a maximum of	3	more than just
3	a second language	3	one of the best

Table 18 Word clusters

From the top hundred list, the names of the schools and places were filtered out. The criterion for choosing a certain phrase was that of the context of use. For example, between *from all over* and *from all over the world*, the latter was chosen, since it includes the whole expression. From Table 18 it can be seen that even the clusters with the highest frequency occur only in one third of the analysed texts.

As well as key words, word clusters also reflect the identified move repertoire. For instance, the first two clusters (*from all over the world*, *our teachers are*) are typical of the steps *teachers* and *student diversity*, which are used to realize the move *service quality*. The step *accreditation* is reflected in the clusters *accredited by the*. Word clusters *a range of* and *a variety of* are often used to describe *facilities and activities*. As for *location*, which is the second most frequent move, the word clusters used to realise it are *are located in* and *in the heart of*.

7.3.4 The use of modal verbs

In addition to the personal pronouns and adjectives, modal verbs may be incorporated in advertising in order to describe the product or service in a persuasive and appealing way. Simpson (1993: 47) points out that modal auxiliary verbs, together with tense and adverbs, show modality of the sentence which is defined as “the attitude towards, or opinion about, the truth or the proposition expressed by a sentence”. The two most common types of modality that the modal verbs can express are deontic and epistemic. Epistemic modality “is concerned with the speakers’ confidence or lack of confidence in the truth of a proposition expressed” (Simpson 1993: 48). Deontic modality, by contrast, “is concerned with a speakers’ attitude to the degree of obligation attaching to the performance of certain actions (Simpson 1993: 47). In the analyzed corpus of the WCU texts the following modal verbs were found.

№	Verb	Freq.
1.	Will	38
2.	Would	3
3.	Can	30
4.	May	2
5.	Might	4
6.	Shall	0
7.	Could	1
8.	Must	4
9.	Should	3
10.	Ought to	0

Table 19 Modal verbs

It can be seen that the auxiliary verb *will* occurs most frequently, namely thirty eight times. In the WCU texts, *will* is typically used epistemically in order to show how the website visitor will benefit from attending a course at a certain language school, how the staff will help to achieve the study goals, or to make promises. In contrast to such modal verbs as *may*, *should* or *might*, *will* shows that the language schools are very confident about what they promise. Some examples of the use of *will* are presented below.

(37) We guarantee your life and work in China **will** change when you attend these classes

(38) providing you with the cultural background that **will** help you better immerse in your journey

The second most frequent modal verb is *can*. It is mostly employed when describing the possibilities that the language school provides or different activities and facilities that the students can make use of. In addition, it may be employed to show ability or power to

provide what the students may need for their studies as could be seen in the examples that follow.

(39) to our small class sizes each student **can** participate actively in class and progress

(40) small teaching company which means that we **can** tailor our classes to your specific needs!

(41) in Ireland Slaney Language Centre students **can** take part in a variety of exciting

The predominant use of these two modal verbs corresponds to the communicative purposes of the WCU texts. In order to persuade the website visitors to choose the courses of a certain language school, *will* and *can* are typically used to make promises as for results and support during the studying and show what the language schools offer or do to satisfy the needs of potential students.

By contrast, other modal verbs occur infrequently or are not used at all. *May* and *might*, which are typically used to show the possibility of an action or permission (may), are employed two and four times respectively. For instance:

(42) You **may** choose between: General English,

(43) we **might** just be the best language school in

As the examples demonstrate, these modal auxiliaries are also used epistemically to show the options offered for the students (example 40), or the degree of probability that the language school described in example 41 is the best. The modal *must*, on the other hand, is used deontically. However, in all the analyzed texts it does not concern the obligations of the potential students, but either the requirements to the staff or is used in philosophy of the school to refer to societal norms and values as could be seen in the examples that follow.

(44) a fair and free society **must** be inclusive of everyone, regardless of their

(45) Every teacher we recruit **must** hold a BA or MA

Lastly, *could*, *should*, and *would* appear to be very rare and cannot be considered typical of the WCU texts. For example:

(46) go to one of these schools you **could** end up wasting your time.

(47) Where else **would** you have the opportunity to study English

(48) Why **should** you study with Faithful now!

Overall, it can be concluded that in order to achieve the communicative purpose(s) of the analysed genre, language schools usually use modal verbs to show the possibilities and results that the potential students can achieve when attending their courses as well as what can be provided in order to satisfy their needs.

7.3.5 Active and passive voice

The grammatical voice used in the analyzed WCU texts is predominantly active. As for the passive voice, it is generally used, when an action is more important than the agent(s), when he or she is unknown, or when the author decides to omit their identity for a certain reason. In case of the analyzed genre, the situation is different. Taking into consideration that the two main agents of the actions described in the WCU texts are the language schools and the potential students, active voice is used as much as possible. For example:

(49) Our teachers continuously update their teaching methods

(50) Each week we include a different free activity

It can be seen that language schools, try to use the above discussed personal pronouns *we*, *our* and *you* as well as the active voice in order to appear more friendly and open to the students as well as to show their readiness to help and support. As for the passive voice, although used rarely, it is also present in the analysed texts.

(51) They are regularly trained to improve their skills

In comparison to example 49, example 51 describes practically the same idea, however, with the use of a passive voice. The analysis has shown there is no pattern which would show the use of active and passive voice. Overall, however, active voice is used as frequently as possible.

7.3.6 Summary of findings

To summarize, in this subsection I have analysed some lexical and grammatical features of the WCU texts, such as key words, concordances, word clusters, modal verbs and the use of grammatical voice. The results demonstrate that the analysed genre is characterised by active voice, and a very frequent use of the personal pronouns *you* and *we* as well as the possessive pronoun *our* used to appear more friendly, open, and address the website visitor personally. Adjectives of degree, which are often employed in advertising to subjectively describe the provided services and goods, occur vary rarely. As for the modal auxiliary verbs, the most frequent are *will* and *can*, incorporated in order to make promises regarding the results of the courses or describe different aspects of service that can be provided for the potential students. In the next subsection, I will analyze how the WCU texts are connected to the picture and photographs and in what way visuals help to achieve the communicative purpose of the genre.

7.4 The role of images

Like the WCU texts, images are used to create meanings. They are not separate elements but help to achieve the overall communicative purpose(s) of the genre. Therefore, in this subsection, I present the results of the analysis of some of the pictures, photographs and diagrams which are employed on the WCU webpages. Overall, nine out of twenty examples of the analysed genre referred to this mode of communication. In what follows, the results of the analysis are discussed in relation to the three metafunction described by Kress and van Leeuwen (1996).

7.4.1 Ideational metafunction

Following Kress & van Leeuwen (1996: 42), the ideational metafunction shows “an array of choices, of different ways in which objects, and their relations to other objects and to processes, can be represented”. Overall, with regard to the ideational metafunction, the vast majority of images are narrative. For example, Image 1 demonstrates the relations between the participants and objects depicted on it. In contrast to conceptual visuals, it shows “unfolding actions and events, processes of change, transitory spatial arrangements” (Kress & van Leeuwen 1996: 59). The main feature of the narrative images is the vector. In the given case, the vector is formed by the hand of a person who is possibly a teacher at the language school. Further on, with regard to the type of the action process, the narrative is non-transactional since only an *actor* is depicted. In addition, there is no *goal* of the gesture or a gaze that could be seen. Therefore, it is up to the webpage visitor, to imagine what the person is pointing at or who she is communicating with.



Image 1 (The Slaney Lanague Centre)

It should be noted that images featuring teachers of the schools are not rare, which differs from the findings of Askehave (2007: 737), who analyzed a univertisty prospectus. Accoring to Askehave, the activities connected to teaching are found only in six out of

forty six visuals, and only one of them showed the study situation. The majority of the photographs, on the other hand, depict the campus of the university and facilities. In the WCU webpage, however, six out of ten examples demonstrate the staff and five the actual teaching process. One of such narratives that demonstrate the study process can be seen below.



Image 2 (Berlitz Manchester)

Following from the kind of vectors and the number of participants, Image 2 is characterized by two kinds of process, namely action and reaction. First of all, the man on the left is an *actor* who points at the notebook on the table. The finger and the arm of the men form the vector, which is the main indicator of the action process. The *goal* is the notebook he is pointing at. The second process that can be distinguished is a *reaction*. The vector in this case is formed by the direction of the glance of the two women and the angle of the arm of the person in the middle. In comparison to the man they are not *actors* but *reactors*. The notebook, in this case, plays the role of the *phenomenon* that they react at. It can be seen that the reaction is accompanied by a smile which creates the meaning of approval.

Another interesting example of a narrative is Image 3, which is used to accompany the move *Building trust*.



Image 3 (LTL Mandarin school)

There are two kinds of participant involved in the image, namely an *actor* and *reactors*. The actor is a person jumping from an object. The body of the person creates a vector, thus making the image an action. In addition, the people who are standing under the person with their arms joined are *reactors* to the *phenomenon* of jumping. They form another vector with their heads and bodies turned in the direction of the actor. It could be assumed that the people catching the jumping person are the *goal*, however, the vector formed by the body of the jumping person is not pointing in their direction. In addition, if the action was *transactional* and planned in advance than the narrative would loose its main communicative purpose. Therefore, it is more reasonable to conclude that the people react to the jumping and join their hands to insure that the person will be safe. Taking into consideration that the narrative is used in combination with the *Building Trust* move, it may be said that the image intensifies the communicative function of the move, which is to get the trust of the website visitor. Metaphorically, the image may relate to the potential students of the language school and the staff who, according to the description, are always there to help and support.

The other kind of images presented in the analyzed webpage are *conceptual*. In comparison to narratives, conceptual images do not show the relations between the objects or people depicted in them but how they are combined together (Kress & van Leeuwen 1996: 50). This can be seen from Image 4 below.

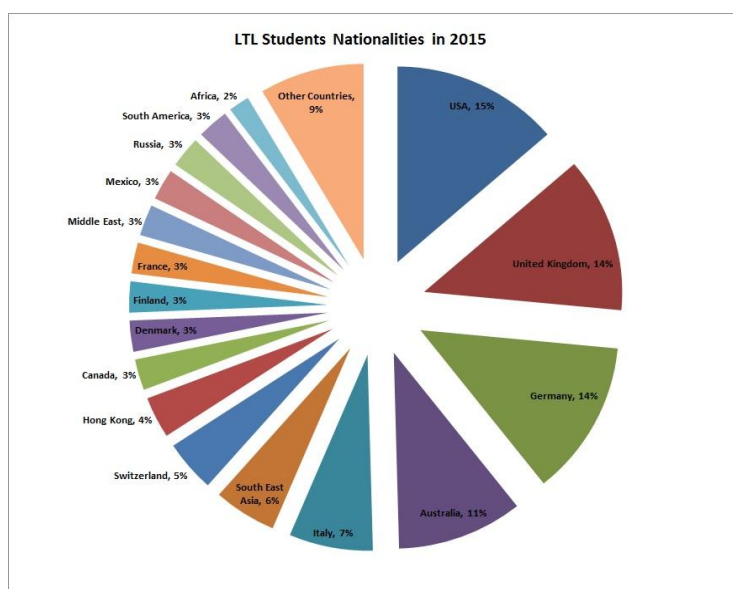


Image 4 (LTL Mandarin school)

The structure represented in Image 4 belongs to the analytical subcategory since it relates the participants “in terms of the part-whole structure” (Kress & van Leeuwen 1996: 87). Two kinds of participants are involved. Firstly, the diagram shows the *carrier*, which is the LTL students’ national background. Secondly, it also demonstrates the *possessive attributes* of the carrier, namely nationalities. The diagram follows the *student diversity*

move and may be used to realize the following functions. On the one hand, it shows the diversity of the students that have chosen the programme at the LTL school in China. This may work somewhat similarly to testimonies. The viewer deciding on the course sees that people from his or her county as well as many others have chosen this particular course, which makes the school more trustworthy. On the other hand, the way that the diagram presents the nationalities excludes any order or rank which demonstrates the unity in diversity of the students. Another function of the diagram is that it gives an opportunity not to overload the text with numbers and demonstrate the information in an easy comprehensible and understandable way.

Another example of conceptual visual employed in the WCU webpages accompanies the second most frequent textual move, namely *Location* of the school. The actual location however was shown only on one of four visuals. Other analyzed webpages demonstrate the images of some famous places in the city.

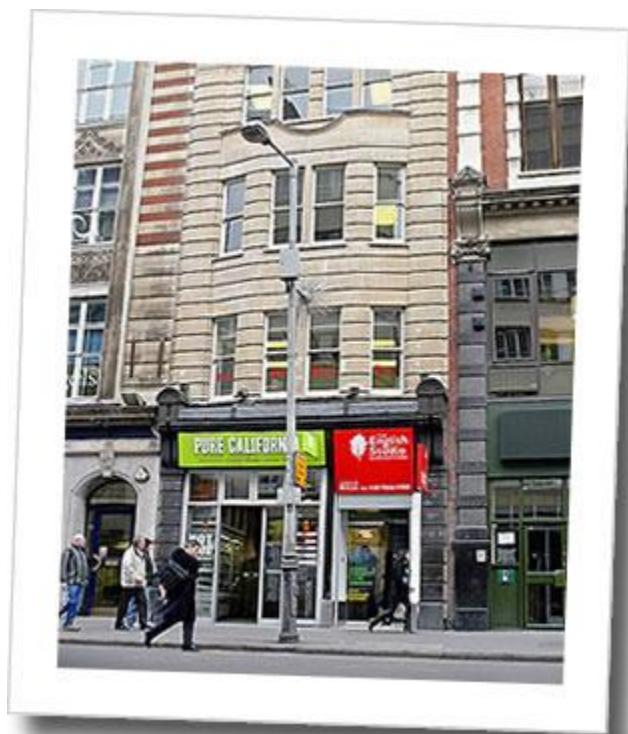


Image 5 (The English Studio)

7.4.2 Interpersonal metafunction

The second metafunction that is characteristic of every visual is interpersonal. In comparison to the ideational metafunction, the interpersonal does not show the relations between the objects or people in the image but between its author and the viewer (Kress & van Leeuwen 1996: 114). Some of the features through which the interpersonal metafunction is realized in the WCU texts are gaze, size of frame, perspective and angle are discussed in what follows.

One of the most salient interpersonal features of the analyzed images is the gaze. In particular, almost in all the visuals that did not depict the study process or location of the language school, the represented participants looked directly at the viewer. One of such examples is Image 6.



Image 6 (Istituto Linguistico Mediterraneo)

The image above is used to accompany the *Testimonials* move of the WCU text of one of the language schools. This helps to show the real people behind the testimonials and to appear more personally to the viewer. The direct gaze is also characteristic of the visuals that are used in the move *Community*, as can be seen in Image 7.



Image 7 (LTL Mandarin school)

Again, the participants represented at the Image 7 are characterized by their direct gaze and their smile. Following Kress and van Leeuwen (1996: 117), if their gaze is direct, it helps to achieve two functions. Firstly, such visuals address the viewer directly, which may be compared to the pronoun *you* in the language system. This is related to the results of the lexical features which is presented in the previous subsection. It was found that the second person pronoun *you* is the third most frequent key word employed in the analyzed genre.

Secondly, the direct gaze is used to create an *image act* (Kress and van Leeuwen 1996: 117). In other words, it is not presented just to show something to the viewer but in some way to establish a connection or call to an action. In addition, a smile, which can be also seen on all the analyzed visuals with a direct gaze, shows that “the viewer is asked to enter into a relation of social affinity” with the represented participants (Kress and van Leeuwen 1996: 118). The affect of such photographs, if they did not have the looks directed at the viewer, would have a completely different effect, namely appear impersonal and without trying to make any contact (Kress and van Leeuwen 1996: 118). This, would contradict the communicative purpose of the WCU texts which is to appeal to the potential students and convince them in favor of a particular course or programme. Thus, it can be seen that the direct gaze and a smile depicted on a substantial number of analyzed images clearly correspond to the characteristic discourse features of the WCU texts.

Another aspect that shows the interpersonal relations between the author and the viewer is the size of frame. It is distinguished between three main types of shots, i.e. close-up, medium and long shot (Kress and van Leeuwen 1996: 118). Regarding the analyzed images, the first two types prevail. The close-up, similarly to the direct gaze, helps to show the people more personally. By contrast, if a picture is made from a long distance, it loses the power of effect, even if the represented participants were smiling and looking directly into the camera. In the analyzed genre, if the main purpose of the visual is not to show the study process or location, the participants are shown closely, for example



Image 8 (LTL Mandarin school)

Image 8 demonstrates that the distance to the viewer is an important element of the images used in the WCU webpage. Although the communicative purpose of the textual move, which the picture combines with, is to describe the *Additional service* that is offered, the photograph still shows the participants as closely as possible so that the viewer could see

their smiling faces and the direct gaze. Such picture not only demonstrates one of the aspects described in the move, but also the positive reaction of the participants and the way they address the viewer.

Lastly, the interpersonal relationship with the viewer can be influenced through the angle from which the photograph is taken. Here, with an exception of Image 8, which is discussed above, all the photographs are taken from the middle or high angle. For instance



Image 9 (Peru language school)

In terms of top-down angles that show the power relations between the viewer and the represented participants, it can be seen that the angle on Image 9 is somewhere between mid and low. In combination with the close frame, direct gaze and a smile of the represented participants, it helps to show a friendly atmosphere, openness and address the viewer directly, which harmonizes with the purpose of the WCU texts.

Looking back at Image 8, the application of the Kress and van Leeuwen's (1996) framework of visual grammar should be done with consideration of other factors. The look down at the viewer which is depicted on both visuals might be used not with the purpose described by Kress and van Leeuwen (1996), namely to show the symbolic power over the viewer. For example, if Image 8 was made on the move, it could have made the process more complicated and left less time to think about the composition and perspective.

As for the horizontal angles, the frontal angle prevails. According to Kress and van Leeuwen (1996: 136), "the horizontal angle encodes whether the image-producer (and hence willy-nilly, the viewer) is 'involved' with the represented participants. This can be seen in the Image 10. The image is taken from a frontal angle. It helps to show the actual study process as "a part of our world, something we are involved with" (Kress and van Leeuwen 1996: 136). By contrasts, if the angle was oblique, i.e. not ninety degrees to an

object being photographed, it would present the process as detached and “something we are not involved with” (ibid.).



Image 10 (Speakeasy language school)

Therefore, angle, as the discussed above features can have a significant effect on the perception of the visual by the viewer and correspond to or diverge from the communicative purposes of the genre. With the exception of Images 8 the analyzed visuals address the viewer directly and show equal power relations.

7.4.3 Textual metafunction

In addition to the ideational and interpersonal metafunctions, visuals have a textual metafunction, which concerns the compositional features of multimodal texts (Kress & van Leeuwen 1996: 176). Here, an important role plays the position of the visuals in relation to the WCU texts. In particular, the left or right as well as the top and bottom or margin and centre placement can influence the way information is perceived by the viewer (Kress & van Leeuwen 1996).

Overall, the position of visuals in relation to the texts is very diverse. To be more specific, two web pages present images in the upper part of the page before the text, two before the texts but after the headings, two on the right side of the page, one on the left side, and two in a mosaic fashion, namely first image on the left side of the text, second on the right. These various positions, which could have been created without certain intent, have different effect on the website visitor. For example, following Kress & van Leeuwen (1996: 187), the photograph in Image 11 is shown as the *ideal* or “generalized essence of the information”, whereas the text as the *real* meaning that it has a “more specific information [...], more ‘down-to-earth’ information [...], or more practical information. Thus, the photograph in the given case has the lead role of showing the gist of the page, namely satisfied, happy, and smiling students who recommend choosing the language school, whereas the text that follows gives some more specific details and reasons as for why the website visitor may consider the same programme.



WHY US?

Culture and Nature just a few steps from the sea : that's what we offer!

Experience and professionalism of our teachers team to animate your days of fun!

Image 11 (Istituto Linguistico Mediterraneo)

The reverse order would consequently have a completely different effect. The bottom position of the visual would show it as some kind of evidence or consequence and place the main emphasis on the text Kress & van Leeuwen (1996: 187).

The left and right placement of the visual also has an effect on the perception of the viewer. An illustration of this is image 12.

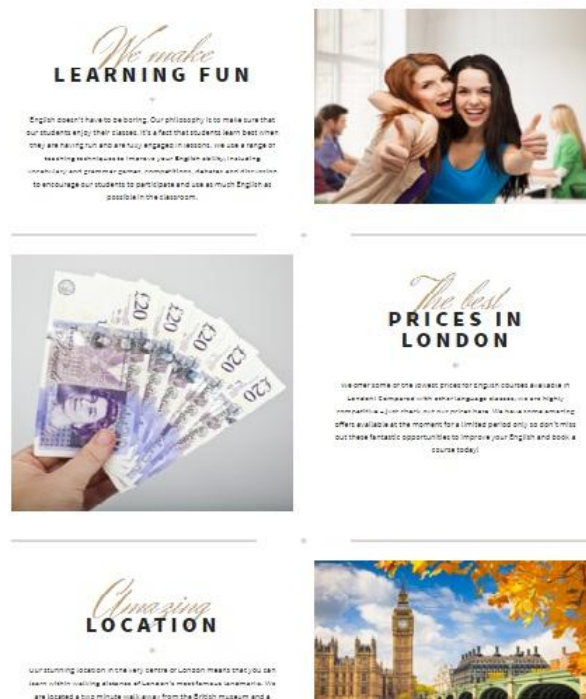


Image 12 (Influential English language school)

With regard to the left-right position, it can be seen that Image 12 presents photographs and texts on either side. If the photograph is placed on the left, it is considered that the viewer is already familiar with what is shown, whereas the right position implies that the information that is new (Kress & van Leeuwen 1996: 181). As for Image 12, which presents the photographs in mosaic fashion, it does not use the horizontal positioning in order to

intentionally achieve some result. For example, the textual description of location is perceived as something that should be known to the reader and the photograph of London's well known site as something new. As it is explained by Kress & van Leeuwen (1996: 181), "this structure is ideological in the sense that it may not correspond to what is the case either for the producer or the consumer of the image or layout".

7.4.4 Summary of findings

The analysis of images, namely photographs, diagrams and pictures presented as a part of the multimodal WCU webpage has shown that there is a close correlation between the lexical and visual features of the genre. Overall, there is a clear preference for presenting narrative images which show students and teachers. With regard to the ideational metafunction, the narratives mostly show transactional or non-transactional processes demonstrating the teaching and learning or activities. As for the roles or the participants, if the process is transactional, students and teachers may be represented as both actors and reactors to the phenomenon depending on what is aimed to show and what move the visual accompanies. If the study process is depicted, a teacher may be an actor showing something to the students or writing on the blackboard. In other cases the students may be the actors whereas the teachers demonstrate a positive reaction. Conceptual images occur less frequently and are mostly used to show the location of the school.

As for the interpersonal metafunction, the use of gaze, type of shot and angle conform to the promotional nature of the WCU webpage. The direct gaze, which is characteristic of the majority of the analyzed narrative images, similar to the personal pronoun *you*, has the function of a direct address. Besides, it contributes to a more friendly and personal appearance. In addition, the direct gaze is often accompanied by a smile, which altogether helps to appeal to the potential students and attract their attention. As for the angle from which the photograph was taken, it is usually frontal and either middle or high, which demonstrates involvement and equal power relations with the viewer. Lastly, regarding the position of the visuals in relation to the texts, the position of the images is very versatile. Mostly, however, they precede the textual information and occur either at the very beginning of the WCU webpage or before the texts but after the headings. This presents them as the general idea of the page and a point of departure whereas the texts then contain some more specific details.

8. Conclusion

In this thesis, I conducted a genre analysis of the WCU webpage of language schools. Taking into consideration that the analyzed genre is multimodal, besides textual analysis, it was aimed to investigate the overall structural organization of the webpage and the role of images.

In the first part of the empirical analysis, I described the general characteristic features of the genre. To begin with, it was shown that there is no significant preference with regard to the place of the webpage in the website architecture. Eight out of twenty analysed examples form the sections themselves, which reflects the increasing need to show the benefits of a particular program right away. The analysis of elements such as logos of the schools, links to social media, information in other languages, certificates and accreditations logos, and live chats also demonstrates that the schools try to appeal to the potential students not only through the persuasive textual description, but use a whole range of structural and functional features.

As a second step, the structural analysis of the WCU texts was conducted. It was shown that there is a wide range of moves and steps that can be employed in the genre. However, with regard to their status, only one of the moves is obligatory (*Quality of service*) and one is core (*Location*). The other moves are either ambiguous or optional. In addition, it was found that a move sequence characteristic to all the texts is absent from the genre. Nevertheless, two possible sequences were identified followed by most of the examples (see table below). The analysis also revealed a similarity to advertising with regard to a number of moves employed in the genre.

A	B
Attracting attention	Facilities and activities
Summary statement	Accommodation
Quality of service	Location
Facilities and activities	Quality of service
Prices	Building trust
Location	Soliciting contact
Accommodation	
Additional service	
Philosophy	
Building trust	
Soliciting contact	

Table 20 The most common move sequences

Further on, the textual part of the genre was analyzed in order to identify characteristic lexical and grammatical features. The results demonstrate a number of similarities between the WCU texts and the genre of advertising. In particular, it was found that the analysed texts are characterised by a very frequent use of the personal pronouns *you*, *we* and its possessive form *our*. They are employed in order to address the viewer personally and appear more open and friendly. In addition, modal auxiliary verbs *will* and *can* are incorporated in order to make promises regarding the high results which can be achieved with the help of the study programme. By contrast, adjectives of degree, which are often employed in advertising to describe and evaluate a product or service, occur very rarely.

Lastly, the analysis of pictures and photographs, as an important component of the multimodal genre, showed how they contribute to the realization of the communicative purposes of the genre. Overall, there is a clear preference for narrative images showing the study process with teachers and students being actors or reactors to the phenomenon. Conceptual images mostly depict the location of the school. On the interpersonal level, the represented participants often gaze directly at the viewer thus, similarly to the personal pronoun *you*, establishing a direct contact. In addition, the angle of the photographs implies equal relationship and involvement.

On the basis of the findings, it may be concluded that the WCU webpage belongs to the colony of promotional genres (Bhatia 2014). Its communicative purpose, which is to appeal to the potential students and persuade them to choose the courses, does not require a strict genre structure. On the contrary, it stimulates the use of creative and new rhetorical features. This is reflected in the absence of a particular rhetorical structure of the genre, a high number of optional moves as well as the use of typical lexical features characteristic to advertising. In addition, the investigated genre is influenced by the internet which enabled the combination of different modes and resources for promotion. The findings of this study may be used by content writers and web designers as well as in the ESP classroom. Further studies could focus on other perspectives of genre analysis (Bhatia 2004), namely opinions of the authors as well as the potential audience.

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Appendix

1. Working English

Why Us?

Students' satisfaction through individual approach to each student is our priority.

Small class sizes: 8 students per group

'Our policy of having no more than eight students in a class (an average of five to six students) allows us to increase the teacher-student interaction and deliver a more student-centred approach (while most other language schools have between 14 and 16 students in a class)' Denis Ryan – School Director of Studies.

Very competitive *prices* combined with small class sizes and top quality teaching provide great value for money.

All our teachers are enthusiastic, highly qualified and experienced in teaching English. They hold a university degree and a certificate in English Language Teaching recognised by the Irish Department of Education.

Varied teaching methods based on communicative interaction, which are innovative and academically proven. We also bring a lot of creativity to make our lessons unpredictable, interesting, dynamic and stimulating, where fun is the key factor to successful learning.

Deductive *approach* to teaching grammar and vocabulary, where students discover grammatical rules and the meaning of new words by themselves while using real-life contexts.

All levels from absolute beginner to proficiency.

Wide-range of full-time and part-time courses from Monday to Friday and at weekends at very convenient times in the morning, afternoon and evening. You may choose between:

General English

Cambridge Exam Preparation Courses: FCE, CAE, CPE, BEC, IELTS

General Business English

Executive English

English for Business Start-Ups and Entrepreneurs

English for specific purposes (medical English, law, tourism etc.)

Work preparation classes (CV, letter of application, job interview preparation, advice on how to seek a job effectively, networking); this option is offered upon request with any type of course chosen.

In-Company Tuition

We can develop customised English classes upon request at your premises or ours.

One-to-One lessons

Social Club

At Working English we have a number of extra-curricular activities to encourage students to meet and practice their new language skills. Conversation Club, Pub Nights, DVD Club are popular events the Social Club has introduced.

Trust our experience and professionalism and contact us today! Our staff are always delighted to assist you in any way possible.

DOI: <http://www.workingenglish.ie/why-study-at-we/why-us>

2. Faithful language school

Why us?

Benefits of Studying at Faithful

Our teachers are professionally trained and specifically selected to complement your learning style. They are regularly trained to improve their skills and knowledge so that we can maintain our standard of excellence.

In consultation with our students we are able to design the best language study program for each student and this also gives them confidence in achieving their language goals.

We provide a relaxed learning atmosphere and flexible class time tables.

Our unique approach to great Chinese language acquisition is to include our superior Chinese Culture class and this is done bilingually. We guarantee your life and work in China will change when you attend these classes.

We are certified to provide you with year round language student visas

We commit to provide you with a service that is unmatched in quality and reduces unnecessary administrative stress on your life.

Why should you study with Faithful now!

If you are looking for the opportunity to speak Chinese fluently and understand Chinese culture better then Faithful Language School is the right place for you. Our track record demonstrates our capacity to produce outstanding Chinese speakers. No matter what your level, our teaching staff, teaching methods, and learning techniques enables us to deliver results.

Faithful Language School can improve your quality of life in China significantly. Why waste time and money on less effective programs. Come to Faithful now because we will help you achieve dynamic results.

DOI: <http://www.faithchina.com/index.php?id=why-us>

3. United language institute

Why us?

BECAUSE WE OFFER QUALITY BOUTIQUE LANGUAGE LEARNING BY NATIVES

Whether you want to explore the fun of learning a new language, you want to build the blocks to long-term language skills, you want your children to expand their horizons or you are after specific language or cross-cultural training for your business, United Language Institute is here to help you develop the language and communication skills you need.

We are the only Language Institute of its kind in Tasmania. Our crew of dedicated native tutors deliver a unique formula based on a fusion of culture + language lessons that provide our students with a better understanding of how the language is formed. Our reduced numbers respond to our focus on quality of learning and enable our tutors to provide the one-on-one attention necessary to excel in language learning.

Our curriculum has been developed following the European Framework for language teaching adapted to the Australian context which translates in a more holistic approach to language

learning, utilising your existing knowledge of the particularities of the English language to build the blocks to a second language and providing you with the cultural background that will help you better immerse in your journey to fluency in a second language.

BECAUSE CULTURE MATTERS IN COMMUNICATION

We provide boutique and dedicated adults language and culture blocks of 6-weeks lessons to groups of 6-8 people in eight languages, with a view to continue to expand.

Our children's offering includes 'weekend school' language learning (ages 5-18) and 'multilingual playgroup' sessions (ages 0-4).

Business training includes a range of cross-cultural business courses, specific industry training and further language courses for staff at your company or organisation.

We believe Launceston's community is very multicultural but we haven't yet realised as a city of the tremendous potential of working together and learning from each other. We strongly believe that, through language, we can better understand and celebrate the cultural differences of people. By creating a meeting point for ALL the people in Launceston to connect and communicate to each other, we believe great synergies will arise for the city. Innovation and creativity flourish where different ideas and mindsets exist, and a greater understanding will only bring about more knowledge, happiness and possibilities for sharing resources and problem-solving in our communities.

In addition, a fair and free society must be inclusive of everyone, regardless of their sex, religious or ethnic origins, and if we want Launceston to advance, we must endeavour to create a platform for understanding and respect that will lead to collaboration and mutual help.

VISION & MISSION

Our vision is to build bridges between cultures and maximise opportunities for communication and collaboration between the members of the Launceston Community, as well as providing global opportunities to students and businesses that are willing to live, study or work abroad, through the acquisition of linguistic and cross-cultural skills.

We are eager to provide the Launceston community with the appropriate tools to learn to understand and appreciate other cultures, through languages and culture lessons

DOI: <https://unitedlanguageinstitute.wordpress.com/about/>

4. Peru language school

Why Peru language school

QUALITY STRUCTURED CLASSES

Our programs are structured covering all elements of Spanish with conversation, grammar and vocabulary broken down into separate one hour sessions each day.

PROFESSIONAL LANGUAGE TEACHERS

Our team of language teachers are all qualified teaching professionals, able to teach both English and Spanish.

LOVELY COLONIAL CITY

Trujillo is a great place to learn Spanish. A colonial city of 800,000 on the pacific coast.

GREAT WEATHER ALL YEAR ROUND

We enjoy mild or warm weather all year round with the sun shining most days. Take a look at [our Blog](#) for today's weather

FUN AND LIVELY CLASSES

By rotating your teacher each hour to focus on different elements of Spanish, classes are kept fun and interesting.

FREE ACTIVITIES EACH WEEK

Each week we include a different free activity. This may be salsa classes, cooking a local dish or visiting museums in the city.

COMPETITIVE PRICES

We offer quality structured Spanish immersion programs, where everything is designed to ensure your Spanish language skills advance as quickly as possible, and at a great price!

24 HOURS ASSISTANCE

Our team of international and Peruvian staff are always available at any time.

DOI: <http://peru-language-school.com/why-us/>

5. Idiomas Carlos V

Why us?

Why you should choose to study languages at the Carlos V Language School:

Never more than 10 students per class.

Our teachers continuously update their teaching methods.

Verified teaching programmes.

We do not only prepare you to pass the official exam, we also teach you to socialize and communicate personally and professionally in another language.

We know how to teach the language and culture of each country, the proof is that the students of our language courses are now mostly working and / or studying successfully in other countries .

We provide complementary material on our online platform with free access.

Our school is a member of the Spanish Federation of Language Schools (FECEI).

We are an official TELC examination centre.

We are an official Cambridge exam preparation centre.

We hold an official AENOR ISO 9001 quality certificate.

DOI: <http://www.idiomascarlosv.es/en/about-us/why-us/>

6. Mountlands Language School

Why study with us?

Fun and exciting activities and watersports available.

Exmouth has a beautiful and long sandy beach as well as wide estuary. Both provide the perfect opportunity to try out one of the many watersports on offer – from kayaking to kite-surfing.

Full board homestay accommodation

Stay with one of our excellent host families and practice your English in an informal environment.

Friendly staff with a passion for welfare and education.
The team here at Mountlands have a true passion for education and your welfare.

Dynamic lessons built to help improve language skills & confidence.
Our classes are designed to maximise each student's language skills and confidence.

Mountlands was honoured to be the winner of Exmouth Business awards Best Tourism and Leisure Experience 2015!

Contact Mountlands today!

DOI: <http://www.mountlands.com/why-us/>

7. A+ The English language school

Great Location

Sheffield is a fantastic place to study with excellent transport links and a buzzing city centre.
Sheffield is one of the safest cities in the UK (Official figures released 27 July 2007 by the Government show crime rates in South Yorkshire are among the lowest in the country).

It is the fourth largest city in England with 2 of the largest universities in the UK.

Sheffield is England's greenest city with over 150 woodlands and 50 public parks and is just one hour away from other major cities such as Leeds, Manchester and Nottingham and only 2 hours from London and 3 hours from Scotland.

It has excellent transport links from all major airports.

A large part of Sheffield is situated in the Peak District, England's first and most popular National Park.

It is an exciting, modern and fascinating place to be.

Sheffield is a great city.

Accreditations & Affiliations

Accredited by the British Council.

Affiliated to English UK and English UK North.

Frequently Asked Questions

Can I study at A+ English even if my English level is low?

Are A + English teachers qualified to teach English to speakers of other languages?

How will I know which class is right for me?

What will happen on my first day?

Will I need to buy any special books for my course?

Can I take a holiday during my course?

What can I do in my spare time?

What is Sheffield like?

Can you help me with transfers to/from the airport?

Do I need travel insurance?

The A+ English Teaching Method

The A+ English teaching method gives you English language courses that are flexible and tailored to you. This means: flexibility

You can start your course at any time

Stay as long as you want
Choose the course that suits you
Change your course at any time
You can leave with a recognised certificate
At A+ English you will get the best possible personal attention to achieve your English learning goals
You can choose from a variety of English language courses for students of all levels throughout the year

Dedicated Staff

Our staff is always available to help and advise you during your time at A + English. Meet the team!

Testimonials

Read what other students from all over the world have to say about their time at A+ English.

DOI: <http://www.aplusenglish.co.uk/why-us/>

8. Live the Language Mandarin School

Why Us

The simple answer is: Because we care. We want our students to succeed in learning Mandarin, to immerse themselves into Chinese culture, to enjoy this fantastic country, to make new friends, and offer a program that fits the individual requirements of each student.

How do we do that? First, in order to learn a language, we believe you have to Live The Language and that is where our name comes from. That's why everyone at Live the Language Mandarin School (LTL) is dedicated to one aim: helping our students achieve Chinese fluency in the shortest time possible by encouraging language immersion. As such we are committed to quality teaching and providing an immersive environment that makes Mandarin learning relevant, interesting and effective.

great teachers at LTL Mandarin school
Our Teachers:

All LTL teachers are certified and experienced at teaching Chinese as a foreign language. Every teacher we recruit must hold a BA or MA in 'Teaching Chinese as a foreign language, a four year course where they learn about teaching methods, Chinese linguistics, culture and English combined with work experience teaching. On top of this we also require our teachers to have at least two years of teaching experience before working with us and to pass a strict interview process including demonstration classes. Our teachers are professionals who have chosen to dedicate their career to teaching this beautiful language. We believe that with good teachers even the most challenging of subjects can be made simple and attainable.

LTL Student Nationality Mix
Diversity:

An LTL class room is usually like a mini United Nations. Our students come from all over the world, backgrounds and speak dozens of different languages. While the three biggest student nationalities are the USA, UK and Germany, none of them make up more than a sixth of the total student population. Many LTL students studied at famous universities or pursue

successful international careers, but the mix and diversity in nationalities, experiences and age ranges is a key reason why studying at LTL is not just a language course but a life experience. Anyone who spent some time with us is likely to have not only made friends from China, but from all over the world. At the same time, while students tend to be very different, everyone at LTL is united in one aim and passion: learning Chinese, finding out about this amazing country and culture and of course make new friends along the way.

Great immersion options at LTL Mandarin school

Immersion:

We want our students to not only speak Mandarin during class, but use it every day, soak up the culture, and truly experience this amazing country. This applies to beginners just as much as to intermediate students. Whatever you learned, you should use and practice as soon as possible, however simple or basic. Want to join a local amateur football team? Live with a Chinese family? Sign up for a badminton class? Do a full immersion course? Let us help you to immerse yourself into Chinese culture and language from the first day you are in China. If you feel your Chinese is not good enough to organize an activity yet or simply do not know where to find the information, just talk to your LTL immersion specialist and we will do the planning for you.

LTL Mandarin School offers a great community

Community:

For most of our students, LTL is more than just a language school but a home away from home and the center of a very active social community. Our students have very diverse backgrounds, however everyone has the same aim: to learn Mandarin, discover China and make new friends. It does not matter if you study 1-on-1 or in a small group, all LTL students meet every day for lunch at our school, go for school dinners, and often travel on the weekends together. You will meet the other new students during the LTL Monday welcome breakfast and go on to share experiences such as eating real Beijing duck and climbing the Great Wall. Experiences that will see you form lifelong friendships.

great service at LTL Mandarin school

Service:

Living in China, a country where English is not spoken, is most of the time a lot of fun, however at times can also be quite challenging, especially at the beginning. How to exchange money, get wireless mobile service, find the next bus station, buy clothes and many other seemingly basic tasks can be difficult when you do not fully understand yet what people say and live in a culture that different to your own. Let the LTL team be your cultural translator, advise you when you do not know what to do, and be your friend when you feel lost. We will help you to settle into this culture, introduce you to new friends, take you out for dinners, and translate for you when you do not understand. For most of our students LTL is more than just a school, it is a home away from home, where you meet friends, get help and support, or just share your experiences with others over a cup of tea.

trust-into-LTL

Trust:

While LTL is accredited by the Chinese, German and Swedish governments as a certified Chinese language school, the official Mandarin teaching centre for Michigan State University in Beijing and is one of China's leading language schools, we think it is not the official

certificates that matter, but the experiences and continued trust of our students and their families. Chinese homestay families trust LTL to organize for international students to live in their homes, students from all around the world rely on LTL to organize their stays in China, and parents trust LTL to ensure the safety of their children in China. We are very proud to have gained that trust during many years of hard work and for us there is nothing more important than to justify that trust put into us by our students, homestay families, and many partners.

Want to know what it is like to study with LTL in China? If you want to speak directly to someone who's testimonials is on any of the pages of this website, we will put you in touch straight away. Or if you want to speak to an LTL alumni from your home country, we have had students from almost every country of this planet study with us and we would be happy to connect you. Please ask to be put in contact with an LTL alumni.

What our students say

Chinese language student LTL is great, with fantastic teachers, a fun social community, well taught classes, the option to join a lot of school social events and a very friendly atmosphere. That's why I am spending my summer vacation studying here for the second year in a row right now.

– Nikolaus, Austria

DOI: <http://www.livethelanguage.cn/why-us/>

9. Speakeasy language school

Why choose speakeasy?

HERE YOU CAN FIND SOME OF THE REASONS WHY WE
ARE CONSIDERED TO BE ONE OF THE BEST SPANISH
LANGUAGE SCHOOLS IN BARCELONA
CASA PROGRAM

"Teaching Spanish is our passion and we're committed to offer high-quality courses at affordable prices. We've also developed our unique CASA program which we feel is the best learning method available for students who want to progress quickly and reach their goal of learning spanish" - Soren Kohnke, Director

Accredited by Cervantes

Speakeasy Spanish School has the accreditation of the Institute Cervantes, a government agency responsible for promoting the study and the teaching of Spanish language and culture in the world. With this accreditation, Speakeasy is an authorized center by the ministry of Education of Spain.

Small Groups &
International Students

We guarantee that the groups are never over 10 students. Our students come from all over the world and there are usually 5 or 6 different nationalities in each class. The average age of our students is 27 years and you will usually find a good mix of ages in each class. Speakeasy welcomes around 800 students per year.

Communicative Immersion Approach

We use a communicative and practical approach to learning Spanish. The objective of the vocabulary, grammar and pronunciation that you learn, is to be able to communicate in Spanish in an effective way. The Spanish courses are immersion classes, which means that all the teaching and textbooks are in Spanish

In The Heart of Barcelona

Speakeasy Spanish School is located in the very centre of Barcelona, close to Plaza Catalunya and La Rambla, surrounded by shops and restaurants and fast access to 3 central Metro stations and over 25 bus lines.

International Admin Team

At reception we speak Spanish, English, Swedish, German, Danish, Korean, Chinese, Polish and Russian.

Our friendly team will support you with any additional help you might need, e.g, visa consultation, accommodation, insurance. Anything you need both before and after your arrival, we are here for you !

School Facilities & Services

Multimedia room

Free wireless connection

Library for books and DVDs

Weekly extra- academic activities

Accommodation service

Visa service

Language exchange

Optional health insurance

Student card with great discounts

Our Spanish Courses

We offer a wide range of high quality Spanish courses at fair prices.

Standard Courses: Super Intensive (30h/week), Intensive (20h/week), Semi-Intensive (10h/week), Night Extensive (6h/week).

Long Term Courses: long term academic intensive courses from 24 up to 48 weeks.

University Preparation Course: Academic year of Spanish + enrolment to the University.

Combined Courses: standard course combined with individual private lessons

Express Courses: intensive individual private lessons

Private Lessons: individual private lessons

DELE Exam Preparation: preparation course for the official DELE exam

OUR SIX LEVELS OF SPANISH

Level 1 - A1 (Acceso): Beginner / Principiante

Level 2 - A2 (Plataforma): Elementary /Pre-Intermedio

Level 3 - B1 (Umbral): Intermediate / Intermedio

Level 4 - B2 (Avanzado): Upper intermediate / Intermedio Alto

Level 5 - C1 (Dominio): Advanced /Avanzado

Level 6 - C2 (Maestría): Mastery / Maestría

Activities

We have a really vibrant atmosphere here at Speakeasy, where you get much more than just a great education. As a part of our Spanish program, we offer our students an exciting Activities Program !

We offer a variety of activities EVERY WEEK and we try to differentiate them as much as possible, mixing a bit of culture with fun and exciting activities... something for everyone. WE LOOK FORWARD TO WELCOME YOU AT SPEAKEASY LANGUAGE SCHOOL! CONTACT US

DOI: http://www.speakeasybcn.com/spanish_school_barcelona.asp

10. My Chinese Study

Why us?

Ideal location

We are located in the centre of Beijing SANLITUN SOHO, CBD, Anzhen Bridge Business District in North 3rd Ring Road, and Shangdi college district. These areas are the top notch places to study inside and outside the classroom, as everything is provided in this area. If you wish you can go to the markets, experience Beijing nightlife and most importantly understand Chinese culture more in depth.

Experienced teachers

90% of our teachers are full-time and 10% are part-time from different fields in Beijing. All our professional teachers are passionate about teaching Chinese as a second language with at least three years of teaching experience and trained at the top universities in China. Our proportion of full-time teachers ensures a high level of teaching quality and stability. Our part-time teachers come from a wide range of working backgrounds to satisfy students' specific requirements when joining our course, good examples are: economic and business knowledge or Chinese traditional arts. They have varied academic backgrounds and some of them are trilingual.

All-level classes throughout a year

We offer year-round classes ranging from absolute beginner to advanced levels, with new classes starting every week.

Placement test

We offer a placement test for each student to ensure the Chinese class we provide is the right level for you.

Quality Driven

We focus on small class sizes, with an average of 2-4 students per class and a maximum of 6 students. Guaranteeing you will receive plenty of individual attention and teacher-student contact time.

Total care system

We assure the highest quality in all areas of service, including airport pick-ups, accommodation, visa extensions, interactive class environments, tests and classes.

One-on-one course consulting

From your first day, you will be assigned your personal course consultant. The guiding consultant will be your main point of contact throughout your time with us, and will help with your course schedules, study tracking, and additional services to make your study completely hassle-free.

A human approach

"I can't make my class, I have to work overtime." Don't worry! We realize people live busy and hectic lives, so if you cannot make it to a lesson just let us know, and we will be happy to change it whenever it fits you best.

DOI: <http://www.mychinesestudy.com/about/Why-us.html>

11. The Slaney Language Centre

Why SLC?

SMALL CLASSES

Learning English at the Slaney Language Centre, a language school in Ireland

At The Slaney Language Centre we pride ourselves on our low student-tutor ratio. The maximum number of students in any one level group is only eight throughout the year and ten in July and August. There is maximum of twelve students per group for the Keen Teens and Cool Kids courses.

Due to our small class sizes each student can participate actively in class and progress quickly.

RELAXED, FRIENDLY AND ENCOURAGING ENVIRONMENT

Learning English at the Slaney Language Centre, a language school in Ireland

Slaney Language Centre students quickly gain confidence using the English language in a relaxed, friendly and encouraging environment. Language students receive a warm welcome at the Slaney Language Centre and quickly gain confidence expressing themselves regardless of their level. Many students return to our language school year after year.

FULL LEARNER PROTECTION

The Slaney Language Centre is a member school of the language school association MEI (Marketing English in Ireland). MEI member schools espouse Learner Protection, thereby being able to guarantee to students that they will be able to complete all language courses for which they are enrolled.

In the event of an MEI member school going unexpectedly out of business, the other schools will accept students free of charge whose course of tuition in the closed school has not yet expired.

DEDICATED STAFF

Our fully qualified and experienced native speaking English language teachers are motivated, enthusiastic and interested in each student's progress. They meet regularly to monitor and discuss students' progress and take part in teacher training courses in order to keep up to date with the latest developments in English language teaching.

LANGUAGE STUDENTS FROM ALL OVER THE WORLD

International lunch at the slaney Language Centre

At The Slaney Language Centre you will enjoy meeting people from all over the world. During our International Lunches you will get the chance to taste culinary delights from many different countries.

LEARNING IN A CASTLE

Where else would you have the opportunity to study English in a castle in Ireland.

Kinshella Castle is not an old castle but the atmosphere is great and the surroundings beautiful.

Learning English at the Slaney Language Centre, a language school in Ireland

Slaney Language Centre students can take part in a variety of exciting activities and excursions throughout the year.

The Slaney Language Centre is recognised by the Irish Department of Education and is a member of the language school association MEI-Relsa .

We use the communicative approach in all our classes.

A good nationality mix is important to us.

entry age for our group courses is 16. The oldest language student so far was 83 years

DOI: <http://www.wexford-language.com/>

12. Ailola Buenos Aires

Why with us?

The best Spanish school in Buenos Aires is the one that knows what it delivers. At Ailola Buenos Aires we're confident we've got what it takes to give you an unbelievable Spanish school experience in one of the world's most exciting cities. Learn more!

10 Reasons to study with us

1. Classes in Palacio Barolo

It's one thing to work in a palace every day. But for us, the *chance to share* the location of our Spanish school with our students is a privilege! You'll find Ailola Buenos Aires inside the pristine Barolo Palace at *1370 Avenida de Mayo*. Once the tallest building in Buenos Aires, its design was inspired by Dante's Divine Comedy. [See the photos here!](#)

2. Central and safe location

A hop, step and a jump away from Line A and B of the Buenos Aires *subte* (underground), Ailola Buenos Aires delivers Spanish courses in the safe and central heart of Argentina's capital. With coffee shops, restaurants, government buildings, and tourist attractions like the *Casa Rosada* and *Avenida 9 de Julio* nearby, Ailola Buenos Aires has the location of one of the [best Spanish schools in Argentina](#).

3. 100% commitment to customer satisfaction

Our commitment to customer satisfaction and personalized attention is legendary, just ask our students! The team at Ailola Buenos Aires aims to go beyond textbook learning to achieve customer satisfaction that trumps that of our competitors. How? We're all about building on the [feedback of our students](#) to make sure we're the best language school in Buenos Aires.

4. Pre-arrival Q&A Skype session

We understand how important it is to feel prepared and empowered for your journey of a lifetime to Buenos Aires. Before you arrive to our [Spanish school in Buenos Aires](#), we offer a pre-arrival group Q&A session via Skype, making sure we've answered all the questions you might have about arrival, courses, accommodation and life in general in beautiful Buenos Aires.

5. Speak Spanish with Argentines

Our broad range of contacts for [student accommodation](#), [internships](#) and [volunteer work](#), means you'll meet locals – lots of locals! If that's not enough, you'll also get to know our dedicated activity coordinator who organizes after-class activities so you can casually interact with *porteños*. It's our way of ensuring you have the chance to be fully immersed in our welcoming society!

6. Speak Spanish from day #1

At Ailola Buenos Aires we'll have Spanish rolling off your tongue even from [your first day](#)! Our interactive teaching methods are designed to encourage you to engage *in and with* the Spanish language from day #1 – even if you're just getting started! If you want to get ahead of the rest, check out our [free tips and resources](#) about Spanish!

7. Excellence in education

Our teachers learn with you! Year round, we provide workshops and training sessions for our staff, ensuring they're up to date with the best practices in Spanish language teaching. At Ailola Buenos Aires our emphasis is on communication. We teach *grammar that favors conversation*,

encouraging you speak Spanish in class, and during our free conversation club and [extracurricular activities](#).

8. EU-harmonized language levels

To become the best Spanish school in Buenos Aires we want our students to be part of the bigger picture. That's why our assessment methods are based on the *Common European Framework of Reference for Languages*, or CEFR. So, whether you're an A1 or a C2, rest assured we'll be assessing you like the millions of other students worldwide who choose to [learn Spanish](#)!

9. A diverse and balanced mix of students

Buenos Aires is a cosmopolitan city with a rich migrant history. It's therefore fitting that our [Spanish courses in Buenos Aires](#) receive a diverse and balanced mix of students from all walks of life and from all corners of the globe. So whatever your gender, age, sexuality, ethnicity, or religion, we might just be the best language school in Buenos Aires for you!

10. The Ailola Lingua Certificate

The Ailola Lingua Certificate is our way of recognizing the achievements and dedication of students who come from far and wide to [learn Spanish in Argentina](#). By completing at least 80% of your lessons, reaching your course's full duration, and achieving the milestones of the language level you're aiming for, Ailola Buenos Aires will reward you with our prestigious Ailola Lingua Certificate.

The [team at Ailola Buenos Aires](#) is ready to answer your questions and – more excitingly – to welcome you to our [Spanish school in Argentina](#). Reach out today to learn more!

DOI: <http://www.ailolabuenosaires.com/en/spanish-school/why-with-us>

13. CA Institute of Languages

Why us

CA Institute of Languages' mission is to provide our students with the highest quality of TEFL Certification training possible. This philosophy is rooted in the belief that flexible schedules, options between onsite and offsite locations, affordable instruction from the best instructors, and excellent staff support from registration to graduation is what leads to every students' success.

Our students receive the following:

The course provides the international standard of 160 hours of training, consisting of 130 hours of coursework with 30 hours of practicum (hands-on student teaching). The certification never expires and allows our students to work at some of the best schools overseas.

University-Level Instructors

To ensure the quality of our courses, CA Institute's instructors are all seasoned professionals, holding a minimum of an MA in a related field and a minimum of 10 years experience. The experiences that our instructors bring to the classroom is consistently cited as one of the best aspects of the course.

CA Institute's TEFL course provides lifetime job placement assistance to all of our graduates. This includes advising you on where to teach, how to get there, how to apply and interview for

jobs, and relocation advice. Our graduates receive the following:

Referrals to preferred language schools.

Job interviews assistance.

DOI: <http://ca-institute.com/teacher-training/tefl-difference/?lang=en>

14. Influential English

**Choose us
We make learning fun**

We make
LEARNING FUN

English doesn't have to be boring. Our philosophy is to make sure that our students enjoy their classes. It's a fact that students learn best when they are having fun and are fully engaged in lessons. We use a range of teaching techniques to improve your English ability, including vocabulary and grammar games, competitions, debates and discussion to encourage our students to participate and use as much English as possible in the classroom

The best
PRICES IN LONDON

We offer some of the lowest prices for English courses available in London! Compared with other language classes, we are highly competitive – just check out our prices here. We have some amazing offers available at the moment for a limited period only so don't miss out these fantastic opportunities to improve your English and book a course today!

Amazing
LOCATION

Our stunning location in the very centre of London means that you can learn within walking distance of London's most famous landmarks. We are located a two minute walk away from the British museum and a short walk away from the world renowned landmarks such as Trafalgar Square, The National Gallery and Covent Garden. With some of London's most vibrant bars, restaurants and shops situated so close to our classroom, our location is perfect for all of our students to enjoy this wonderful city

Small classes
MAX 12 PEOPLE

We guarantee our students small classes with a maximum of 12 students per class!!! Many other language schools have large classes which we feel doesn't provide a good platform for learning. We believe that the students learn English best in a small classroom environment where they get plenty of attention from one of our helpful and friendly teachers

Very highly
QUALIFIED TEACHERS

Our teachers are highly qualified and have years of experience teaching English, both here in London, and around the world. We are a very small teaching company which means that we can tailor our classes to your specific needs! Perhaps you find pronunciation difficult? Or some of the grammar quite challenging? Just tell your teacher and it will be included in one of the lessons that week!

Personal

APPROACH TO TEACHING

We offer an extremely personal approach to teaching! First of all why not sign up for one of our free trial classes (we just need an e-mail address and for you to complete a quick online test to place you in the correct level). If, after the free class, you want to join us, one of our friendly and experienced teachers will meet you and talk to you about your goals and how you will achieve them. Every four weeks you will have a meeting to talk about your progress and a test to assess you. Certificates will be awarded to all students who attend our courses!

DOI: <http://influentialenglish.com/why-choose-us/>

15. The English Studio Language School

British Council Accredited English Language School

We never forget that students wanting to learn English can choose from a large number of English Language schools in London. We want you to know that regardless of price, our constant aim is to make our English courses the best in London. We don't want you to choose us just because our prices are low but because you know that you will get a great course, your English will progress and you will have an unforgettable experience.

English Studio - Why Choose Us We're accredited by the British Council.

Their marque is displayed on our site. We're very proud of it. With good reason. The standards they set are incredibly high. Sadly, some London English schools just aren't good enough to achieve them. If you go to one of these schools you could end up wasting your time. And worse, your money.

The English Studio is now ISI Accredited

Read The English Studio ISI report.

We're in the heart of London

Study with us and one of the world's most exciting and tolerant cities is right outside your front door. We are located in Holborn, Catton Street and Bloomsbury right next to the ever-popular Covent Garden!

We have great teachers

Our teachers are fun, enthusiastic, and knowledgeable. They teach fantastic lessons to ensure that you progress. We make sure they are nice too.

We help you find somewhere to live

There's nothing more stressful than trying to work out where to live. Relax. We offer a range of accommodation to suit all budgets - and all tastes. For further information, see the accommodation section. It's all taken care of.

We have great courses

In our courses, we don't just want to teach you English, we want to make English a language you'll love and use with confidence. Our experienced teachers work hard to make every lesson relevant and inspiring. And there's a course for you, whatever your level or your goals.

Our friendly efficient staff

Friendliness is not a desirable quality in our staff... it's an absolute must-have. Everyone who works at The English Studio is dedicated to making sure you get the most out of your time in London - both from your course and from this exciting city.

We have great facilities

All our centres are specially designed for the best possible learning experience. Our classrooms have the latest technology; in many cases, this includes interactive whiteboards. We have a huge DVD and book library as well as tea and coffee facilities.

Because all our space is used for teaching we cannot always provide a separate area for student relaxation, but we're working on this.

We have our own free monthly newsletter

At the start of every month, your inbox will receive an e-Newsletter, written by our very own twinkly-eyed Principal, Phil. Lots of events in our Social Scene are free and we have our own free blog too.

Social Scene events which aren't free can cost from as little as ?5 per event.

We have free high-speed net access

Being a long way from home is a lot of fun. But sometimes you might feel a little homesick. Fortunately, all our schools have high-speed wireless internet access. Completely free.

DOI: <http://www.englishstudio.com/about-us/why-choose-us/>

16. Istituto Linguistico Mediteriano

Why us?

Culture and Nature just a few steps from the sea : that's what we offer!

Experience and professionalism of our teachers team to animate your days of fun!

- Our experience: Istituto linguistico Mediterraneo has been successfully teaching Italian since 1981
- Qualified teachers: all our teachers are trained in Italian teaching and they are professional but also friendly and welcoming
- Wide range of courses and certifications: we offer group, individual and combined courses of Italian, preparatory course for certification (CILS, CELI)
- Small groups: we offer group courses of students from different countries (a maximum of 10 people per class);
- Friendly atmosphere: our school is small with a familiar atmosphere, staff and teachers are

ready to take care of our students;

- Activities during evening and weekend: both our destinations are near the seaside; when students are not on the beach, they can take part on our freetime activities with the teachers or professional touristic guide
- Carefully Selected accommodation: our accommodation are carefully selected by our experienced staff and they are located at walking distance from the school (max 2530 minutes)
- Proximity to the sea: Pisa is 12km far from the beach with a bus every 30 minutes; Viareggio is a seaside town.
- Well connected town: from Pisa (12 minutes far from Viareggio by train) you can visit Italy easily by train or aiplane for a cheap price.
- Very competitive prices: compare our prices with others! You can also save money thanks to the low cost flights which connect Pisa with many countries and the whole Europe <http://www.pisaaairport.com/>

Take the opportunity to live Italy with us!

We'll make you stay an unforgettable experience learning Italian in a simple and enjoyable way

Look at our student's opinion

DOI: <http://www.ilm.it/why-us/>

17. Canadian Language School

Why us?

SPEAK ENGLISH or FRENCH in 6 MONTHS !!

If you are still wondering why you would choose particularly our institution, here are 11 reasons why:

Outstanding teaching method made by the Canadian Ministry of Education, proven and improved during decades in Canada

Accredited by the Slovak Ministry of Education

Highly qualified teachers from Canada, USA, UK and Australia

The possibility to obtain the certificate, accredited by the Slovak Ministry of Education

Maximum flexibility of our teaching system

Professionalism of our managers

A school with individual and friendly approach to all students

Teaching in small groups

Very reasonable prices

Teaching materials for free

Some of our clients have been, for example: Slovak Ministry of Defense, Slovak Ministry of Internal Affairs, Police Trnava, T-Com, T-Mobil, Slovenska sporitelna, VUB, CSOB, Tatrabanka, Citibank, TESCO, BAUMAX, Luger & Makler, Johns Manville Slovakia and much more.

DOI: <http://www.canadianschool.sk/why-us.html>

18. West London English School

Why Choose Us

West London English School (WLES) is a British Council accredited English language school which has provided a range of quality courses to highly satisfied students. These are the reasons they enjoyed studying with us:

Our School

We provide a warm and friendly study environment for our students who come from all over the world, including Europe, Asia, the Middle East and South America. Having such a mix of cultures makes it an exciting place to come and study.

Our Courses

We offer a number of different courses to suit your needs. With relatively small class sizes, we are able to offer a personal service where teachers can help you to progress quickly and focus on the areas you need to improve in. You will study using the latest materials and spend a lot of time in class actually using the language you are learning in a variety of interesting, innovative activities.

Our Teachers

Our supportive and knowledgeable teachers are qualified with the relevant teaching certification, degrees and often many years of experience. They will do their best to adapt classes to your needs and preferences and help you to improve quickly.

Our Location

The school is in the heart of Ealing Broadway, close to many shops, cafes and several parks. It is only a short walk to the underground station, from where you can reach the sights of central London in only 30 minutes.

Our Accommodation

WLES offers an excellent accommodation service to its students, working with local agents to find suitable accommodation in the surrounding area including host families and private/residential rooms at affordable prices.

Our Social Programme

We offer an exciting social programme in conjunction with Universal Tours, who provide a programme of interesting one, two and three-day trips to destinations all over Britain, plus a few in mainland Europe. They aim to give visiting students a chance to see the wonders of Britain at a price they can afford.

Our Staff

Our friendly and helpful support staff are there to help our students with all aspects of life in London from choosing a course to applying for a visa, finding accommodation, opening a bank account and all other issues relating to studying abroad.

We are here to ensure you have a great experience during your time here in London with us. Please contact us now to discuss your requirements!

DOI: <http://wles.net/about-us/why-choose-us/>

19. Berlitz Manchester

Why study with us?

5 Reasons to study at Berlitz Manchester!

Excellent Facilities

New, modern centre; high quality environment for our students to study, relax and enjoy their UK experience.

Location

Manchester is the 'uncrowned' capital of the North and as the leading city location outside of London.

Excellence in Teaching Languages

A highly stimulating method which encourages participants to actively use the English Language.

Quality:

We give personalized, friendly, student focused service. We are committed to deliver the highest standards of programmes.

Programmes

Exciting and innovative specialized range of English programmes.

DOI: <http://www.berlitzmanchester.com/our-language-school/why-study-with-us/>

20. Seminyak language school

Why us?

We are an accredited private institute that has been in existence for 14 years.

Our instructors are highly trained and motivated teachers who tailor their knowledge of Indonesian to suit individual needs. All teachers have a university degree.

Oral communication is a priority. We help you learn to listen, understand, speak and express yourself naturally and appropriately with fluency, correct pronunciation and intonation.

People of over 30 different nationalities and language levels from complete beginner to advanced learners have studied here. We give personal attention to your individual needs.

We are based in the unique culture of "Paradise Island". All three schools are located in safe, friendly and pleasant towns with night markets, many shops, quiet residential areas, and a bustling own center. There are many nearby restaurants, Balinese temples, Villas. Diverse nightlife is available as well.

We really enjoy what we do at Seminyak Language School.

DOI: <http://www.learnindonesianinbali.com/about/why-us>

Abstract (English)

The development of the World Wide Web has significantly changed the industry by making a website almost a vital component of any organisation, be it a museum, a hotel or a café. While the majority of studies have analysed the business websites, the websites of educational establishments did not receive a significant amount of attention. The focus of this research is therefore on the websites of language schools, and in particular the ‘why choose us’ (WCU) webpage. The purpose of this thesis is to identify generic characteristics and communicative purposes of the WCU webpage as a multimodal genre. Not only structure of the texts and their lexical features, but also images, hyperlinks, and other structural components of the webpage are taken into consideration. In order to achieve the aims of the study, twenty WCU webpages are analysed through the combination of several approaches. Firstly, the structural components of the webpage are described. Secondly, the textual part is analysed manually following the genre analysis approach used in ESP (Swales 1990, Bhatia 1993). In addition, a corpus analysis is conducted in order to identify key words, typical collocation patterns and other genre characteristic lexical features. Lastly, Kress and van Leeuwen’s (1996) framework of visual grammar is adopted in order to analyse the role of visual components.

The analysis has revealed the following results. Firstly, such elements as logos of the schools, links to social media, information in other languages, certificates, and live chats demonstrates that the schools try to appeal to the potential students not only through the persuasive textual description, but use a whole range of structural and functional features. Secondly, a structural similarity to advertising was found and two possible sequences of moves which are followed by most of the examples were identified. As for the lexico-grammatical analysis, the results also demonstrate a number of similarities between the WCU texts and the genre of advertising. In particular, it was identified that the analysed texts are characterised by a very frequent use of the personal pronouns *you*, *we* and its possessive form *our*. They are employed in order to address the viewer personally and appear more open and friendly. Lastly, the analysis of pictures and photographs has shown that there is a clear preference for narrative images showing the study process with teachers and students being actors or reactors to the phenomenon. On the interpersonal level, the represented participants often gaze directly at the viewer thus, similarly to the personal pronoun *you*, establishing a direct contact. In addition, the angle of the photographs implies equal relationship and involvement.

On the basis of the findings, it may be concluded that the WCU webpage belongs to the colony of promotional genres (Bhatia 2014). Its communicative purpose, which is to appeal to the potential students and persuade them to choose the courses, does not require a strict genre structure. On the contrary, it stimulates the use of creative and new rhetorical features. This is reflected in the absence of a particular rhetorical structure of the genre, a high number of optional moves as well as the use of typical lexical features characteristic to advertising. In addition, the investigated genre is influenced by the internet which enabled the combination of different modes and resources for promotion. The findings of this study may be used by content writers and web designers as well as in the ESP classroom.

Abstract (German)

Die Entwicklung von World Wide Web hat die Industrie stark verändert, indem die Web-Seiten zu den wichtigsten Komponenten von allen Organisationen, z.B. Museen, Hotels oder Kaffee-Häuser, geworden sind. Eine Web-Seite gibt die Möglichkeit, sich zu präsentieren und zu promoten. Dafür ermöglicht es auch die verschiedenen Methoden der Kommunikation zu kombinieren. Deswegen sind die Web-Seiten ein interessantes Objekt der Untersuchung für SprachwissenschaftlerInnen.

In der Zeit, als mehrere Untersuchungen sich mit Business-Web-Seiten beschäftigt haben, haben die Web-Seiten von Ausbildungsunternehmen keine bedeutsame Aufmerksamkeit gewonnen. Im Mittelpunkt dieser Arbeit stehen deshalb die Web-Seiten der Sprachschulen und insbesondere `why choose us?` (WCU) Webpage. Die Aufgabe der Masterarbeit ist, die allgemeinen Charakteristika und kommunikative Absichten von WCU-Webpage als ein multimodales Genre zu identifizieren. Nicht nur die Struktur der Texte und deren lexikalischen Merkmalen, sondern auch Bilder, Hyperlinks und andere strukturelle Komponenten von Web-Seiten werden berücksichtigt. Um das Ziel der Untersuchung zu erreichen, wurden 20 WCU Webpages durch die Kombination von verschiedenen Betrachtungsweisen analysiert. Zuerst werden die strukturellen Komponenten der Web-Seite beschrieben. Dann wird der Text manuell nach der Genreanalysebetrachtungsweise, die in ESP benutzt war, erforscht. Zusätzlich wurde die Korpusanalyse durchgeführt, um die Schlüsselwörter, typische Zusammenstellenschemata und andere genrecharakteristische, lexikalische Muster zu identifizieren. Schließlich wurden die Rahmen der visuellen Grammatik von Kress and van Leeuwen (1996) angenommen, damit die Rolle der visuellen Komponenten untersucht werden könnte.

Die Analysen haben folgende Ergebnisse gezeigt. Erstens, solche Elemente wie Schul-Logos, Links zu sozialen Medien, Informationen in verschiedenen Sprachen, Zertifikaten und Live-Chats beweisen, dass die Schulen die potenziellen Studenten nicht nur durch überzeugende Textbeschreibungen anzusprechen versuchen, sondern sie ziehen dafür auch den ganzen Umfang von strukturellen und funktionalen Besonderheiten heran. Zweitens, es wurde die strukturelle Gleichartigkeit der Werbung gefunden und zwei mögliche Varianten identifiziert, die bei meisten Beispielen vorhanden sind. In Bezug auf lexikalisch-grammatische Analyse, zeigen die Ergebnisse die Anzahl der Ähnlichkeiten zwischen WCU-Texten und Reklamewesengenes. Insbesondere stellte sich fest, dass die analysierten Texte durch den häufigen Gebrauch von Personalpronomina *du*, *Sie*, *wir* und die Possessivpronomen *unser* gekennzeichnet sind. Sie wurden eingesetzt, um ZuschauerInnen persönlich anzusprechen und in solcher Weise einen freundlichen und offenen Anschein zu erwecken.

Schließlich hat die Analyse von Bildern und Fotos gezeigt, dass eine klare Präferenz für die narrativen Bilder existiert, die den Studiumsprozess als ein Phänomen, wo Lehrende und Lernende als SchauspielerInnen und ZuschauerInnen auftreten, zeigen. Auf der zwischenmenschlichen Ebene sehen die dargestellten Teilnehmer ZuschauerInnen direkt an und, ähnlich dem Personalpronomen *du*, damit einen direkten Kontakt herstellen. Darüber hinaus bedeutet der Winkel des Bildes gleich die Beziehung und das Engagement.

Im Rahmen der Untersuchung und deren Ergebnisse kann geschlossen werden, dass die WCU-Web-Seite zur Gruppe von Werbe-Genres gehört (Bhatia 2014). Der kommunikative Zweck, der die potenziellen Studenten anspricht und sie davon überzeugen will, die Kurse zu wählen, benötigt keine strenge Genre-Struktur. Im Gegenteil fördert gerade das die Verwendung von kreativen und neuen rhetorischen Besonderheiten. Das wird in die Abwesenheit einer speziellen rhetorischen Struktur des Genres, großen Anzahl von optionalen Umzügen, sowie die Anwendung von typischen lexikalischen Merkmalen, die für die Werbung charakteristisch sind, reflektiert. Zusätzlich ist das untersuchende Genre vom Internet beeinflusst, was die Kombination verschiedener Modi und Ressourcen für Promotion ermöglicht. Die Ergebnisse der Meisterarbeit könnten von Content-Writers und Web-Designers, als auch im ESP-Classroom, gebraucht.

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Personal details

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Place of birth: Drohobych, Ukraine

Education

09.2014 – 06.2016 The University of Vienna
MA English Language and Linguistics

09. 2008- 05. 2013 Drohobych Ivan-Franko University
Teacher of English Language and Foreign Literature

06.2008 Drohobych Gymnasium
Graduation certificate (Atestat Zrilosti)

Work experience

05.15 - Sprachenstudio Wien
Exam supervisor, designer, project "Children for Austria"

02.13 - 05. 13 Erasmus teaching practice at Otto Glöckel Schule Wien
English language

11.12 - 12.12 Teaching practice at Drohobych Gymnasium
Literature

02.12 - 04.12 Teaching practice at Drohobych Gymnasium
English language

Other experience

09.13 Pädagogische Hochschule Wien
Orientation week for Erasmus students

03.12 - 09.14 Nonprofit youth organization "Inshe Misto"
Organization of festivals and youth projects

05.11 - 09.11 Work and Travel USA

Languages

German	Conversational
English	Fluent (IELTS 8.0)
Ukrainian	Native language
Polish	Basic
Russian	Conversational

Computer Skills

Microsoft Office (Word, Excel, Powerpoint)
Adobe Photoshop, Adobe Lightroom
R, AntConc