

**A MULTIMODAL RHETORICAL ANALYSIS OF THE
VIDEO RESUME AS A PROFESSIONAL DIGITAL
GENRE:
developing students' multimodal communicative competence**



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JANUARY, 2025



Doctoral Programme in Applied Languages, Literature and Translation
Universitat Jaume I Doctoral School

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RESUME AS A PROFESSIONAL DIGITAL GENRE:
developing students' multimodal communicative competence**

**Report submitted by María Ángeles Mestre Segarra in order to be eligible for a
doctoral degree awarded by the Universitat Jaume I**

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FAVORABLE DEONTOLOGICAL REPORT

The Deontological Committee of Universitat Jaume I issued a favorable report on the doctoral thesis of María Ángeles Mestre Segarra, with file number “CD/41/2022”, considering that it complies the required deontological standards (Appendix A).

ACKNOWLEDGEMENT OF FUNDING

My work in this thesis has been supported by Universitat Jaume I (UJI) through the following projects: GACUJI/2022/22 PROGRAMA GRUPS D'INVESTIGACIO ACTIUS EN CAPTACIÓ DE RECURSOS PLA ESTATAL I+D+I (PLA PROPI INVESTIGACIÓ) and PID2021-127827NB-I00 Cibergéneros y docencia en inglés. Análisis multimodal de los géneros digitales de uso académico y su implicación pedagógica en contextos de docencia universitaria en inglés. Additionally, I am grateful to *Oficina de Inserció Professional i Estades en Pràctiques (OIPEP)* from UJI for the award granted *ERASMUS + KA103 Student Mobility for Traineeships project* for the completion of a research stay at Ghent University, Belgium, which contributed to the development of the methodology and the analysis, and it made possible the application to the "Mention of International Doctorate" for this doctoral thesis.

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to those who have supported and inspired me throughout this absolutely challenging yet rewarding journey of completing my doctoral thesis.

First and foremost, I would like to express my sincere appreciation to my tutor and my supervisors, Prof. Dr. Inmaculada Fortanet Gómez, Prof. Dr. Miguel Ruiz-Garrido and Prof. Dr. Juan Carlos Palmer Silveira, for their wise guidance along the journey and for believing in me.

Likewise, I remain indebted to Prof. Dr. Geert Jacobs for giving me the opportunity to complete a research stay at Ghent University (Belgium). I cannot thank him enough for his fruitful academic input which has enriched my doctoral thesis.

My gratitude is extended to the GRAPE research group for their constant support and encouragement during my Ph.D. work. Special thanks are due to my colleague Dr. Edgar Bernad for sharing his expertise with me which resulted in a valuable source of inspiration. I owe gratitude to Dr. Julia Valeiras and Dr. Noelia Ruiz for always being so dedicated and helpful when I needed it most. Thank you for never letting me down. Your involvement has been of immeasurable value to me.

Finally, my heartfelt thanks go to my family. To my beloved parents, my brother and my sister-in-law who have given me unconditional support in the most difficult of times. To my ancestors and guardian angels for being my guiding light. To my friends for making me laugh and have fun when I could only see darkness. Finally, to my best life partner, for his unwavering support, endless patience and faithful love, and most importantly, for teaching me to value myself on all levels.

This thesis stands as a statement to the combined efforts of all those who have contributed to its realization. Thank you for being a crucial part of my academic, professional, and personal odyssey.

“Last but not least, I want to thank me. I want to thank me for believing in me; I want to thank me for doing all this hard work; I want to thank me for having no days off; I want to thank me for never quitting; I want to thank me for always being a giver and trying to give more than I receive; I want to thank me for trying to do more right than wrong; I want to thank me for being me at all times”.

Snoop Dogg

THESIS BY COMPENDIUM OF PUBLICATIONS

- i. Alecsandru, Andra, & Mestre-Segarra, María Ángeles. (2018). Video Curriculum: Development of Communicative Skills and Effect on Graduate Students. In E. Wohl, C. Teglaș, & R. Zglobiu-Sandu (Eds.), *Noi tehnici și strategii în dinamica limbajelor de specialitate* (pp. 64–68). Casa Cărții de Știință.
PUBLISHED ARTICLE
- ii. Mestre-Segarra, M. Á., & Ruiz-Garrido, M. F. (2022). Examining students' reflections on a collaborative online international learning project in an ICLHE context. *System*, 105, 102714. <https://doi.org/10.1016/j.system.2021.102714>
PUBLISHED ARTICLE
- iii. Mestre-Segarra, María Ángeles (2023). Introducing the Video Resume as a Professional Digital Genre.
UNPUBLISHED ARTICLE
- iv. Mestre-Segarra, María-Ángeles (2023). A Multimodal Rhetorical Analysis of Video Resumes. *ESP Today*. 11(2), 349–370 <https://doi.org/10.18485/esptoday.2023.11.2.8>
PUBLISHED ARTICLE
- v. Mestre-Segarra, M. Ángeles. (2024). Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes. *Miscelánea: A Journal of English and American Studies*, 70, 93–116. https://doi.org/10.26754/ojs_misc/mj.20249817
PUBLISHED ARTICLE
- vi. Mestre-Segarra, María Ángeles (2024). New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context.
UNPUBLISHED ARTICLE

This thesis has been accepted by the co-authors of the publications listed above that have waved the right to present them as a part of another PhD thesis (Appendix B).

ABSTRACT

This thesis deals with the concept of the Video Resume (henceforth VR), as a digital recruitment tool in business settings. The compendium of articles presented in this research includes the entire process of a genre analysis in order to validate the VR as a professional digital genre. In particular, it undertakes a Multimodal Discourse Analysis with a specific focus on the development of students' multimodal communicative competence. Furthermore, it delves into the complex ways in which rhetorical and persuasive strategies as well as different modes of communication contribute to the construction of meaning employed in videos, used to enhance the communicative aim of the VR. The findings, discussion, and conclusions hold implications for both academic and pedagogical practice, offering insights into the evolving landscape of professional communication in the digital age.

RESUMEN

Esta tesis aborda el concepto de Videocurrículum (en adelante VC), como herramienta digital de contratación en el ámbito empresarial. El compendio de artículos presentados en esta investigación abarca todo el proceso de análisis de género con el objetivo de validar del VC como género digital profesional. En concreto, lleva a cabo un Análisis del Discurso Multimodal centrado específicamente en el desarrollo de la competencia multimodal y comunicativa de estudiantes. Además, profundiza en las intrincadas formas en que las estrategias retóricas y persuasivas, así como los diversos modos de comunicación, contribuyen a la construcción del significado empleado en los vídeos que realzan el objetivo comunicativo de los mismos. Los resultados, el debate y las conclusiones conllevan implicaciones, tanto para las prácticas académicas como para las pedagógicas, y ofrecen perspectivas sobre el cambiante panorama de la comunicación profesional en la edad digital.

RESUM

Aquesta tesi aborda el concepte de Videocurrículum (d'ara endavant VC), com a eina digital de contractació a l'àmbit empresarial. El compendi d'articles presentats en aquesta investigació abasta tot el procés d'anàlisi de gènere amb l'objectiu de validar del VC com a gènere digital professional. En concret, duu a terme una Anàlisi del Discurs Multimodal centrada específicament en el desenvolupament de la competència multimodal i comunicativa d'estudiants. A més, aprofundeix en les formes intricades en què les estratègies retòriques i persuasives, així com els diversos modes de comunicació, contribueixen a la construcció del significat emprat en els vídeos que en realcen l'objectiu comunicatiu del mateix. Els resultats, el debat i les conclusions comporten implicacions, tant per a les pràctiques acadèmiques com per a les pedagògiques, i ofereixen perspectives sobre el canviant panorama de la comunicació professional a l'edat digital.

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1. INTRODUCTION

The main focus of this dissertation is on video resumes (VRs). Unlike other studies, this thesis will employ the term ‘video resume’, instead of video curriculum, which comes from Latin language ‘resumere’ and it means ‘to sum up’. Cole et al., (2007) define this recruitment tool as “verbal reports of the job applicant's biographical information, including academic background, relevant work experience and extracurricular activities, comparable to the written biographical information in paper resumes” (p. 490).

Video resumes have hardly been studied and they have received less research attention compared to the other selection tools (Hiemstra et al., 2015). As stated by Hiemstra (2013), “the growing use of video resumes is not reflected in empirical research on e-recruitment yet” (p. 5). This growth in research is still limited and disproportionate when compared to the use of video resumes in practice, which calls for more research in this area (Goel & Awasthy, 2020).

The thesis is structured in three parts: part I describes the motivation and the objectives of the research, followed by the contextualization and the theoretical framework, focusing on three main pillars: discourse analysis, genre studies and multimodal approaches.

In particular, Section 5.1 is devoted to the notion of Discourse Analysis, and reviews different approaches to discourse that view language as an abstract system independent of its users, showing an increasing interest in how people use language in real situations. Another trend in discourse analysis has been to broaden the understanding of communication, moving from the purely linguistic and verbal to a non-verbal and multimodal view on language. I then focus on three disciplines that I consider to be of particular interest to the present research because of their potential to shed light on the speakers’ intentionality while taking into account the semiotic resources that characterize oral discourse: Pragmatics, Systemic Functional Linguistics and Multimodal Discourse Analysis (MDA). Observing the three theoretical principles already mentioned, section 5.1.4 pays special attention to the concept of multimodality, which serves as the starting point for traditional approaches to multimodality as well as frameworks for multimodal studies (Kress & van Leeuwen, 2001, 2021; Norris, 2004; O’Halloran, 2011). In addition, this Multimodal Discourse Analysis serves as the theoretical basis for the development of the multimodal framework developed in the articles presented in the following section. The section concludes by narrowing down the scope to the focus of this thesis: professional discourse.

Section 5.2 pays attention to the notion of genre (Bhatia, 1993; Fortanet-Gómez, 2005; Swales, 1990) and explores trends in genre analysis in business settings. It explores the different genres, with a particular focus on the evolution of traditional genres towards digital genres. In this section I review existing definitions and descriptions of the different genres considered for the purpose of this thesis (oral and digital genres), to which I try to contribute with the results of this study. The review of previous research that provided in this section highlights the need to adapt to social situations and discourse communities, and the importance of the production and interpretation processes. These aspects make a multimodal approach to genre particularly appropriate. This section concludes with a thorough description of the evolution the Video Resume (VR) has undergone to be considered as an innovative recruitment tool in professional contexts. Additionally, I also draw particular attention to the fact that persuasion is a defining characteristic identified in VRs. This part concludes with a brief description of the main objective and the RQs which follow the study.

Part II presents the six articles of the compendium, accompanied by a brief introduction, and each of which is directly related to the five RQs. Part III highlights the contribution of this thesis to genre studies and MDA approaches and draws some concluding remarks on the findings of this thesis. Additionally, certain pedagogical implications and applications of the study are suggested remarking the relevance of genre awareness and the development of multimodal communicative competence in higher education. The final section acknowledges the limitations encountered of this study and outlines suggestions for further research.

PART I

2. MOTIVATION FOR THE RESEARCH

The motivation behind this thesis is twofold. Firstly, as technology advances, people are becoming more adept at using digital tools in both every day and professional contexts. Additionally, as traditional and written genres evolve into digital formats (Pérez-Llantada, 2016), there is a growing need to understand the nuanced rhetorical and multimodal strategies employed in emerging digital genres. In this particular case, the VR, understood as an increasingly prevalent and distinctive form of professional communication in the contemporary digital landscape, is conceived in this thesis as an emerging digital genre. However, due to its lack of research, a comprehensive and accurate description, and validation as a professional genre is crucial for its flourishing

implementation in professional and educational contexts. People are aware of its existence but very few know about its usefulness, effectiveness and potential in the business world. Therefore, this study seeks to fill the gap in the academic literature by defining the VR as a professional digital genre.

Secondly, the focus on developing students’ multimodal communicative competence aligns with the broader motivation of preparing individuals for the evolving demands of the professional world. They represent the intersection of academic and professional environments where there is a need to refine communicative and multimodal skills for success.

In conclusion, this thesis is motivated by the desire to contribute valuable insights to digital genre studies to provide viable pedagogical implications which allow practitioners to enhance their communicative and multimodal competence in this increasingly digital domain.

3. OBJECTIVES AND RESEARCH QUESTIONS

The main objective of this thesis is to redefine the existing repertoire of genres by incorporating the VR as an emerging genre in the workplace and the steps taken to achieve that objective are structured as Figure 1 shows: first, an exploration of the distinctive norms and patterns identified in VRs, followed by an in-depth examination of verbal and non-verbal multimodal semiotic resources and simultaneously identifying the persuasive strategies present in VRs. Finally, an enhancement of the multimodal communicative competence through VRs, shedding light on how individuals strategically communicate their qualifications, skills, professional experience and suitability for prospective job positions. Finally, the application resulting from the study is a genre-based pedagogical proposal for the integration of VRs in educational contexts is offered, which can help to refine the curricular design of professional digital genres in ESP teaching courses.

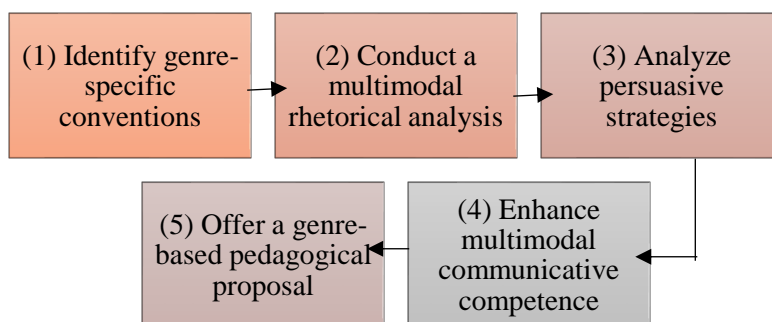


Figure 1. Main steps for the research

In order to reach the above-mentioned steps, this thesis aims at answering the five following research questions (Figure 2):

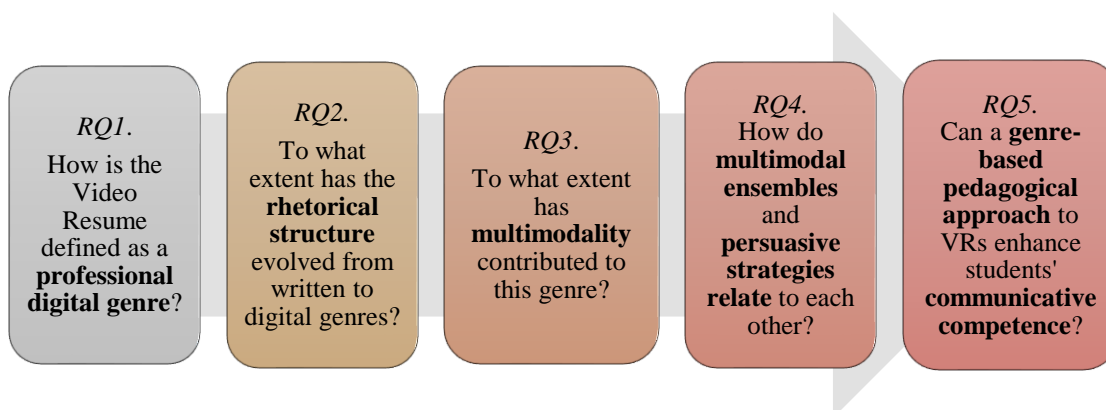


Figure 2. Research questions (RQs)

4. CONTEXTUALIZATION

This thesis provides an empirical study of the VR with the aim of defining it as a professional digital genre. Even though little has been written about the VR as a digital genre and its multimodal nature, the technological advances of the nineties have increased the use of digital tools in the hiring processes.

The present study is based on the idea that people, in general terms, are often aware of this recruitment tool and they even believe in its effectiveness as well as its potential framed in the digital era, although its real applicability is scarce. Accordingly, in a first phase of the thesis, I conducted a preliminary study, by means of a survey (Appendix C) distributed to a total of 53 national and international private companies, specifically to the Human Resources department or to the employee in charge of the recruitment process, in order to explore the initial findings. The survey, available in both languages, English and Spanish, was divided into 4 main blocks with a total of 14 questions (3 open questions on company details, 6 with multiple answers and 5 using a 5-point Likert scale based on information about VRs). Of the 53 possible respondents, both national and international, 24 answers were collected. To the question, ‘*Do you know what a video resume is?*’, 62.50% chose the option ‘*definitely yes*’ and the remaining 37.50% chose the option ‘*I think I know but I’m not 100% sure*’ meaning that all the participants are aware of the concept of the VR.

When respondents were asked ‘*Does your company accept video resumes when hiring prospective employees?*’, 41.67% replied ‘yes, the company finds it useful’ while

45.83% answered ‘no, the company only uses the traditional curriculum vitae’. The remaining 12.50% opted for the option ‘I do not know’. Regarding the following question ‘*Does your company ask for video resumes when hiring prospective employees?*’, only one person answered positively (4.16%), while 79.17% chose the option ‘no, the company only asks for the traditional curriculum vitae’, and 16.67% replied that they did not know. Finally, when asked, ‘*Do you think you can have an added positive impact if you receive a VR attached to the curriculum vitae?*’, 95.84% agreed it would have a positive impact and only 4.16% replied ‘probably not’.

In general, the responses received indicate that employees have a good attitude towards the implementation of the VR in their companies, but that its use in the business world is limited and not systematic.

Additionally, the second article included in the dissertation reinforces the contextualization of the study. Although that article does not refer to any objective in particular, it supports the idea that there is a need for future employees to develop multimodal communicative competence in digital learning environments, as it will be explained below.

5. THEORETICAL BACKGROUND

This thesis presents the VR as a digital recruitment tool and the aim is to validate it as a professional digital genre. In this section, the theoretical foundations are outlined and they are structured into three disciplines: Discourse Analysis, Multimodality and Genre studies.

5.1 DISCOURSE ANALYSIS AND MULTIMODALITY

In this section I provide an overview of how different approaches to discourse have gradually evolved into a multimodal view of language, in which the complexity of meaning-making is fully acknowledged. The approaches to discourse that I explore in this chapter share an interest in how speakers use language in real communicative situations and a broad understanding of communication that goes beyond the purely linguistic and verbal nuances. I conclude the section by focusing on professional discourse, which is the most relevant kind of discourse for my study.

5.1.1. Discourse analysis

“The term ‘discourse’ is used to refer to all forms of talk and texts, whether it be naturally occurring conversations, interview material, or written texts of any kind” (Gill, 2000, p.

174). However, a wide variety of approaches towards Discourse Analysis differ in their conceptualization of the term ‘discourse’ and thus it becomes a challenge to define it (Bernad-Mechó, 2018). According to Gill (2000), discourse analysis is the name given to a variety of different approaches to the study of texts and conversations which have evolved from different theoretical traditions and diverse disciplinary locations. Potter (1996) states that “discourse analysis focuses on talk and texts as social practices, and on the resources that are drawn on to enable those practices” (p. 7). The rapid growth of interest in discourse analysis in the last quarter of the 20th century (Burman, 1990; Chafe, 1992; Halliday, 1973; Parker, 1992; Potter, 1996, among others), was a consequence of the ‘linguistic turn’ that occurred across the arts, humanities and social sciences (Gill, 2000). Harris’ (1952) focus was mainly on texts from a grammatical perspective, and Foucault (1981), as the father of discourse theory, may have laid the foundations for many social theorists and discourse analysis techniques although Foucault’s work lay in looking at discourses within their unique historical settings rather than paying attention to the details of spoken and written texts.

For the purpose of this thesis, however, it is key to understand discourse analysis as any text beyond the sentence, such as, meanings, metaphors, representations, images, stories, statements, among others. In other words, out of this duality of approaches to discourse, one textual and the other more social, the latter plays a more significant role in this thesis, meaning that the focus is no longer purely linguistic. As a result, other aspects, such as the political and cultural context in which language is produced become more important for discourse analysts. Language is no longer analyzed in isolation. Rather, it is understood as a dynamic process (De Bot et al., 2007). Therefore, “emphasis is not on language as a result of rules, but on language as a process of meaning-making and interpretation” (Valeiras-Jurado, 2017, p. 8). It is seen as “a system of meaning potential” (Janks, 2010, p. 167). Inspired by Valeiras-Jurado’s (2017) perspective on her study, the approach I take in my study is to observe the speakers’ choices when using different semiotic modes in order to identify the connections between verbal and nonverbal strategies and their communicative aim. In short, “discourse analysis allows the researcher to understand the relationship between human beings and the organizations they create” (Bargiela-Chiappini, et al., 2013, p. 4).

A wide range of approaches to discourse analysis can be found in today’s literature (Gill, 2000; Kress, 2009; Potter, 1996), although for the present study I consider those that remark the *how* and *why* to be more relevant than *what* is said. Expressed in a different

way, I opt for approaches that focus on how people use language to show their attitudes, to express feelings or to exchange information with the aim of avoiding considering language as an abstract system independent of its users (Valeiras-Jurado, 2017). The following three approaches to discourse analysis are fundamental to this doctoral dissertation: Pragmatics (Searle et al., 1980), which contributes to the description of how meaning is transmitted and related to the social context (Niu, 2023); Systemic Functional Linguistics (Halliday, 1978), needed to understand the evolution of the models and the extension of approaches towards multimodality; and Multimodal Discourse Analysis (Kress & van Leeuwen, 1996), which explores the way meaning is conveyed through a combination of different semiotic modes.

5.1.2. Pragmatics

Considering the above-mentioned disciplines, the present thesis pays special attention to how speakers develop meaning and achieve certain communicative aims by combining linguistic and non-linguistic resources. It is precisely the study of how people make sense of each other that becomes the focus of attention of pragmatics. In order to understand the nature of language itself, it is vital to explore how language is used in communication, also defined as pragmatics (Leech, 2016). Pragmatics addresses a wide range of elements, such as forms, functions, contexts, social relationships, cultural conventions, and norms and it plays a crucial role in communication (Taguchi, 2011). Among all the definitions established by well-known linguists, Morris defines pragmatics as “the study of the relation of signs to interpreters” (1938, p. 6) and he establishes three different divisions, namely *syntax*, which studies the formal relation of signs to one another, *semantics*, which focuses on the relations of signs to objects to which the signs are applicable, and *pragmatics*, already defined above.

In the case of Video Resumes, authors need to adapt their language to the context in which they are projecting their videos. They should take into account key aspects like the social, situational and textual context, as well as the background knowledge, shared by both, themselves and the recruiters. Indeed, in VRs there is a clear connection between the content (that is, what is said), and the communicative function.

In the following paragraphs, I will discuss four concepts that are recurrent in the study of pragmatics in terms of communicative intentions, which are key to understand the concept of VR: speech acts, presuppositions, the cooperative principle and implicatures.

Speech Act Theory was first coined by Austin (1962) and Searle (1969) as a way of moving away from the traditional descriptive language. In contrast, language is now perceived as an act in which speakers use language to do things. Speakers perform actions in order to express feelings, wills, intentions, and other abstract actions. In academic terms, Austin (1962) identifies three acts implicit in every utterance: the locutionary act, or the act of physically pronouncing an utterance; the illocutionary act, or the speaker's intention in saying something; and the perlocutionary act, or the effect of the locution and the illocution on the receiver. For the purposes of this thesis, there is a special interest in the illocutionary act, as the idea is to emphasize the communicative intention of the video's author in creating the VR. In line with the illocutionary force, two additional concepts are introduced in the Speech Act Theory: direct and indirect speech acts. The former refers to the correspondence between the content of the utterance and the speaker's intention. The latter deals with the incomplete correspondence between the content of the utterance and the illocutionary force of the sentence. It is my intention in this thesis to determine the illocutionary force of the speakers' persuasive multimodal behavior in order to obtain their desired job.

A second notion worth discussing within the field of pragmatics is the concept of *presupposition*, which means that at certain points speakers take information for granted in an implicit way. According to Paltridge (2005) presupposition can be defined as "the common ground that is assumed to exist between language users" (p. 60). Fauconnier (2006) argues that presuppositions lie in the common background taken by the speaker in a certain context. In the study of VRs, the notion of presupposition becomes relevant as a powerful persuasive tool in the sense that speakers may make assumptions about the common language they share with the audience, in this case, job recruiters.

Pragmatics helped us to notice that communication is simple and that aspects such as misunderstandings are part of the communication process. The extraordinary phenomenon researchers are likely to investigate is when interlocutors understand not only the explicit message conveyed, but also the additional implications [implicit + actions] involved in the message uttered. Grice (1975) suggested that this is possible because speakers assume certain rules when communicating and he called this process the *cooperative principle*. According to him, for communication to be effective the speaker should follow four maxims (see Figure 3):

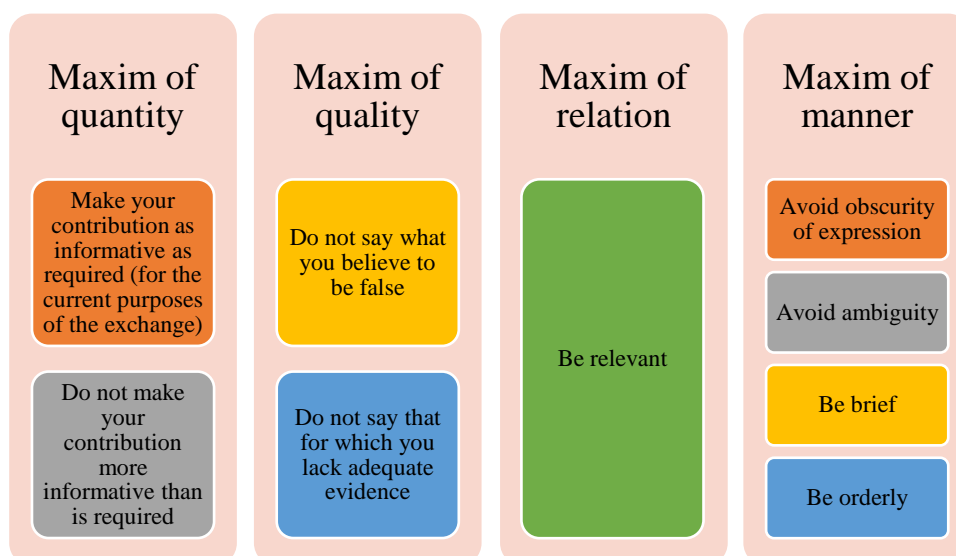


Figure 3. Grice's (1975, p. 45–46) four maxims

Sometimes, however, one of the maxims is flouted, and listeners are expected to realize this, although they have to infer the meaning from the context in order to explain it. As mentioned earlier, utterances can convey extra meaning, and this happens when the speaker's intended meaning does not necessarily correspond to the literal content of their utterance, for example, in irony. This is where implicatures, that is, an implicit weakening, strengthening, or specification of what is said (Fauconnier, 2006), are created to make communication effective. In the study of VRs, implicatures are expected to be present since, due to this time constraint, implying more than what is said has a strong communicative effect.

In sum, the study of speech acts, presuppositions, the cooperative principle and implicatures within the field of pragmatics, contributes to a better understanding of the communicative intentions of speakers and the communicative effects they achieve, as every choice in language is meaningful. Therefore, pragmatics is conceived as a set of strategies and principles used for successful communication (Leech, 2016).

5.1.3. Systemic Functional Linguistics

The following section provides an overview of the theory of Systemic Functional Linguistics (hereafter SFL) to explore meaning in discourse in a variety of contexts. SFL is the linguistic theory first developed by Halliday (1978, 1985) in which he explains the process of meaning-making in human communication in terms of the different choices speakers can make. "SFL recognizes the powerful role language plays in our lives and

sees meaning-making as a process through which language shapes and is shaped by the contexts in which it is used” (Schleppegrell, 2012, p. 21). Speakers choose from a range of what is known as social semiotic systems at different levels in order to convey meaning (Halliday, 1985). Therefore, “the study of these choices provides an insight into how meaning is created at a linguistic level” (Bernad-Mecho, 2018, p. 22).

According to this theory, the language system is organized into four main layers: semantics, lexicogrammar, phonology and phonetics. The latter was included as an independent stratum, since in Halliday’s (1985) original study, phonology and phonetics were combined within the phonological stratum. In general terms, each stratum is interrelated and provides different options of making meaning through lexis and formulating concepts through sounds.

Furthermore, SFL describes three abstract functions (metafunctions) of language as part of social relations in a given context, which are simultaneously realized in every sentence. In this sense, Halliday and Matthiessen’s (2014, p. 85) distinction of the three ‘metafunctions’ are described in Figure 4 as follows:

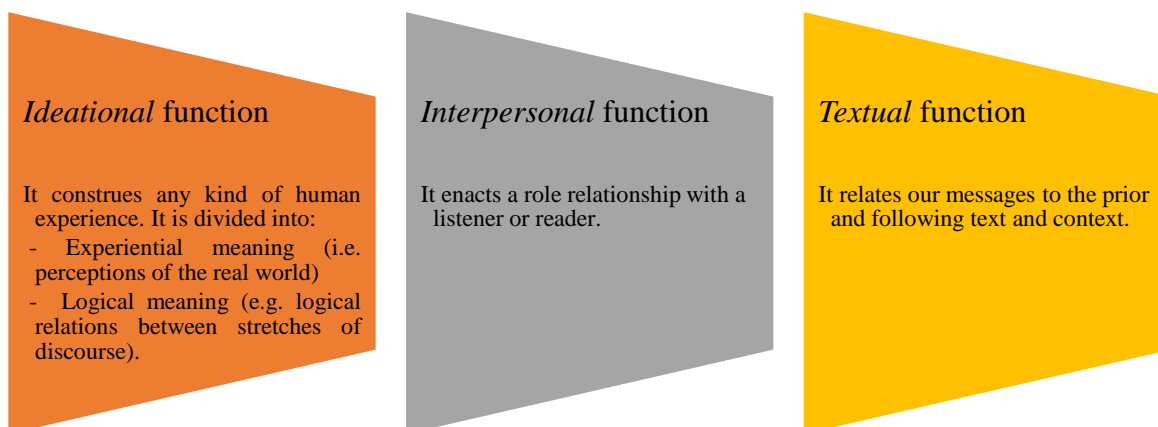


Figure 4. Halliday and Matthiessen’s (2014, p. 85) three ‘metafunctions’

As Schleppegrell argues, “SFL provides constructs and tools for exploring these three kinds of meanings and their interaction in discourse” (2012, p. 21). Additionally, SFL describes linguistic systems and the functions they enable in order to construct experiences and enact relationships. The abstract categories of *field*, *tenor*, and *mode* are integrated into SFL to emphasize the connection between language and context. The first one refers to the topic/content (what), which is related to the ideational resources; the second one enacts relationships and conveys attitudes, in line with the interpersonal function (who). The tenor is also inferred in each clause by means of the speaker/writer’s

choices about the point of departure of each clause (Halliday, 1985, 1994). The third one, mode, refers to the role that language plays in the context, in relation to the metafunction of the text. These three abstract concepts vary according to the user’s lexical and grammatical choices/selection, and this allows discourse analysts to describe the system of meanings in English and other languages.

Considering the different approaches to SFL, Martin and Rose (2003) provide a framework for “tackling the text”. Specifically, this thesis will explore the following systems at the discourse level: *mood* and *modality* at the lexico-grammar stratum, and *appraisal* and *ideation* at the stratum of semantics (Martin & Rose, 2003). The analysis of each system through the exploration of meaning in texts proves that language is involved in social life through genres (Schleppegrell, 2012).

Bearing in mind the lexico-grammar layer, mood considers a number of choices available to speakers, starting from the imperative vs. indicative mood, moving to the declarative and interrogative mood within the indicative and ending between a yes/no question and a wh-question with the interrogative mood (see Figure 5 for a more visual illustration). In respect of modality, the speakers can make different choices when expressing interpersonal meaning. As Valeiras-Jurado (2017) states, “by means of modality speakers can adjust the strength of a proposition with regard to probability (modalization) and proposals in terms of obligation (modulation)” (p. 19).

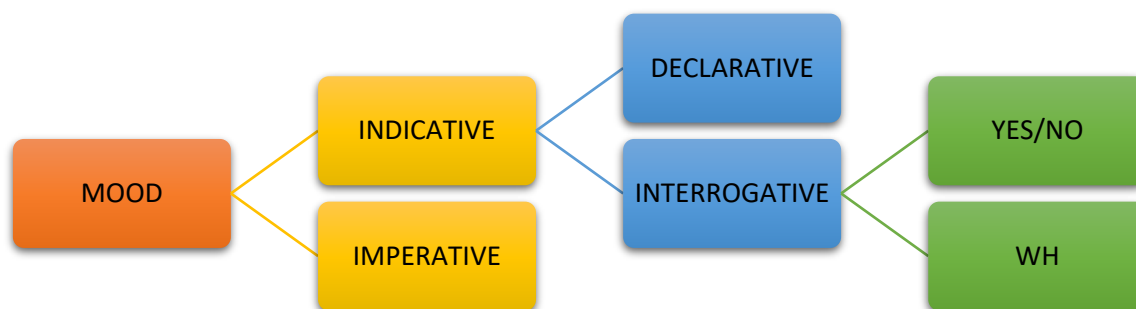


Figure 5. System of mood (Halliday, 1985, 1994)

Finally, regarding the stratum of semantics, Martin and Rose (2003) have developed the following systems: ideation and appraisal.

The former not only explores the linguistic resources that create experience but also “focuses on the semantics of each clause and tracks meaning across a text to reveal

sequences of activities, the people and things involved in them, and their associated places and qualities” (Schleppegrell, 2012, p. 25). Ideation analysis is key to the interest of this dissertation in terms of genre analysis, since “it can reveal the sequences of activity that make different states of a genre” (Schleppegrell, 2012, p. 26).

The latter explores how speakers can construe interpersonal meaning based on evaluative expressions, that is, “the kinds of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced, and readers aligned” (Martin & Rose, 2003, p. 25). SFL identified three sub-systems of appraisal: *attitude*, or the assessment itself; *engagement*, or the negotiation of the intersubjective status of the assessment; and *graduation*, that is, the reinforcement or toning down of the assessment (Valeiras-Jurado, 2017).

In conclusion, SFL can be conceived as a valuable resource for research as it contributes to the idea that language choices are meaningful at all levels, and because it approaches authentic language in context. Additionally, this thesis considers it necessary to examine other ways of conveying meaning in Halliday’s theory. For this reason, the following section remarks the application of the SFL metafunction to the study of non-verbal semiotic modes pioneered by Kress and van Leeuwen (1996), specially the interpersonal and textual functions for the purpose of the present thesis. Their influential study is viewed as the starting point for the development of further approaches within discourse analysis, namely Multimodal Discourse Analysis.

5.1.4. Multimodal discourse analysis

As stated in previous sections of this thesis, I start from the principle that language is no longer central to any communicative event but is rather decentralized and addressed as another element that contributes to the meaning-making process. In other words, language is inherently multimodal (Crawford Camiciottoli & Fortanet-Gómez, 2015). This implies that meaning is conveyed through a combination of different modes operating simultaneously (Jewitt, 2009; Kress & van Leeuwen, 1996). As Kress (2012) argues:

a multimodal approach assumes that language, whether as speech or as writing, is one means among many available for representation and for making meaning. That assumes that the meanings revealed by forms of DA [Discourse Analysis] relying on an analysis of writing or speech are only ever ‘partial’ meanings. The meanings of the maker of a text as a whole reside in the meanings made jointly by all the modes in a text (p. 37)

This ‘decentralization’ of the role of language in conveying meaning allows the analyst to consider human communication from a holistic point of view where every single semiotic mode, verbal and non-verbal, is intentional and has a clear purpose. In the terminology of multimodal studies, *mode* is understood as semiotic systems with rules and regularities—images, gestures, speech, music, layout, writing, proxemics, posture, etc. (Kress & van Leeuwen, 2001). Additionally, another key element is the *semiotic resource*, defined by van Leeuwen (2005a), as

the actions, materials and artifacts we use for communicative purposes, whether produced physiologically—for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures—or technologically—for example, with pen and ink, or computer hardware and software—together with the ways in which these resources can be organized (p. 285)

On the other hand, O’Halloran refers to *semiotic resources* as elements “used to describe the resources (or modes) (e.g. language, image, music, gesture and architecture) [...] in multimodal texts” (2011, p. 121). Before delving into the different multimodal approaches considered in this thesis, it is worth mentioning Kress’ (2009) four theoretical assumptions of multimodality:

- i. Language is part of a multimodal ensemble;
- ii. Each mode realizes different communicative work: modes have been shaped through cultural, historical and social uses to realize social functions;
- iii. Meaning is built selecting different modes and making them interact;
- iv. The meaning we interpret from semiotic resources is social; it is determined by our social context.

The concept of multimodality first appeared in the 1990s and eminent researchers like Kress and van Leeuwen (1996) were seen as pioneers in highlighting the importance of non-verbal communicative elements in the meaning-making during any social interaction. Reflecting on the origins of multimodality, Jewitt (2014) distinguishes three main approaches towards multimodal analysis shown in Figure 6:

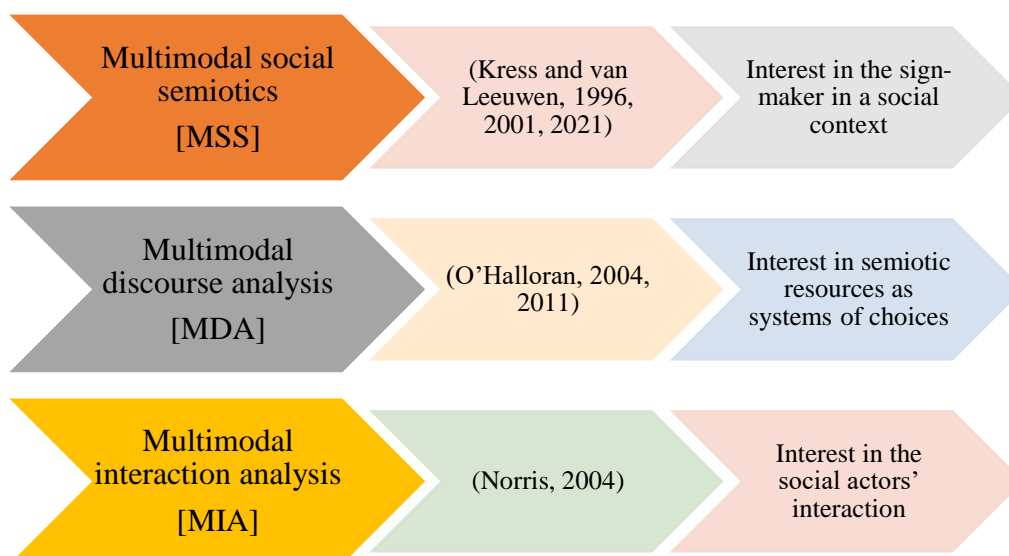


Figure 6. Jewitt's (2014) three main approaches of multimodal analysis

The first approach, Multimodal Social Semiotics (MSS) focuses on how modes are used in specific social contexts, drawing on Halliday's (1978, 1985) SFL theories, mentioned in previous sections (5.1.3), specifically the one related to the interpersonal and the textual functions. The second approach, Multimodal Discourse Analysis (MDA) also draws on Halliday's (1985) theory on SFL but in this case the focus is on the study of language as the result of a combination of semiotic resources to convey meaning (O'Halloran, 2011). Finally, the third approach is Multimodal (Inter)action Analysis (MIA), and the focus is on context and situated interaction. Put simply, the purpose of this approach is to comprehend how participants in a communicative situation react to each other's discourse. It is also based on Scollon's (2001) theory of mediated discourse analysis and mediated action.

Each approach brings with it a wide range of communicative qualities that can be different or similar, depending on the objectives to be achieved. In this thesis, I opt for the MDA since its analytical procedure is similar to the one this thesis aims to conduct: the analysis is based on a detailed and comprehensive examination of short pieces of texts or audiovisual material (the latter corresponds to the dataset of this thesis, that is, VRs as audiovisual material) "with the aim of developing theories and frameworks that explain how semiotic resources work" (Bernad-Mechó, 2021, p. 182). Furthermore, in VRs, spoken language is fundamental to the successful transmission of the message to the desired person, and the MDA approach seems to prioritize language, although in combination with other non-verbal modes. Therefore, this analytical procedure will allow

me to examine which semiotic resources are used in VRs and how they are combined with persuasive strategies to achieve the communicative aim of the VR. In general terms, this multimodal approach will help to shed light on how semiotic modes (linguistic and non-linguistic) are used in combination with specific persuasive strategies in order to obtain a full picture of the communicative process that the VR, as a professional digital genre, entails.

5.1.5. Professional discourse

In this section I discuss aspects of professional discourse that are particularly relevant to the topic of this thesis. Furthermore, I will also focus on oral discourse, as this is the mode of the VR per se.

Professional discourse can be broadly defined as the way people communicate through speech or writing in commercial organizations to achieve professional objectives (Bargiela-Chiappini, et al., 2013). Researchers' interest in professional discourse has drawn a range of approaches and disciplines, although this thesis is specifically concerned with genre theory. Indeed, genres have generally been viewed as highly conventionalized communicative events (Bhatia, 1993; Swales, 1990). However, they are also dynamic and versatile in the real world, especially in business contexts, taking into consideration the way they are constructed, exploited, interpreted, and used to achieve professional objectives (Bhatia, 2005a). In addition, each genre has its own repertoire in terms of discipline and/or disciplinary discourse shared by a particular community. Swales (1990) defines a discourse community as "composed of members with a suitable degree of relevant content and discursal expertise, who share a set of common public goals and use one or more genres and specific lexis in the achievement of those goals" (p. 24).

In the case of this thesis, the focus of the VRs is on spoken discourse and more specifically, on both linguistic and non-linguistic semiotic modes. This type of membership is likely to construct valid and accepted arguments within their specific contexts. More generally, the perceptions of this unified disciplinary knowledge also influence generic boundaries within professional discourse, aiming at achieving a realistic perception of the understanding, construction, interpretation and use of such discourses (Bhatia, 2005b). According to this author, professional genres at large have a degree of overlap between the communicative purposes they imply and as a result, they are perceived as a closely related discourse colony. He calls this phenomenon

interdiscursivity. Therefore, a clear expansion of colonization in a number of professional genres has been addressed due to the evolving dynamic construct of genres.

Technological advances in the professional world have transformed business discourse into more attractive, creative and innovative forms accessible to large audiences across the globe. Persuasion or promotional values are understood as a way of selling ideas, goods or services to a selected group of people. In the case of VRs, the user applies persuasive strategies in order to ‘sell’ her/himself to the recruiter trying to obtain the desired job offer. Thus, VRs are not only informative, but they are more likely to be colonized by persuasive implications.

5.2. *GENRE STUDIES: APPROACHES TO THE STUDY OF GENRES*

In this section, I explore the concept of genre and its contribution to the study of the VR in professional contexts from a multimodal perspective. In this sense, the present section serves as an introduction to what a genre is, paying special attention to oral and digital genres, the ones applied to the concept of the VR. I go through some of the previous literature in the study of genres that will be used later in this thesis. The section concludes by providing the evolution of the VR as a digital tool used in the recruitment process, highlighting its main features, and laying the foundations for finally understanding the VR as a professional digital genre.

5.2.1. Definition of genre and genre analysis

In recent decades, the notion of genre has traditionally been part of the study of academic and professional discourse (Bazerman 1994; Bhatia 1993; Swales 1990, among others). These linguists have mainly focused on literary or written formats in academic and professional contexts. However, other linguists (Fortanet-Gómez, 2005; Furka, 2008; Luzón, 2019; Mur-Dueñas, 2023; Perez-Llantada, 2016; Wang, 2005) have also begun to consider non-literary oral texts as a genre to be studied in academic and professional contexts. The essence of genre lies in the use of language to achieve something. Genres represent resources based on a repertoire of responses recurring to engage in certain situations (Hyland, 2004). He claims that “it is through genres that individuals develop relationships, establish communities and achieve their goals” (Hyland, 2004, p. 1). Although the definition of genre has evolved significantly in the literature over the years, the present study will provide one of the most frequently cited definitions of ‘genre’ by Swales (1990):

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. [...] In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience (p. 58)

In order to understand this definition, Swales argued that the common structures, content, and style present in a genre need to be shared by a group of people, also known as discourse community, in order to achieve a common goal, that is, the communicative purpose. Swales's definition has been further expanded and completed by another distinguished linguist Bhatia (1993), who was pioneered in the inclusion of a reference to the concept of professional discourse communities. He offers an applied version of Swales' definition of genre not only in academic but also in professional genres. He also sets out seven steps for a comprehensive analysis of unfamiliar genres:

- i. Placing the given genre in a situational context;
- ii. Surveying existing literature;
- iii. Refining situational analysis;
- iv. Selecting corpus according to purpose;
- v. Studying the rules and conventions in which language is used in that context);
- vi. Conducting the linguistic analysis;
- vii. Determining specialist information.

The methodology proposed by Bhatia (1993) is key to explaining the textual features and rhetorical strategies that contribute to the communicative purpose of a genre. The notion of disciplinary genres and colonies of genres is fundamental for understanding the way genres are interconnected. The former is based on a group of genres belonging to a disciplinary domain. The latter consists of genres operating across disciplines but sharing common communicative purposes. Swales and Bhatia also develop what is now known as the move-and-step rhetorical analysis with the aim to provide a systematic framework for genres. A move is defined "as a functional unit in a text used for some identifiable purpose" (Ding, 2007, p. 369) that can be used "to describe the functions (or communicative intentions) which particular portions of the text realizes in the relationship

to the overall task” (Connor et al., 1995, p. 463). A step (or sub-move) is a smaller unit than a move and it is placed on a subordinate level to the move. Each step has a communicative purpose, and it leads to the realization of a move. Moreover, moves and steps can vary in sequence, can be repeated, and can be embedded one within another (Swales, 1990).

Emerging genres need to be systematically categorized, and this process is known as genre analysis. Swales (1990) defines genre analysis as the study of the global discourse structure of a communicative event that makes it recognizable as belonging to a particular discourse type (Paramasivam & Rahim, 2016, p. 147). Hyland (2002) also defines this process as “the study of how language is used within a particular context” (p. 15).

Three main schools of genre analysis have been identified in Hyon’s study (1996) (see Figure 7), and this thesis opts for the Swalesian approach with the aim of unfolding the structuring process of the VR and defining it as a professional digital genre.

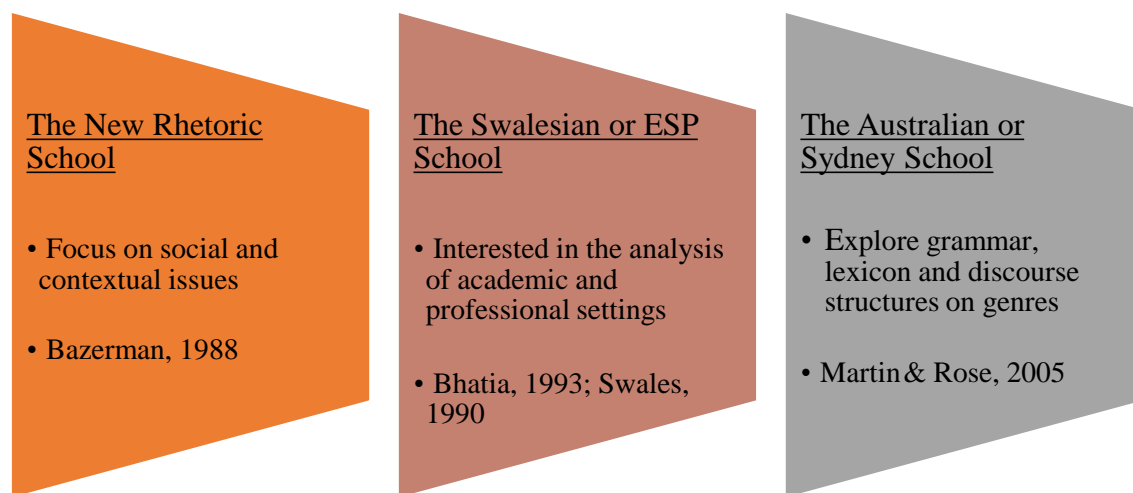


Figure 7. Three main schools in the field of the genre analysis

From a multimodal perspective, Xia (2020) explains the challenge of analyzing multimodal genres as follows:

In the analysis of text-dominated genres, the analysts normally begin with the identification of the rhetorical moves/stages in a text, followed by the investigation of the manner in which lexical, grammatical, and organizational resources are exploited to realize each move, and eventually achieving an understanding of how these moves, as functional units, together realize the communicative purpose(s). However, when applying this analytical framework to the analysis of multimodal genres, it is necessary that the researchers notice that the realization of individual rhetorical moves would probably involve multiple semiotic resources (p. 147)

Therefore, when analyzing the movement from a multimodal perspective, it is necessary to identify the different modes involved in a single movement in order to understand the existing relationship between them. A clear influence on this move analysis is Hafner's (2018) investigation on the dynamic genre of videos, namely, the video methods articles, "which refers to the videotaped demonstration of laboratory procedures used by experimental scientists" (Xia, 2020, p. 147).

In conclusion, the present thesis fully adopts the genre analysis since "it applies the notion of the genre being a socially-motivated, goal-oriented activity for multimodal communication" (Xia, 2020, p. 147).

5.2.2. The case of oral and digital genres

Some recent trends take into account the flexibility of genres, the emergence of new genres (Halmari & Virtanen, 2005; Kwasnik & Crowston, 2005; Miller, 2016; Mur-Dueñas, 2021) and the complexity of the meaning-making process through the use of multiple semiotic modes (Kress, 2009; Kress & van Leeuwen, 2001; van Leeuwen, 2005b). This is the case for both oral and digital genres.

The introduction of the Internet as a new medium brought up digital genres or cybergenres (Shepherd & Watters, 1998). They distinguished between cybergenres, based on genres existing in other media, such as video resumes (Mestre-Segarra, 2023) compared to the paper-based curriculum vitae, and novel cybergenres, which appeared spontaneously and with no real equivalent in other media, such as home pages (Luzón, 2002). Miller (1984) already claimed that genres are meant to change, evolve and decay.

Researchers of digital genres consider the mode of transmission and the functionality (i.e. links, multimodal displays of video and audio along with the text) as fundamental aspects in order to characterize a cybergenre (Luzón, 2002). Yates and Orlikowski (1992) pay special attention to the evolution of the business letters into the

electronic mail. They argue that such evolution is so extensive due to the introduction of the Web as a new communication medium, that it leads to the emergence of a new genre. In other cases, however, variants of existing genres emerge (Shepherd, 2001).

According to Xia (2020), “a genre is socially constructed and intimately related to the social context in which it is situated. If the human society is constantly evolving, genres, which are rooted in and reflect the reality, should naturally be developing into renewed forms and functions” (p. 142). In this sense, the contribution of verbal and non-verbal features in oral genres is crucial, since they can reveal the communicative intentions of the speakers. McCarthy (1998) understood that oral genres are mainly distinguished by certain common features like dynamism, fluidity, variability, mixing and negotiation, since speakers use the language with some social goals in mind. The integration of digitality into the field of professional genre studies is one of the most relevant developments (Xia, 2020). In this context, digital genres have emerged as a way of reshaping communication norms, highlighting the ability to adapt and master multiple modes of communication. They are inherently connected to the use of semiotic modes, indicating that new forms and practices are being used (Pérez-Llantada, 2016). As stated by Rowley-Jolivet and Carter-Thomas (2023), a great deal of research is already conducted in the digital medium, highlighting the changes occurred in traditional and digital research genres, with a straight impact for genre analysis. The present thesis has drawn attention to the presence of digital genres in business communication, and the VR should be considered within this current digital age.

5.2.3. Evolution of the video resume

There are only a small number of studies based on the video resume and its practicality. Yet, its popularity and presence in certain contexts has increased significantly, especially among the new generation of graduates. They have been heralded as a viable option for out-of-town candidates (Gissel et al., 2013). The first references found in the scientific field started in 1992, when Kelly and O’Brien (1992) proposed to use video resumes as a tool to help deaf college students develop communication skills to help them get a job position. A year later, Rolls and Strenkowski (1993) claimed that video resumes were conceived as a medium to fulfill the potential employer with an insight into the student’s personality and character. In addition, a study conducted in 2009 in the Netherlands concluded that only 8% out of 176 human resources managers used video resumes, while 70% were aware of their existence and 40% were willing to consider them for future

selection in the job process (Hiemstra et al., 2012). Cole et al.'s (2007) study concluded that "recruiters need to be cautious in making personality inferences if video resumes are used in identifying suitable candidates for the related positions" (p. 495). A pandemic study conducted among MBA students in 2020 revealed that "a major proportion of respondents are in favor of video resumes which encourages them to make use of it for their job hunt process" (Goel & Awasthy, 2020, p. 7).

There is a growing interest in video resumes, since they represent an opportunity to study the formation of first impressions in the employment context at an unprecedented scale (Nguyen & Gatica-Perez, 2016). A clear example is that in 2012, when one of the first symposia on video résumés was organized at the 27th Annual Conference of the Society for Industrial and Organizational Psychology (Hiemstra et al., 2012). The widespread use of video resume may mean that prospective employers, as well as well-prepared students, might show nonverbal and interpersonal information that can benefit jobseekers in the e-recruitment practices. According to Hafner (2018), "the use of digital video is intended to enhance the communication of procedures by filling in the gaps encountered in a written protocol with visual information. A video demonstration has the potential to precisely convey minute details saving time and money" (p. 19).

One of the positive aspects when deciding which categories to include in a video resume is its versatility. According to Hiemstra (2013), "the format of a video resume can vary from a video-taped message to a multimedia message, including animations and text" (p. 4). In any case, the main goal is to present personal, educational and professional background information to potential jobseekers, but, more specifically, Campion and Brown's (1988) taxonomy included the following categories:

- i. Academic Qualifications (e.g., reported overall grade point average; scholastic awards),
- ii. Work Experience (e.g., held a supervisory position; exhibited individual job achievements),
- iii. Extracurricular Activities (e.g., has held elected offices; volunteered for community activities).
- iv. Other (e.g., worked part-time in college; made reference to family/personal situation; listed hobbies and interests).

Additionally, Risavy (2017) also established some of the most recurring options to be included, such as, "(a) personal information; (b) personal opening, job objective, career objective, and summary of qualifications; (c) education; (d) work experience; (e)

references; (f) scholarships, awards, and honors; (g) hobbies, interests, and extracurricular activities; and (h) willingness to relocate and travel” (p. 170–173). Furthermore, a particular feature is that a video resume must be short and concise, with no more than a minor extension of two minutes (Risavy, 2017). However, the interactivity that characterizes a job interview cannot be present in video-based resumes. They can be reproduced anywhere, at any time, without the necessity to be physically present, which greatly increases their potential for global dissemination in the business world. In other words, they are asynchronous in nature.

Unlike paper-based resumes, video resumes may vary in terms of format given the wide variety of multimedia uses today. Thus, its uniqueness is part of its essence, since video resumes could be standardized provided that more literature review is established, but they are far from being fully structured like paper-based resumes. The term video resume itself should also be broadened, as it is not merely a digitalized version of paper-based resumes, but it shares significant features coming from job interviews, letters of motivation, cover letters in terms of synchronicity, duration, opportunities for impression management among other examples. To support the use of video resumes, it is crucial to mention the ability to transmit visual and non-visual information, which is equally important when it comes to selling oneself as a candidate. As Waung et al. (2014) argue, “video resumes are richer media than paper resumes, because multiple verbal and nonverbal cues are available along with language variety via captions, voice-overs, and conversational speech” (p. 238). Consequently, everything becomes more dynamic than the information reflected in a paper resume because of the communicative skills employed in order to show one’s potential abilities. The medium, in this case, video-based, may influence the type of impression in terms of formation when it comes to hiring decision making (Goel & Awasthy, 2020). Bearing in mind all the aspects commented above, it is essential to enumerate some of the features to be assessed in any video resume: visual appeal/organization (the font size and the content presented), professionalism (no grammatical errors and/or spelling mistakes found), image quality (the camera angle), sound quality (clear and audible voice) and the candidate’s professional appearance (appropriate attire) (Risavy, 2017).

The present dissertation departs from the assumption that persuasion can also be a defining characteristic of VRs. Persuasion is understood in the present study as the intentional attempt to change somebody’s behavior, feelings or viewpoint by communicative means (Lakoff, 1982). As persuasive strategies adopt a variety of forms

and they have non-verbal realizations, they can be better analyzed from a multimodal perspective. Previous studies on persuasion (O’Keefe, 2015; Perloff, 2020) point out that persuasive messages tend to be more effective when i) speakers have credibility, ii) the audience can identify with speakers, iii) the message is made memorable, easy to understand, innovative, and surprising, and iv) it is perceived as inferred rather than imposed.

Taking into consideration previous studies on persuasion in digital professional and academic genres, such as TED talks (Valeiras-Jurado, 2019), YouTube videos (Luzón, 2019), research dissemination talks (Ruiz-Garrido & Palmer-Silveira, 2023), and research pitches (Ruiz-Madrid, 2021), it can be hypothesized that the combination of modes and persuasive strategies can affect the communicative aim of these genres. This determines their communicative efficiency and their appropriateness to the communicative situation and discursive community. Therefore, the orchestration of different modes, related to persuasive strategies, can be crucial in oral communication, especially in achieving the communicative aim of the VR as a professional digital genre.

With the aim of providing a holistic overview of VRs, Moore and Fris (2014) mentioned several advantages and disadvantages along with suggestions for jobseekers (see Table 1 for an adapted version of advantages, disadvantages and tips of VRs).

Table 1. Advantages, disadvantages of VRs and suggestions for their proper use

<p>Advantages</p>	<ul style="list-style-type: none"> • Showcasing personality: Video resumes allow candidates to showcase their professionalism in a way that traditional resumes cannot. Employers can get a better sense of the candidate's professional appearance, communication skills, confidence level, and personality traits. • Demonstrating skills: Candidates can visually demonstrate their skills and experience through video, providing concrete examples of their work, projects, or achievements. This can be particularly effective for creative or visually-oriented roles. • Memorability: A well-crafted video resume can leave a long-lasting impression on employers. It can help candidates stand out from the crowd and be more memorable than a traditional resume. • Engagement: Videos are inherently engaging and can capture the attention of employers more effectively than a text document. This can result in a higher likelihood of the resume being viewed in its entirety.
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	<ul style="list-style-type: none"> • Global reach: Video resumes can be easily shared online, allowing candidates to reach a wider audience beyond their local area. This is particularly beneficial for remote job seekers or those looking to relocate.
Disadvantages	<ul style="list-style-type: none"> • Discrimination: Video resumes may inadvertently lead to discrimination based on factors such as age, race, gender, or appearance. Employers may form biased opinions about candidates based on their physical appearance or mannerisms, leading to unfair hiring practices. • Technical challenges: Creating a high-quality video resume requires technical skills and access to equipment such as cameras, microphones, and video editing software. Not all candidates may have the necessary resources or expertise to produce a professional-looking video. • Time-Consuming: Producing a video resume can be time-consuming, especially for candidates who are not familiar with the process. Editing and polishing the video to perfection can take a significant amount of time and effort. • Compatibility issues: Some employers may have technical limitations or preferences that make it difficult for them to view video resumes. For example, their applicant tracking system may not support video file formats, or they may simply prefer to review traditional resumes. • Lack of standardization: Unlike traditional resumes, there are no standardized formats or guidelines for video resumes. This can make it difficult for employers to compare candidates objectively and may lead to inconsistencies in the evaluation process.
Suggestions	<ul style="list-style-type: none"> • Keep it professional: Treat your video resume like a traditional one. Dress professionally, maintain good posture, and make sure the background is clean and uncluttered. This demonstrates your professionalism and attention to detail. • Introduce yourself: Start your video with a brief introduction, stating your name, professional background, and the position you're applying for. This sets the stage for the rest of the video and helps employers understand who you are. • Highlight key points: Focus on the most relevant aspects of your experience, skills, and achievements. Keep your video concise and to the point, highlighting the information that is most likely to impress potential employers. • Showcase your personality: Use the video format to showcase your personality and enthusiasm for the role. Smile, maintain eye contact with the camera, and speak confidently. This helps employers get a sense of who you are beyond what is written on your resume.

	<ul style="list-style-type: none"> • Provide examples: Whenever possible, provide concrete examples of your skills and achievements. Show samples of your work, projects you have completed, or awards you have received. This helps employers visualize your capabilities and understand how you can contribute to their organization. • Tailor it to the job: Customize your video resume for each position you apply for. Highlight the skills and experience that are most relevant to the job description and explain why you are uniquely qualified for the role. • Keep it short: Aim for a 1–3-minute video. Employers are busy and may not have time to watch a lengthy video. Keep your message concise and impactful to maintain their attention. • Practice and review: Practice your delivery several times before recording the final video. Pay attention to your tone, pace, and body language. Consider recording yourself and reviewing the footage to identify areas for improvement. • Use Professional equipment: Invest in quality equipment, such as a good camera, microphone, and lighting, to ensure your video looks and sounds professional. Avoid using your smartphone camera unless it produces high-quality footage. • Include a call to action: End your video with a clear call to action, such as inviting employers to contact you for an interview or visit your website for more information. This encourages engagement and follow-up from potential employers.
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Although the benefits are clear, there are also some risks to consider. For example, shyness is a real challenge that can have a negative impact on the video resume process, as the recruiter is likely to get the wrong impression, leading to a rejection. In addition, limited constraints in providing a well-structured format can have a negative perception in the job selection process. However, although it can be time consuming and requires a basic or intermediate level of digital domain, the projected impact can be long lasting.

Having described the theoretical foundations of the present dissertation, each of the six articles of the compendium are presented in the following section, which contribute to answer the five RQs previously listed. The third, the fourth and sixth articles altogether show in detail the properties of the VR itself after carrying out the multimodal rhetorical analysis where it is observed that it is structured into 8 moves and 6 steps with the objective of showing the personal, academic and professional qualities of the candidate. Furthermore, the fifth article emphasizes the persuasive connotation of the VR.

To sum up, the main objective of the present dissertation is threefold: from an academic and professional perspectives, the goal is to define the VR as a professional digital genre and enhance the use of the VR in the recruitment process; and from a pedagogical perspective, the purpose is to develop students' multimodal communicative competence employing the VR as an ESP teaching material.

PART II

6. COMPENDIUM OF ARTICLES²

In accordance with the current regulations for the presentation and defense of the doctoral thesis of the Doctoral Program in Education at Universitat Jaume I (approved by the Comité de Dirección de la Escuela de Doctorado 3-2018, on April 27, 2018), this doctoral thesis is presented under the modality of thesis by compendium of publications. Each of the six articles contributes to answer the five RQs listed in the previous section. The six articles of the compendium are:

- i. Alecsandru, Andra, & Mestre-Segarra, María Ángeles. (2018). Video Curriculum: Development of Communicative Skills and Effect on Graduate Students. In E. Wohl, C. Teglaș, & R. Zglobiu-Sandu (Eds.), *Noi tehnici și strategii în dinamica limbajelor de specialitate* (pp. 64–68). Casa Cărții de Știință.

PUBLISHED ARTICLE

- ii. Mestre-Segarra, M. Á., & Ruiz-Garrido, M. F. (2022). Examining students' reflections on a collaborative online international learning project in an ICLHE context. *System*, 102714. <https://doi.org/10.1016/j.system.2021.102714>

PUBLISHED ARTICLE

- iii. Mestre-Segarra, María Ángeles (2023). Introducing the Video Resume as a Professional Digital Genre.

UNPUBLISHED ARTICLE

- iv. Mestre-Segarra, María-Ángeles (2023). A Multimodal Rhetorical Analysis of Video Resumes. *ESP Today*. 11(2), 349-370.

<https://doi.org/10.18485/esptoday.2023.11.2.8>

PUBLISHED ARTICLE

² Each of the six articles has been formatted in accordance with the style guidelines of the respective journal.

- v. Mestre-Segarra, M. Ángeles. (2024). Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes. *Miscelánea: A Journal of English and American Studies*, 70, 93–116. https://doi.org/10.26754/ojs_misc/mj.20249817

PUBLISHED ARTICLE

- vi. Mestre-Segarra, María Ángeles (2024). New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context.

UNPUBLISHED ARTICLE

In the following paragraphs, a short description of each article in relation to the RQs will be provided.

The **first article** of this dissertation is entitled “Video Curriculum: Development of Communicative Skills and Effect on Graduate Students”. It was written and published in 2018. The content of the article was presented at *The Dynamics of Specialized Languages* conference, at Babes-Bolyai University in Cluj-Napoca, Rumania 2018. This article is conceived as the origin of the present thesis, since the main goal was to explore the concept of video resume and its positive impact on graduate students. As the beginning of my research on this topic, it is the only article that employs the term video curriculum (VC). The other five articles use the term video resume (VR). The outcome obtained in the elaboration of the article allowed me to outline that there was a scarce presence of the VR in academia and even a definition as a professional digital genre has not been identified. In fact, this has contributed to partially answering *RQ1 How is the VR defined as a professional digital genre?* This article is also in line with the survey presented in the contextualization of this present study, outlining that, from a professional perspective, employees have a good attitude towards the implementation of the VR in their companies but its use in the business world is limited and not systematic. After reflecting on the results obtained in the first article, in addition to the survey carried out, it was decided to examine the VR with the aim of validating it as a professional digital genre. Accordingly, I wrote the **third article** entitled “Introducing the Video Resume as a Professional Digital Genre”. This article is unpublished and mainly theoretical, since it aims to investigate the true nature of the VR to define it as a professional digital genre. In addition, the article attempts to explore the evolution from printed to digital genres, specifically between job application letters and VRs, recontextualizing the video resume from a multimodal perspective in order to understand the shift from written to video communication

channels. At first glance, if we conceptualize the digitalized version of the CV, we could think of the VR. In turn, a comparative analysis of both recruitment tools might have been logical. However, a more nuanced analysis reveals that VR does not merely represent a digital version of the CV. This recruitment document can show a more informative structure, while VRs entails a persuasive nature more suited to the content of a cover letter. This is due to its narrative, which more effectively conveys the attitudes and aptitudes of the candidate, “selling” the job-seeker as the optimal candidate. Consequently, I opted for comparing both recruitment tools, the VR and the job application letter, taking into account the studies conducted by Bhatia (1993) and Furka (2008), focusing on the rhetorical analysis of professional genres, especially on the job application letters.

As per the methodological process of this dissertation, I decided to divide it into two articles: **article four**, entitled “A Multimodal Rhetorical Analysis of Video Resumes” and **article five**, entitled, “Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes”. The former was published in the *ESP Today* Journal and part of the content of the article was presented at the *Digital Genres and Open Science (DGOP) Conference in Zaragoza, Spain in 2022* and the rest was presented at the *Asociación Española de Lingüística Aplicada (AESLA) Conference 2022, Las Palmas de Gran Canaria, Spain*. The latter was recently been published in *Miscelánea* Journal. Both articles respond to the following RQs: *RQ2 To what extent has the rhetorical structure evolved from written to digital genres? RQ3 To what extent has multimodality contributed to this genre? and RQ4 How do multimodal ensembles and persuasive strategies relate to each other?* The main purpose of the fourth article is twofold: a) to determine the rhetorical structure of the VR, and b) to assess the role of multimodality in this digital genre. The dataset used for the analysis consists of 26 VRs, all of them in English, taken from the online platform YouTube. The methodological approach is based on a move-and-step rhetorical analysis followed by a Multimodal Discourse Analysis (MDA). The results show that in VRs meaning is conveyed through the combination of various semiotic modes and that the multimodal rhetorical functions identified in the analysis contribute significantly to the definition of the VR as a professional digital genre. In addition, the main goal of the fifth article is to prove that VRs are not only informative but also inherently persuasive, considering that the verbal and non-verbal realizations of persuasive strategies influence communication and play a crucial role in any communicative intention. It focuses specifically on exploring the multimodal persuasive

strategies identified in VRs. The methodological process is based on a video-based analysis and a computational MDA approach with a dataset of 8 VRs taken from YouTube. The results suggest that persuasive strategies are present in VRs and that they are always accompanied by heterogeneous combinations of semiotic modes, which contribute to fully achieving the communicative purpose of the genre.

The **second article** of this thesis, entitled “Examining students’ reflections on a collaborative online international learning project in an ICLHE context”, was published in *System Journal* in 2022 and the content was presented at the *6th Conference Multilingualism and multimodality in higher education (ICLHE 2019)* at Universitat Jaume I in Castellón, Spain. The main purpose of the article is to explore students’ reflections on the application of language and content, along with cross-disciplinary skills and cultural awareness, when participating in the Virtual Business Professional (VBP) international project. This article provides valuable practical insights and helps to identify one of the research gaps addressed in this thesis: there is a certain lack of cross-disciplinary skills that distinguish master students. In particular, in the results section, it is stated that the way skills are approached and dealt with in the VBP project needs to be reviewed and improved to make students more aware of their use. Moreover, in the pedagogical implications, it is mentioned that there is a “need to look into the distinct skills that can be developed in technologically-based learning environments aiming at language learning”. Accordingly, for the purposes of the thesis, among all the transversal skills studied (technological, teamwork ability, decision-making, communication, problem-solving, negotiation, interpersonal, analytical, research ability, critical thinking, collaborative writing and cooperative work), I have opted for the communicative competence because this thesis has taken the VR as the genre to develop students’ communicative competence from a multimodal perspective enhancing its implementation in ESP teaching courses. Therefore, this article is slightly related to the main objective of this thesis and, although it does not provide evidence for any research question, the idea was to use it as a contextual reference.

Taking into consideration the above-mentioned article, RQ5 and its contribution to this thesis, I wrote the **sixth article** entitled “New Genres and New Approaches: Developing Business Students’ Multimodal Communicative Competence through the Video Resume in an ESP Context”. This article is unpublished but the content was presented at the *Joint AELFE-LSPPC International Conference 2023, Genres and Languages in Digital Communication: Trends and New Directions* in Zaragoza, Spain.

The article unveils the true nature of the VR as a digital genre and explores its teachability in ESP courses within an ICLHE (Integrating Content and Language in Higher Education) context. I offer a pedagogical proposal with the aim of teaching and learning multimodal literacy for genre awareness. The benefits of this proposal include an informed and effective genre-based pedagogical approach to the development of multimodal communicative competence in professional genres in business contexts.

To summarize the existing relationship between the five RQs and the articles, a visual representation is illustrated below (Table 2).

Table 2. Interrelation between the five RQs and the compendium of articles

RESEARCH QUESTIONS	ARTICLES
<p><u>RQ1.</u> How is the VR defined as a professional digital genre?</p>	<p>ARTICLE 3 Introducing the Video Resume as a Professional Digital Genre</p>
<p><u>RQ2.</u> To what extent has the rhetorical structure evolved from written to digital genres?</p>	<p>ARTICLE 4 A Multimodal Rhetorical Analysis of Video Resumes</p>
<p><u>RQ3.</u> To what extent has multimodality contributed to this genre?</p>	<p>ARTICLE 5 Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes</p>
<p><u>RQ4.</u> How do multimodal ensembles and persuasive strategies relate to each other?</p>	<p>ARTICLE 1 Video Curriculum: Development of Communicative Skills and Effect on Graduate Students</p>
<p><u>RQ5.</u> Can a genre-based pedagogical approach to VRs enhance students' multimodal communicative competence?</p>	<p>ARTICLE 6 New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context</p>

After a brief description of the articles and their relation to the RQs of the thesis, the articles are explicitly presented in the following sections.

6.1. *FIRST ARTICLE as the initial study (Published):*

Video Curriculum: Development of Communicative Skills and Effect on Graduate Students

Andra Alecsandru

María Ángeles Mestre-Segarra

Universitat Jaume I (UJI)

Abstract.

This paper aims to reinforce the most significant aspects concerning English language for specific purposes (ESP) with a focus on how to promote the professional and academic communication. Taking this influential multimodal field of study into consideration, the purpose of this study is to examine the video curriculum and its favorable impact in graduate students from higher education, more specifically, in the Master's Degree in English Language for International Trade from Universitat Jaume I, Spain. As a matter of fact, video curriculum is nowadays considered as one of the most widely used technological techniques so as to effectively communicate with companies and find a suitable job. It is understood as an advanced strategy to show one's digital representation, highlighting their skills in addition to the personal, academic and professional experience. In contrast to the traditional Curriculum Vitae (CV) on paper, video curriculum is perceived as an audiovisual strategy which allows students to show their communicative abilities. As the process of hiring has evolved significantly over the past decades, this innovative approach is already part of the competitive job market and totally accepted by job seekers. By creating a video curriculum, students can show an improved version of themselves as well as an everlasting impression.

Keywords: English language for specific purposes, Professional communication, Video curriculum, Higher education

Introduction

During the last two academic courses 2016-2017, 2017-2018 while teaching the subject of —Business correspondence and taking into account that we are students of English Language for International Trade (ELIT) with a professional background related with International Trade, we have detected a need of training our students on job seeking methods.

After some research, we noticed that the trending manner of looking for a job position nowadays is by means of a video curriculum. Video is a big part of popular culture so it is not surprising that it has entered the job search. In today's ever competitive job market, video curriculums are growing in popularity as a way to make you stand out from the hundreds of other job applicants. You are no longer just a piece of paper in the recruiter's mind. The ease of implementation of video recording software and technology leads more and more job seekers to make themselves noticeable by using video curriculums, and we consider this will just continue to rise. Companies hiring are given a cost-effective solution to screening applicants, while job seekers are able to get in front of the hiring managers in a way that can set them apart from the competition. In business terms, it can be considered a win-win situation for everyone. Therefore, we decided to combine our students' need of finding a job after finishing their master's degree with the real job situation. We consider we should provide them with some skills in order to become more competitive.

University Master's Degree on English Language for International Trade (ELIT)

The University Master's Degree in English Language for International Trade (ELIT) sets out to meet the real need, readily apparent in the day-to-day work of companies in the area around the Universitat Jaume I, to enhance the language skills of the employees in their international relations departments. Companies have reflected this issue, and from the outset the Master proposal has always been and continues to be, to offer them a clear and decisive response. When designing the syllabus for the Master's Degree in English Language for International Trade (ELIT), we continued to work closely with companies in the province of Castelló. We asked them about their real needs, for which we aimed to find solutions and to improve the training our students receive. The managerial staffs of these companies are precisely those who have the best knowledge of the characteristics that future (or present) professionals joining their organization must have or need to improve. This course's approach combines an academic/research track essential to any

master's degree, with a marked emphasis on professional training. It is specifically designed to maximize our students' opportunities in an increasingly competitive business environment. The Master's Degree is offered by the Faculty of Humanities and Social Sciences of the Universitat Jaume I and it is taught fully in English. In fact, the general idea is to combine language and content. Thus, students will be both linguistically and communicatively prepared for the business world. Regarding the modules offered in this master, it is important to highlight that all of them are designed to deal with an international trade approach directly. As a consequence, students will become more competitively prepared for the business environment. The first module entitled Using Documents in a Business Environment focuses on a theoretical and practical base of procedures and protocols that are the basis of certain operations of international trade, especially the exportation process, which is the main economic operation in the area. As far as the module Intercultural Communication, Meetings and Negotiations in a Business Context is concerned, the objectives of these subjects are varied. Firstly, the knowledge of the basic and more formal features of the business meetings, especially the language functions and their respective linguistic expressions used in those situations. Secondly, the knowledge of the different stages which can be found in a business negotiation process, and, as above, the main linguistic features of each stage. Finally, the 66 subject aims at presenting the cultural differences that can be seen in the international interactions. The main purpose is to allow students to be aware of those contracts and make them responsible for knowing the basic features of their possible interlocutors and be ready to coexist, being always respectful and polite. There is a clear connection between the aim of this paper and the following module entitled Persuasive Language and Business Presentations. Indeed, the objective of this subject is the performance of an oral commercial presentation that will be focused on the endorsement of a product on the market. This objective follows the lines of the basic knowledge of the communicative theories in foreign languages. In order to reach this goal, the language to use and metalinguistic communicative elements will be analyzed for a better achievement. Body language, eye contact, intonation, and other linguistic and non-linguistic elements will be given attention in this module. This is the main reason why this subject plays an essential role when learning how to create a video curriculum, that is to say, which elements should be taken into consideration to develop a successful image of themselves.

Video curriculum evolution

A curriculum vitae, commonly known as a CV, is an alternative to writing a resume to apply for a job. CVs are most commonly used in academia, research, and medicine. While a resume is typically only a page or two in length, a CV is more detailed and therefore longer, often containing more information regarding academic achievements than a resume. CVs vary depending on your field and experience, but there are a number of general format and style guidelines you can follow when creating a CV. There are also certain sections most people include in their CVs. When a university student starts looking for a job, the first aspect to keep in mind is to carry out a good personal dissemination campaign, in other words, to make our professional profile (our CV) known to companies and organizations from which it could derive some work. It is not about launching our CV (with the corresponding cover letter) to all sites indiscriminately, but rather the opposite. It is necessary to make a good directory that is capable of collecting those companies that are dedicated to the professional areas that we find interesting. We use technology to spread out CV to as many companies as we can. Websites, such as LinkedIn, InfoJobs are well known but somehow obsolete nowadays. With society going digital, video resumes and interviews are becoming more and more common. The network offers interesting tools. It is increasingly common to use more visual tools to make our CV known, or at least to use it as a cover letter. In the case of professional profiles of higher qualification, university students, it is even more useful if possible. We have to keep in mind that this format is somehow special, not only for its visibility but also for its duration (maximum 2 minutes). In the 67 network there are already numerous services that make it easier to make a video presentation: video of the CV posted through YouTube (allows viewing of job offers); inclusion of video curriculum that companies can consult (www.tumeves.com), among other innovative resources.

Proposal

Taking into account the wide range of possibilities, our proposal is threefold: we aim to improve (1) the specific vocabulary, (2) the communicative skills, and (3) the non-verbal communication. On the one hand, we want our students to increase their specific vocabulary when creating the video curriculum by describing personality, strengths, experience, goals of the future as well as possible reasons for applying. On the other hand, in order to foster the communicative skills in the classroom and spread their non-verbal communication, features like facial expressions, gestures, paralinguistic, body language

and posture, eye gaze, haptics, and appearance should be part of the content to be taught. All in all, our main purpose is to teach our students to build personal branding and an eternal impression, to increase the chances of getting an interview and allow showcasing skills and personality.

Conclusion

As a final remark, it is relevant to highlight the fact that video curriculums should be conceived as a teaching resource, since it is complementary to and complemented by other subjects in the master and it serves as well as a reinforcement of skills, especially, the communicative skills. Furthermore, video curriculums are also perceived as a tool towards business world, because they foster the use of new technologies in the classroom, they maximize the self-promotion on students and finally, they are a must nowadays due to the increasing requirements by jobseekers.

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6.2. *SECOND ARTICLE as the research gap (Published):*

Examining Students' Reflections on a Collaborative Online International Learning Project in an ICLHE Context³

*María Ángeles Mestre Segarra
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Abstract

This paper explores students' reflections towards the application of language and content, along with cross-disciplinary skills and cultural awareness, when participating in the Virtual Business Professional (VBP) international project. It examines the experience of 23 learners, from different nationalities, enrolled in a business-related master's degree. This experience combines the ICLHE (Integrating Content and Language in Higher Education) and the COIL approaches (Collaborative Online International Learning). The study has been conducted through a mixed methods perspective based on two questionnaires, distributed to all participating students before and after the project, together with follow-up semi-structured interviews to four students. Students were asked about their expectations (before) and perceptions (after) from the VBP project, respectively. Results support the view that this project applying a COIL approach may help students to consolidate their master's degree training and gain self-confidence when applying their knowledge in a real experience. The combination of these two approaches, ICLHE and COIL, seem to benefit students since they have used everything learnt and feel that the master's degree contents are widely implemented in the VBP project. However, results also reveal that students' expectations were higher than their final perceptions, which leads to pedagogical implications at the local and global level.

Keywords: ICLHE, COIL, VBP project, master's degree, intercultural competence, communicative skills, cross-disciplinary skills

³ [Examining students' reflections on a collaborative online international learning project in an ICLHE context - ScienceDirect](#)

1. Introduction

The emerging growth of technologies within the educational world has offered the opportunity to integrate them in different ways being COIL an example. According to Swartz & Shrivastava (2021, p.3) “researchers refer to global virtual teams and COIL projects interchangeably, as their outcomes are the same”, but also “telecollaboration” is used in this current article to refer to the same concept (Esche, 2018; Helm & Guth, 2016; Júnior & Finardi, 2018; O’Dowd, 2016). This approach promotes online academic mobility and virtual international collaboration, fosters the learning of foreign languages and content, and enhances intercultural communicative competence and the internationalisation of higher education (HE) institutions.

On the other hand, ICLHE (no distinction is made between ICLHE, CLIL (Content and Language Integrated Learning) or EMI (English as a Medium of Instruction) in this paper) promotes primarily the learning and teaching of languages and content simultaneously, but also the use of technology (one of COIL’s priority), intercultural awareness raising or the internationalisation of HE (Helm, 2020). The specific goals both approaches share could lead to a positive merge that could benefit students in their learning.

Thus, this study presents a case in which 23 master’s students, within an ICLHE academic environment, are involved in an international virtual project (within the COIL approach). This research tries to study the benefits a group of master students learning in an ICLHE context can obtain when applying their knowledge to a COIL experience. The main focus of this paper is to explore students’ perceptions before and after participating in a real business-like experience regarding the implementation of their English language skills, business-related content knowledge, intercultural competence, and cross-disciplinary skills (technological, teamwork ability, decision-making, communication, problem-solving, negotiation, interpersonal, analytical, research ability, critical thinking, collaborative writing and cooperative work) learned along the master’s degree.

Hence, in this article the theoretical foundations of the study are followed by a contextualisation of the environment in which this case occurred the English Language for International Trade (ELIT) master’s degree and the VBP international project. Then, the methodology employed is described, including participants and data collection analysis. The following section discusses the results obtained regarding language level, content, interculturality, and cross-disciplinary skills. Finally, concluding remarks, pedagogical implications, limitations and proposals for further research are elaborated.

2. ICLHE and COIL in Higher Education

The ICLHE and COIL approaches share interests in the internationalisation of HE, the promotion of (foreign) language proficiency and the fostering of interculturality competence. ICLHE is a challenge for both students and lecturers. Students are confronted with a wide array of expertise in particular disciplines and many fields in which learning the content and acquiring the language occurs simultaneously (Wilkinson & Zegers, 2008). Within this apprised context, ICLHE lecturers should promote learners' communicative competence (apart from the content) to help them to practise the acquired language successfully, with users of several linguistic backgrounds (Taguchi, 2009). Macaro, Curle, Pun, An and Dearden (2018) presented an overview of EMI in HE. They concluded that much research on the topic involve teachers and/or students' "beliefs, perceptions and attitudes towards its introduction and practice" (p. 64). They report on several positive contributions of EMI, such as "instrumental advantages for home students (improving English and opportunities to study abroad); high value placed on international English" (p. 64). Pérez-Vidal (2015) also showed how different CLIL approaches to education "represent international experiences in themselves", many times complementing students' mobility programmes, which may help them in their future labour experiences in a global market (p. 44).

Nonetheless, there are two main pitfalls which hinder ICLHE's implementation in university classrooms. One refers to the reasons for the lack of well-designed EMI curricula (Wilkinson, 2013). In some HE institutions "there are no specific linguistic or methodological pre-requisites for teaching in English", and as a result, "faculties operate their own practices autonomously" (Ellison, Araújo, Correia, & Vieira, 2017, p. 66). The second one denotes a reluctance of content specialists to collaborate with language experts. This deficiency of cooperation is identified as a much-needed area of improvement in ICLHE implementation (Ruiz de Zarobe & Cenoz, 2015).

COIL is mentioned by recent studies on internationalisation and ICLHE (de Wit, 2016; Fortanet-Gómez, 2020; Guimarães & Kremer, 2020) as an important means to support the international character of the university classroom, by enhancing interaction or "virtual exchange" among faculty members and students from all over the world. It "fosters [...] collaborative teaching and learning with the use of digital technology, more specifically, the internet" (Júnior & Finardi, 2018, p. 4), and promotes language proficiency and intercultural communication. Moreover, COIL must employ "the

pedagogical principles of co-developed instruction, shared learning goals and deep collaboration” (Wojenski, 2021, p. 2) and it can be applied to subject activities or to whole subjects (O’Dowd, 2016), which places this approach closer to ICLHE.

Despite the potential contribution of telecollaboration, Bueno-Alastuey and Kleban (2014) summarise its drawbacks in foreign language education, which can be divided into four levels (Bueno-Alastuey & Kleban, 2014, or Helm & Guth, 2016, following O’Dowd & Ritter, 2006):

- Individual: different participants’ level of communicative competence, motivation, expectations, backgrounds, or objectives.
- Classroom: miscommunication, task-type selection, or group dynamics.
- Socio-institutional: external factors, such as technological tools or students’ access to them, time and organisation constraints, academic calendars, students’ different workload depending on their own institution, or situations affecting the whole world (e.g., the COVID-19 pandemic).
- Interactional: these aspects “involve issues concerning different views of appropriate discourse behaviour and culture specific discourse norms” (Bueno-Alastuey & Kleban, 2014, p. 152)

Many European universities have favourable circumstances to integrate new collaboration with international universities and cooperate in different projects, taking advantage of technology (Helm & O’Dowd, 2020). Indeed, the European Commission’s Digital Education Action Plan (2021-2027)⁴ claims that education requires an innovative use of digital technologies. Riasati, Allahyar and Tan (2012), for example, summarise some advantages of technology in language education, such as students’ motivation and engagement (enhancing their self-confidence), shift to a more learner-centred approach, or (international) collaboration and communication encouragement in the learning process. Additionally, several works support the contribution of technology to EMI, together with internationalisation at home (Wächter, 2003). Following Ratheeswari (2018), in this research the role of technology is approached as a medium of instruction and communication, rather than as a learning outcome. As he states, information and communication technology refers to technologies that provide access to information through telecommunication focusing primarily on communication.

⁴ https://ec.europa.eu/education/education-in-the-eu/digital-education-action-plan_en

In summary, ICLHE and COIL common position contextualises the present study: students from different backgrounds, nationalities, and cultures, who have a common business-related goal and must work virtually to achieve it, by means of communication technologies, using the English language. We have learned from previous research about the advantages and disadvantages of applying each approach. In the present study, we try to go further providing information about the challenges when applying what learners have learnt within an ICLHE context to a COIL project, according to their own views.

3. Contextualisation of the case study: ELIT master and VBP project

Our research context involves both approaches. On the one hand, this experience has taken place in the ELIT master's degree, taught at Universitat Jaume I (UJI), Spain, as an example of ICLHE (Ruiz-Garrido & Palmer-Silveira, 2008) since over the years, the national accreditation processes that the master's degree has undergone have proved that the transversal integration of content and language is certainly fulfilled. The ELIT master, consistent with Slepovich (2004), contributes to the teaching of languages for specific purposes, by integrating content, general language, communication skills and cultural awareness, taking also into consideration the collaboration between content and language lecturers. Hence, the aim of the master is to make students competent communicators in English in the business field.

On the other hand, ELIT master students have been part of a COIL project (the VBP project) since 2017. The six-week project, organised by the USC (University of South California) Marshall School of Business, gives students real-world experience using communication and collaboration technologies as they are employed in today's corporate environment ("Learning with VBP", 2020). Through a social collaboration platform, "students plan and hold virtual meetings, collaboratively conduct research, co-author documents, and use project management tools" honing their cross-cultural and collaboration skills ("Learning with VBP," 2020). As already stated and influenced by Helm & O'Dowd (2020, p.1), this COIL project "involves engaging learners in sustained online international collaboration and communication with online peers under the guidance of trained facilitators or educators".

Furthermore, both contexts, the ELIT master's degree and the VBP project, are interconnected in multiple ways (as Appendix A shows). First, they promote the international collaboration of culturally diverse groups in a business-related setting. Second, they put into practice (during the project) knowledge acquired along the master's

course related to subject matters, such as meetings, negotiations, or intercultural awareness (SAR002⁵), socialising (SAR004), international marketing (SAR006), international management (SAR007), business writing (SAR017), persuasive language (SAR006), language of marketing and business promotion (SAR009), and telephoning and new technologies (SAR008). Third, they get familiarised with incidental cross-disciplinary skills which are also practised: technological, teamwork ability, decision-making, communication, problem-solving, negotiation, interpersonal, analytical, research ability, critical thinking, collaborative writing and cooperative work. Moreover, ELIT master students face an additional challenge and objective: practising the English language learned in a business setting, even though this is not a specific objective of the VBP project, since for some students, English is their mother tongue. Lastly, they make learners aware of interculturality in a business context, meaning “the existence of a relation based on mutual understanding and interaction between the people who belong to various cultural groups” (Kim, 2009, p.295). As Swartz and Shrivastava (2021, p. 6) add, “[m]easurement of intercultural competence involves investigating the level of understanding that differences do exist among people of different cultures, that this awareness facilitates empathy and tolerance, and that adjustments to behaviour can facilitate successful collaboration”. Such experimental learning experience gives insight on how students hone essential skills in intercultural competence.

As far as the development of the project is concerned, this study refers to the VBP that took place in spring 2019 and involved over 500 students from 16 universities located in 7 countries (Finland, France, Germany, India, Lithuania, Spain, and several states of the USA). During six weeks, students were asked to work on a client-based project for one of three well-known companies, Google, Starbucks and Amazon. They got involved in a collaborative business writing competition with the aim to enhance the chosen company’s online reputation management. In particular, they had to conduct the following tasks in groups: (1) identify the company’s online presence; (2) analyse the quality of online presence in terms of building and maintaining the company’s reputation and reach major conclusions about the company’s online presence; and (3) write a 2500-word report that introduced the company’s online communication tools, provided an analysis of its online presence, and offered recommendations for its improvement. The three highest rated reports, aiming at developing language and content competence, were

⁵ Codes refer to the subjects in the ELIT master.

forwarded to the selected company for their review and consideration and finally, the company selected the winning team. The document was graded according to the following criteria: (1) relevance of the report, rigor of analysis, and audience orientation; (2) recommendations; (3) content, organising and professionalism; (4) language, style and tone. Furthermore, students did not receive explicit instruction in terms of content along the project. Instead, they were required to read 4 compulsory documents (see Appendix B) and watch 4 videos, recorded by the faculty participating in the project and shared with students from the very beginning of the project, about virtual team collaboration, cross-cultural collaboration, corporate reputation management and collaborative writing. The instructors' task involved selecting and developing the material explained but no other common requirements were established and instructors could integrate the VBP project in their courses in the most suitable way. In our case, apart from the common instructions (e.g., how to write a report) and the monitoring of our own students' schedule (i.e., recommended short weekly meetings), no additional instructions or resources were added. Regarding the team composition, each participant was randomly assigned a global team comprised of 6 students from different universities across the world to ensure cultural diversity.

Concerning the communication platform, the project promoted experience of real-world situations using well-known worldwide communication technologies, Slack and Zoom, operating in the business world, since nowadays companies are increasingly depending on virtual teams to combine the required knowledge needed to deal with complex international issues and reach high-quality decisions (Fleischmann, Aritz, & Cardon, 2019). Simulating real business online communities, students were asked to meet once per week; they could exchange and edit documents, hold virtual meetings and use its messaging system. To prove the existence of those meetings, one of the members was assigned the task to write the minutes and upload them to the Slack workspace and on their local course management system (ELIT's virtual platform - Moodle). These weekly online meetings shed light to the development of intercultural competence. The total grading was based on the participation in the project and completion of all the assigned steps (50%), and the quality of the report (50%).

Therefore, the VBP project, supported by the COIL approach, fits with the ICLHE context. Students are exposed to acquire specific business content and apply it in real situations, implement the awareness raising of intercultural competence, use technological tools to communicate, and work in a collaborative environment.

Additionally, in our case, there is a clear promotion of the English language skills which is also an objective of the COIL approach.

4. Objective and research questions

This study aims at finding out the students' perceptions about how much the ELIT master's degree supports their performance in the VBP project by putting into practice what they have learned along the master's degree in terms of language, content, intercultural competence and cross-disciplinary skills, so that we can assess the benefits of ELIT master students' participation in this COIL project. Hence, the research questions are:

- RQ1.* Do master students perceive they have been able to transfer the language and content knowledge acquired in the master subjects to the VBP project?
- RQ2.* Are master students aware of the development of their intercultural competence when communicating with international students?
- RQ3.* Do master students think they have effectively applied cross-disciplinary skills (technological, teamwork ability, decision-making, communication, problem-solving, negotiation, interpersonal, analytical, research ability, critical thinking, collaborative writing and cooperative work) in this project?

5. Method

5.1 Participants

The study is based on the experience of 6 male and 17 female students involved in the project between March and April 2019 (See Appendix C). Students participating in this study officially certified a high command of English (6 students had B2 level, 15 C1, and 2 C2), although the level required to enrol in the ELIT master's degree was B1. This international and plurilingual group of students was distributed in seven different nationalities: 16 Spanish, 2 Chinese, 1 South Korean, 1 Belarussian, 1 Dutch, 1 Moroccan and 1 Moldovan, showing diversity concerning cultural backgrounds (some Spanish students also came from different backgrounds, brought up in families from other cultures but fully educated in Spain). Regarding education, most came from the humanities. Indeed, 18 students had obtained language-related degrees, English Studies (12), Translation and Interpreting (4), Spanish Philology (1) and Cultural Studies (1). On the other hand, 4 students came from business degrees, International Business

Management/Administration (2), Accounting, Analysis and Auditing, and Human Resources Administration), and one from Law.

5.2 Data collection

This study combines quantitative and qualitative methodological approaches as “mixed methods research has become increasingly common in the last decades and continues to expand, both theoretically and in practice” (Guest & Fleming, 2014, p. 581). The research tools for collecting the data were two Google Form questionnaires (edited and shortened for the purpose of this paper), an initial one (Appendix D) and a final one (Appendix E), and 4 students were interviewed. The appropriateness of this kind of data collection is supported by previous research (e.g., Arribas, 2004), proving that the survey is a reliable method when dealing with learner’s impressions (e.g., Yang & Kim, 2011; Ellison, Araújo, Correia, & Vieira, 2017).

The two surveys were developed by four experts (including the authors of the study, who were also instructors in the project) and consisted of 5 main sections: students’ background information (Section 1); language skills, that is, writing, reading, listening, and speaking (interaction) (Section 2); content subjects of the ELIT master (Section 3); cultural diversity (Section 4); and cross-disciplinary skills (Section 5). As we were aware that cultural diversity could be decisive for students’ participation in the VBP project, the first survey included an additional question about previous contact with other cultures. The cross-disciplinary skills’ selection was based on three main sources: (1) the criteria of the ELIT master related to the tasks involved in the project; (2) the list of skills developed by instructors based on the previous years’ surveys and past projects; and (3) a certain number of works on generic capabilities for graduates (e.g., Kember & Leung, 2005, Marbach-Ad, Hunt, & Thompson, 2019, Spencer, Riddle & Knewstubb, 2012). The initial and final questionnaires were developed in parallel, following a similar organisation: 2 questions of multiple answers, 5 with a 5-point Likert scale, and 6 open questions in the initial survey and 5 in the final one. They were distributed two weeks before the experience started (the initial one) and one week after the end of the project (the final one). They took approximately 10-minute each to be answered and were followed by a non-anonymous procedure in case we needed to ask students for clarification.

The purpose of collecting data in both surveys was to compare students’ general conceptualisation of the international project before starting, with their actual experience. All this helped us to analyse the students’ sense of progression during the VBP project by

showing to what extent language, content, culture and cross-disciplinary skills were enhanced.

As far as the data analysis is concerned, results were collected in spreadsheets and then transferred to SPSS and processed in version 26.0. The questionnaires were found to be reliable and internally consistent with a Cronbach alpha coefficient of $\alpha = 0.943$. This result is within the scope of the acceptable coefficient values. All variables were analysed using a Shapiro Wilk test to perform the normality test. The results of the normality test of the variables studied using the Shapiro Will test of less than 50 groups was 0.000, because the data was not normally distributed. A descriptive analysis of the sample was performed using measures of central tendency and dispersion, for quantitative data, and measures of frequency distribution, for qualitative data. The Wilkinson Match Pairs Test was used being considered appropriate to observe the relationship between the variables ($p < 0.05$).

Considering the idea of complementing the survey data collection tool, semi-structured interviews were integrated since “both the interviews and the questionnaires base their information on the validity of the verbal information of perceptions, feelings, attitudes or behaviours that the respondent transmits, information that, in many cases, is difficult to contrast and translate into a measurement system, a punctuation” (Arribas, 2004, p. 2). We selected students with different language levels, different gender groups and different cultural backgrounds, but also with different views in their replies to the two surveys (e.g., showing better or worse values). Four interviews (to S10, S12, S17, and S23) were conducted through a phone call one month after participants completed the final questionnaire, and they were recorded. These interviews lasted 10 minutes and were based on five open-ended questions (Appendix F), related to the main topics of the questionnaires, contributions to participants’ future job and their overall impression. The principal goal of conducting those interviews was to allow the interviewees to value the ELIT master effects (ICLHE approach) on the VBP project (COIL approach).

6. Results and discussion

The findings of the study are presented according to our three research questions on language and content transfer, interculturality awareness, and the effective application of cross-disciplinary skills. Statistically speaking, no significant differences have been found regarding the students’ English level or gender in relation to any other variable.

We chose those two variables as relevant for the possible results. Other variables pertinent to the research questions have been analysed and they are explained in each section below.

6.1. Language and content: perceived transfer of knowledge

As mentioned above, this study focuses on how a group of master students within an ICLHE context has been able to transfer their content and language knowledge into an international COIL project.

a) Language

Concerning language, there were few differences between students' expectations at the beginning of the project and their impressions once the project had finished. First, students were asked to rate the degree of language improvement they thought they would achieve during the development of the VBP project by focusing on the four language skills. As illustrated in Appendix G, *listening* and *speaking* (interaction) were rated as the most likely skills to be enhanced (87% and 82.7%, respectively, when adding the two highest values for each skill); if values are considered individually, students expected improvement in *speaking* to be highly probable. *Reading* (69.6%) and *writing* (65.3%) were considered skills to be developed to a minor degree. Thus, all initial expectations were for a high increase in their communicative skills, in line with the idea that the COIL approach promotes language proficiency as literature supports (Fortanet-Gómez, 2020; O'Dowd 2016).

Nevertheless, when those initial expectations were compared to the students' actual perception (Appendix G), results showed statistically significant differences in *speaking* (*interaction*) (56.6%) ($p = 0.009$) and *listening* (43.4%) ($p = 0.005$), considering the two highest values. The other two skills followed the same decreasing tendency as well as the previous expected valuation: 39.1% in *writing* and 30.5% in *reading*. Statistically speaking, there is no proved correlation between these results and any other variable (e.g., learners' English level).

Regarding the results on language transference from the ICLHE to the COIL approach, they show that the students' perceptions were lower than their expectations. In the description of the participants we could see that most students had a C1 level of English, which is a proficient user of the language. Although there is not a clear correlation between students' English level and their expectations or perceptions, the overall results may support the idea that higher proficient learners may consider their linguistic development as irrelevant (Bueno-Alastuey & Kleban, 2014).

Despite all this, in the interviews, students were asked to evaluate to what extent their participation in the VBP project had affected their English level. Students had the overall feeling that the effect of their participation in an international project was positive as it reinforced their self-confidence in their language performance (Riasati et al., 2012). So, even though our results and the fact that students may not perceive any linguistic development (as mentioned above), some research also supports that higher proficiency students tend to show a higher linguistic self-confidence (Moratinos-Johnston, Juan-Garau, & Salazar-Noguera, 2018), which seems to be our case. One student summarised that idea and confirmed students' beliefs about the value of this international project as a positive influence on their oral skills and on being exposed to international English (Note: no student quotation has been edited and some mistakes may be found in them):

- (1) "it's true that due to the fact that we spoke with people from other countries helped me to discover new accents and to get used to them" (S23).

b) Content

The ELIT master includes an extensive variety of business knowledge (as seen in the subjects' presentation in section 3), but there was no specific preparation in any subject to improve the performance of the students in the VBP project. Even so, all subjects could contribute to the students' performance in the international project because of their contents and methodologies employed (See Appendix B).

We were aware that some subjects could have more relevance than others (e.g., SAR002). In fact, in the initial survey (Fig. 1 – see expectation columns), students ranked the subject SAR002, which includes specific content on intercultural communication and meetings, as the most relevant after combining the two highest values (22 students (95.6%)). This relevance was confirmed in the final survey (Fig. 1 – see perception columns), as students ranked this subject as very valuable (20 students (86.9%)), although there was no statistically significant difference.

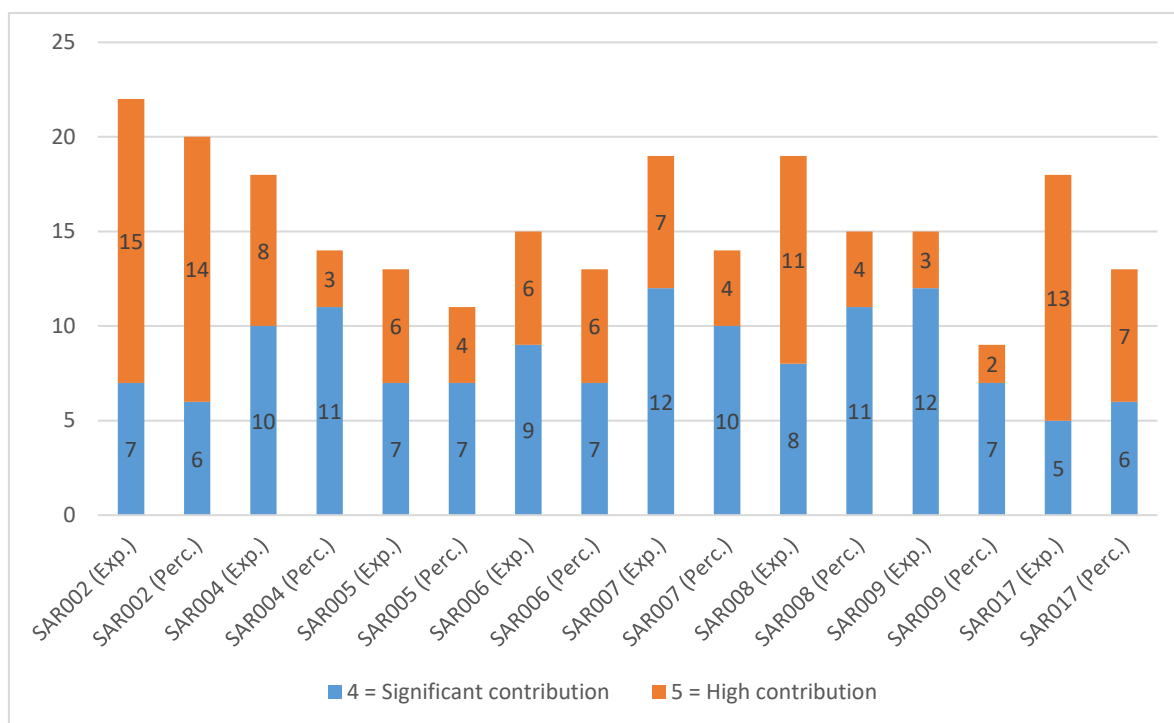


Fig. 1. Expectation vs. Perception of the relevant master's degree subjects (Exp. = Expectation; Perc. = Perception)

As for the rest of the subjects, content transference behaved as in language transference, also revealing a downward tendency when comparing the expectations and the final perception about content contribution to the VBP project, although most students chose values that ranged from moderate to high contribution. Those results can meet our initial expectations that most content subjects could contribute somehow to the students' participation in the VBP project.

Among all the subjects, only three showed statistically significant differences: SAR017 ($p = 0.049$), SAR004 ($p = 0.043$), and SAR008 ($p = 0.017$), even though over half of the students valued their significant contribution. These subjects deal with writing (SAR017), socialising (SAR004) or communication technologies (SAR008) in the business world. The results on the subject of writing (SAR017) seem to be consistent with the results about writing skills, though there is no statistically significant difference. Interviews and informal chats imply that the final task (a written report) might not be too demanding, matching some possible pitfalls in the COIL approach, such as the task-type selection (Bueno-Alastuey & Kleban, 2014). As for socialising (SAR004), this may provide key information about the results of the project: students did not try to get to know each other during the project; they stuck to their work, without paying attention to

the socialising aspect of meetings (Asmuß & Svennevig, 2009; Poth, 2018). Social contact is considered part of business meetings and promotes the creation of the right atmosphere to do the job. As Poth summarises regarding virtual learning environments, “[d]etermining how to develop an individual’s “social presence” [...] is key to promoting a more engaging and supportive educational experience, in which students become more motivated and can attain more success (Richardson, 2015)” (2018, p. 89).

Finally, another low result is offered by the subject SAR008, which is related to the use of technology in business environments. One of the aims of the VBP project (and the COIL approach) was to promote the use of communication through technology, and the subject was expected to be more useful for their participation in the VBP project. As it will be confirmed in section 6.3., students found the technological tools used in this project easy.

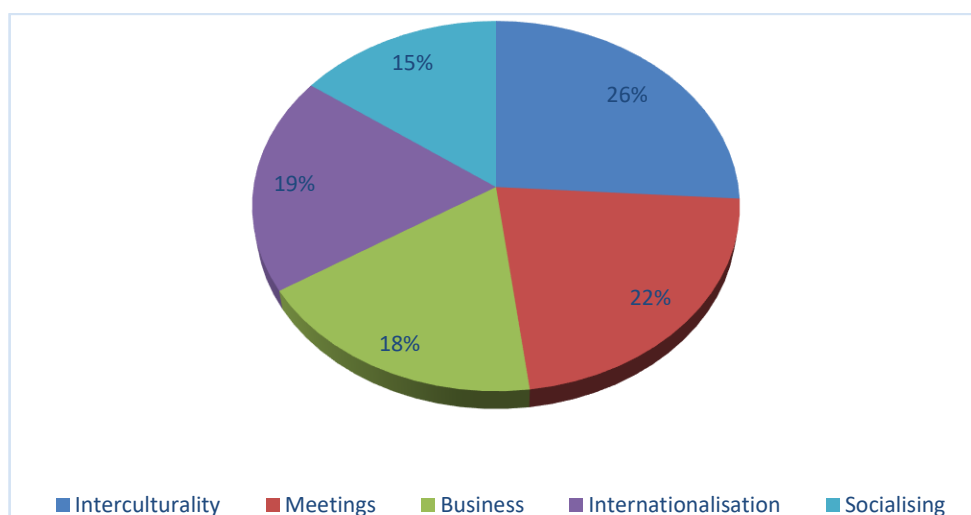


Fig. 2. Concepts involved in the master’s degree.

A further open question on contents in general was made to students, and the results (derived from the grouping of students’ answers) can be seen in Fig. 2. They confirm the previously mentioned relevance of intercultural aspects (26% of the replies) and meetings (22%). Two issues like internationalisation and business are concepts students felt that allowed them to participate satisfactorily in the project. Although students perceived socialising as not so significant as expected, 15% consider it important due to the development of their international relationships.

When follow-up interviews were conducted, some COIL drawbacks were mentioned, such as problems derived from other students’ lack of commitment or non-fulfilment of tasks, and those caused by the time zones differences (in line with the shortcomings

mentioned by the literature – e.g., Bueno-Alastuey & Kleban, 2014). However, there were no negative responses on the language and content transference of the students. They tended to highlight the international dimension of the project, including the status and prestige of the universities the project is twinned with, but also the nature of the topics addressed in the VBP project, and their degree of alignment with the disciplinary field of their master’s program, as the following testimonials confirm:

- (2) “Also being able to participate in a project mainly sponsored by a university in California gives it status and prestige. Finally, the topics were related to our field in the master”. (S17)
- (3) “Improving a high-quality company in terms of their managing system seems pretty challenging and effort-requiring.” (S12)

One of the interviewees (S23) clarified her reply to the questionnaire. She valued her expectations of the use of the subject SAR004 as very low (2) while she valued it higher (4) in the final survey. She explained that she confused the subject as she thought of the first part of its name (Business trips) rather than of the second section (socialising).

Thus, those results may suggest that master’s degree contents can positively contribute to the students’ participation in this COIL project, but most importantly, it makes them aware of the importance of the international nature on business and of their future jobs. Despite that, a further reflection is required at the local level of instruction as well as on part of the global vision of the VBP project.

6.2. Intercultural competence awareness

Although the students’ most valued subject (SAR002) also includes specific content on intercultural communication and competence, this topic cannot be ignored in other subjects, such as socialising or international business. This fact along with the international and intercultural experience involved in the VBP project required some queries about how our students felt about this content when applied in the COIL experience.

In the initial survey, students were asked about their previous experience with other nationalities and/or cultures, and how much they felt cultural diversity would affect the atmosphere among the members of the group in the implementation of the VBP project. Students’ replies showed a statistically significant difference when compared to the learner’s nationalities ($p = 0.028$) basically because most of them (12 out of 23) were of Spanish origin and their expectations of how much cultural diversity can affect their VBP experience was high (as Fig. 2 shows). In fact, most participants admitted they had

previously collaborated with people from different countries and cultures. Their diversity of background origins (10 different ones as Appendix C shows) proves the international character of the group, suggesting a certain degree of awareness of the possible effects cultural diversity may have. However, this correlation does not appear in the final survey.

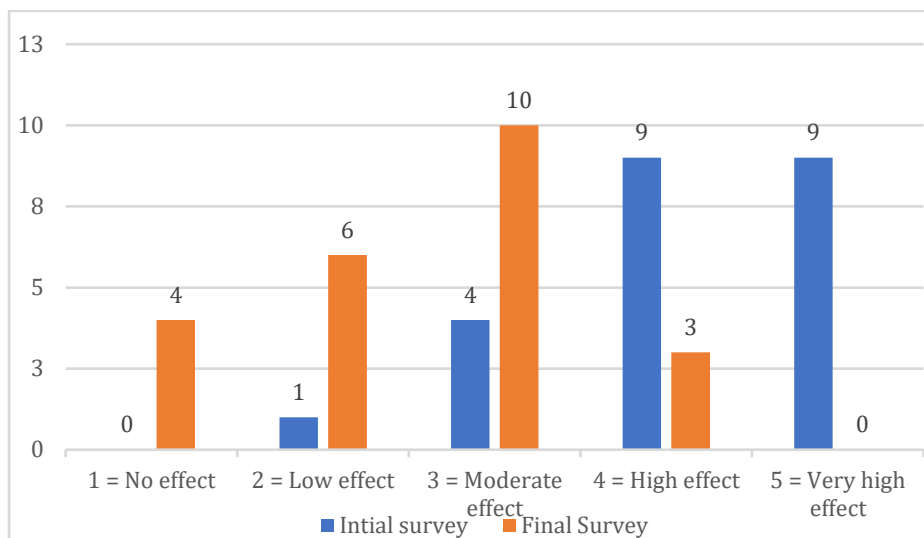


Fig. 3. Effects of cultural diversity: expectations vs perceptions.

Figure 3 shows that learners’ expectations were higher than the real perception after finishing their participation in the VBP project, which is statistically significant ($p = 0.000$). As we have seen in the previous section, the social contact with the other students was not strongly developed. This downward tendency may reflect the lack of social commitment to the teamwork in the VBP project. However, the students’ experience with other cultures or their different origins / backgrounds or their master preparation on the topic made the original degree of expectation adjust to a more balanced view. Since cultural awareness can be a learning experience in itself, VBP students were provided with the opportunity to integrate and become more aware of other cultures and discourage possible negative attitudes, if they happened to exist (Swartz and Shrivastava, 2021). Results suggest that although ELIT students were prepared for working with other cultures, they may not be fully aware of how to make the most of this opportunity.

Follow-up interviews confirmed students’ awareness of cultural competence and how relevant they consider this issue. A few drawbacks were also mentioned (as presented in the previous section), but nothing to do with cultural diversity. Testimonials referred to the positive effect of the master’s degree on the VBP project regarding this topic:

- (4) “It was very interesting to interact with students from different countries.” (S17)
- (5) “I think it [subject SAR002] was useful in general with the VBP project because we’ve been in contact with different nationalities and we’ve been working with

different students who were from different countries, so we had to understand how they work, to adapt ourselves to their time zones, to their writing skills.” (S10)

(6) “I have liked the experience and learned how is to work with people from other countries with different timings, even though we had some problems, and some people sometimes didn't seem very interested in the project.” (S12)

Therefore, despite the positive feedback, results imply that students need further guidance on how to take more advantage of their participation in a COIL project to strengthen their cultural competence awareness.

6.3. Effective application of cross-disciplinary skills

The third research question referred to how the previously selected cross-disciplinary skills learned in the master’s degree had been implemented in the VBP project. Although results show that the effectiveness of each one is different, all of them seem to be at least moderately relevant.

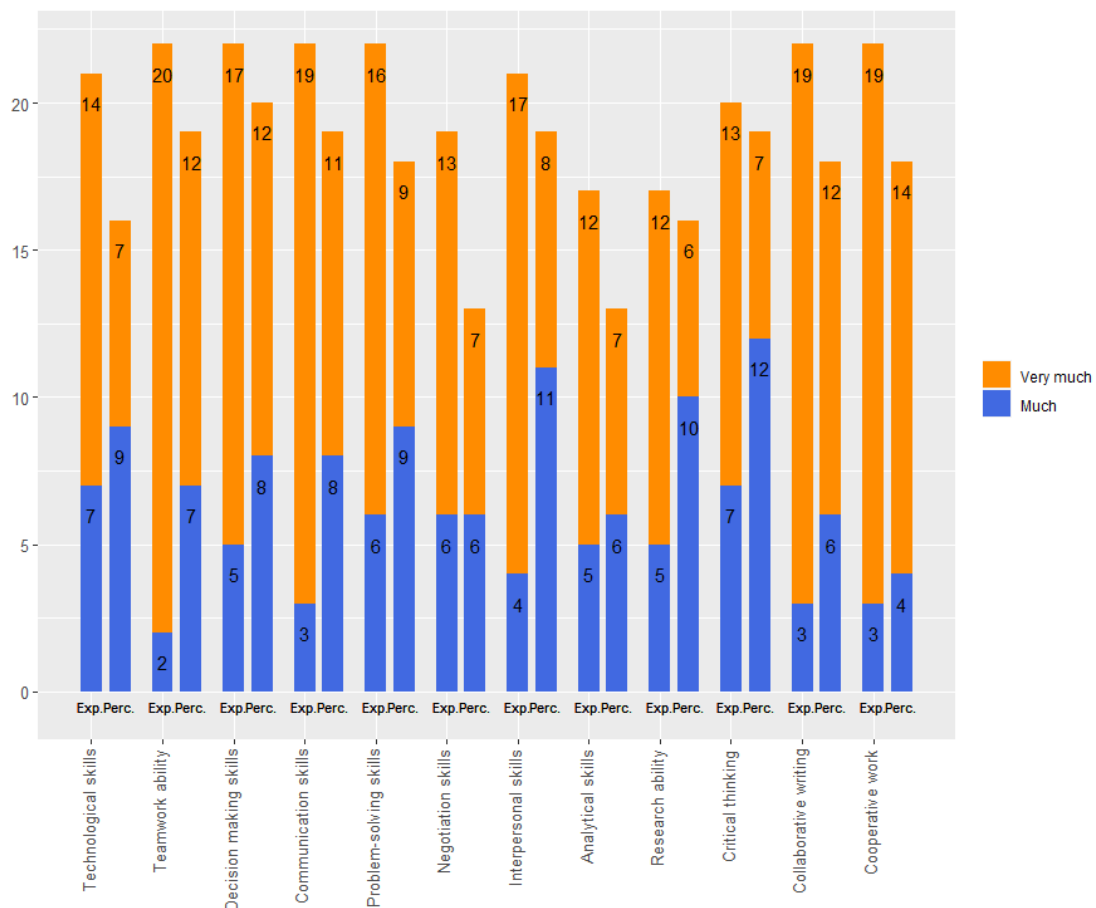


Fig. 4. Expectation vs impression of the degree of implementation of skills and abilities (Exp. = Expectation; Perc. = Perception).

Figure 4 shows the results of each cross-disciplinary skill in both surveys, (adding the two highest values). In the initial survey, most students (between 17 and 22) considered all skills and abilities could be used in the VBP project. When those results were compared to the final survey, the final impressions were lower than the initial expectations, as in previous results. Despite that, on average, the graph shows that most skills were used largely in the VBP project (over 16 students). However, two skills were not considered as practical for students' participation in the project (13 students over 23), which were negotiation skills and analytical skills. When statistics correlations were applied, most skills (9 out of 12) showed statistically significant changes, both the most practised ones (technological skills ($p = 0.37$), teamwork abilities ($p = 0.004$), communication skills ($p = 0.031$), problem-solving skills ($p = 0.049$), interpersonal skills ($p = 0.019$), collaborative writing ($p = 0.008$) and cooperative work ($p = 0.018$)), as the least used ones (negotiation skills ($p = 0.013$), and analytical skills ($p = 0.017$)).

Results show that students found that the COIL project gave them the opportunity to put into practice most of the skills as the VBP project required them all at certain degrees (as shown in Appendix A). Students seem to have highlighted those skills that usually lead to take decisions and think critically, but also the ones promoting interpersonal communication, without forgetting working in harmony in groups, as reported by S23 in (7):

(7) "It was a very unique and challenging experience. Working with international students was something that I never did before, but I learned a lot from this project regarding international communication and collaboration." (S23)

However, two skills are seen as undervalued or not used (analytical and negotiation). Apparently, students may not have understood the terms or instructors may not have made those terms clear. Analytical skills refer to being able to select information and use it properly when making decisions or solving problems, for example, and those skills are explicitly used in the VBP project. Likewise, negotiations skills are needed when students must reach a time and weekday agreement to hold their meetings from the very beginning of the VBP project, as one example. Therefore, the ways skills are approached and dealt with in the VBP project probably need to be revised and improved to make students more aware of their use. In some cases, they do not find challenging the task (as said earlier) or the tools, as it happens in the technological ones (Slack and Zoom) as a student confirmed:

(8) "the platform and tool used in the VBP project are not so different to the ones we already know" (S17)

7. Conclusions

Language and content learning, especially within an ICLHE context, involves most of the aspects analysed in this study: communication, interculturality and cross-disciplinary skills. This study aimed at exploring students' perceptions in those issues when participating in a business-related collaborative online international project.

Initially, the compatibility and complementarity of a COIL project (VBP) within an ICLHE context (ELIT master) has been acknowledged. We have tried to illustrate the common aspects that can be transferred from a specific ICLHE course to a COIL project and how valuable can be to get students involved in this project when it comes to implementing and consolidating their master's degree training, gaining experience and self-confidence. Merging those two approaches makes students double their opportunities to improve their training: increase language exposure, practise the business contents they have acquired in real international situations, improve their intercultural communicative competence, and transfer several cross-disciplinary skills. This new combination can contribute to the positive attitude and motivation students showed prior to their participation, confirmed by literature in section 2.

According to the results, the effectiveness of the ELIT master applied to the VBP project seems to be positive but not as significant as both learners and researchers expected. All research questions proved students had a higher level of expectations than their final perception of transference of their knowledge.

The ELIT master students' original English level was mainly proficient, and most of them (three out of four) admitted a certain degree of improvement. They also confirmed an increase in their self-confidence in linguistic skills (mainly the oral ones, as also noticed by Moratinos-Johnson et al., 2018). Contents have also contributed moderately to the appropriate implementation of the VBP project, especially the topics of meetings, interculturality, internationalisation, business and socialising. The international character of the VBP project and the possibility to apply this experience to their future work enhances students' motivation.

Regarding the intercultural competence and intercultural diversity, neither clear negative effects nor positive ones were perceived. Probably, the diverse cultural background of the learners involved in the study and their master's degree training are crucial and reinforce the importance of this issue when dealing with real situations in a

globalised world. Both approaches have shown to help students to always be aware of the cultural issues.

Likewise, cross-disciplinary skills were considered as moderately effective in their application to the VBP project. Some skills (especially negotiation and analytical ones) need greater attention and awareness-raising instructors' commitment to promote their further development before the project starts.

As for the key COIL element of technology, also promoted in EMI settings, students proved to have the proper digital competence to participate in the project. It seems that less challenging tasks can lead to lower levels of motivation and, consequently, students felt they gained less in their learning process (in line with Bueno-Alastuey & Kleban, 2014). In this study, technology was just a means of communication rather than an outcome, without any additional benefit for students but the online communication skills needed to develop the project.

Students also pointed out some COIL drawbacks already mentioned by the literature in section 2, such as the implication/motivation of the team members or the group dynamics, the language and content requirements through the project, students' intercultural communication competence, the final task itself, or the technological tools required. Interviews confirmed some of those results, but they also proved that sometimes students were not fully aware of certain contents and skills they implemented. Instructors may have to reflect on the possibility of including specific tips for the ELIT master subjects that can minimise those difficulties, but also, in a global view, revise aspects related to the development of the VBP project that can make it more demanding for students who are linguistically, culturally or digitally more competent.

Nevertheless, the study is not free from limitations. In particular, the data collected is restricted considering that the sampling was only based on 23 participants, as we only had full access to those students who belong to UJI. Moreover, the study focused on students' perceptions of the applicability of their ELIT master training to their participation in the VBP project. Consequently, we found it difficult to provide any stronger evidence on attainment due to the subjectivity of the questions. Further research involving participants from other universities may help to complement the present study.

From a pedagogical standpoint, this innovative experience is relatively fresh and motivating for our students and has the advantage of offering the possibility of working internationally with people from diverse cultural origins and backgrounds and practising their English communicative skills in a real context. Learner's language development or

consolidation is at the core of the whole experience, enhancing other aspects that, even accepted as part of the language learning, may not always be practised or implemented at the same level as communication (e.g., content, interculturality, and cross-disciplinary skills). Students were asked during the follow-up interviews about their (present or future) working life or internship, and if the VBP project could be beneficial, considering that one of the main concerns of this study was to ensure students an active learning environment to help them to start a successful working life. The general feedback participants provided can be summarised in the following comment that confirms the fulfilment of these aims:

- (9) “I think it helped because for example in my case I’m working in an intercultural and international environment, so, somehow I have to adapt myself and to know how to behave in order to work together and during the VBP we have worked together so, I think it was useful and it’s a good experience for all people that are willing to be in an international working environment.” (S10)

As further research, it could be useful to integrate objective sources of measuring data, such as students’ language tests (before and after the VBP project) and written reports, to verify their evolution in both content and language. It is necessary to study deeper how learners’ level or task difficulty affect their actual language or digital improvement. Different tools to confirm intercultural competence should also be considered. It could be useful to investigate the distinct skills that can be developed in technologically-based learning environments aiming at language learning. A good practice guide could be developed for students at local level, making use of our results in this article, but also a common set of instructions that could help students to improve their participation in the VBP project.

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Appendices

Appendix A. ELIT master subjects: contents, skills and connection to VBP

Code	Subject	Contents related to VBP	Skills related to VBP	VBP tasks
SAR002	Intercultural Communication, Meetings and Negotiations	Business meetings, business negotiation, intercultural awareness	Regarding the skills used in the ELIT master's degree which are linked to the development of the VBP we can include all of them as our previous selection was based on that. There is no one skill that can be more salient than others or one skill that can be used in one subject or in another. <ul style="list-style-type: none"> • All subjects require students: * to work in groups (small and large teamwork) and cooperate in the development of certain tasks, • to collaborate in written essays as a group • communicate and develop their interpersonal skills (by listening to others, leading sometimes or adapting others, and so on) 	Through the participation in the VBP project and the implementation of the planned tasks, our previous experience gave us evidence that students are able to use the contents and the skills shown in the previous two columns: <ul style="list-style-type: none"> • students hold meetings, negotiate issues that leads them to make decisions but also to solve the problems they may find during the process • students communicate and interact (as part of their socialising), use the specific recommended technological tools, but they also use other messaging systems • students must analyse, search for information, and make recommendations about the social
SAR004	Business Trips and Socialising	Socialising		
SAR005	Persuasive Language and Business Presentations	Promoting an idea or a product		
SAR006	International Marketing	International marketing, globalization and marketing, business culture, international market research and selection, international marketing strategies, product and brand decision in international markets, and international communication policies		
SAR007	International Business Management	Management, organisational culture and environment, social responsibility and managerial ethics, business		

		decision making, organizational behaviour, leadership and motivation	<ul style="list-style-type: none"> • to solve problems (or tasks) and make decisions about a topic to develop or a task to do 	reputation (social media) certain companies use. They can apply the knowledge they have about culture, international marketing, marketing promotion and web 2.0, company organization, and so on
SAR008	The Language of Telephoning and Other Communication Technologies	Telephoning and its etiquette, diverse phone situations, email marketing, web tools and apps for businesses based on companies' advice, including the use of messaging services or communication channels	<ul style="list-style-type: none"> • to search for information, selected, analyse it critically, and present it from an objective viewpoint • apart from the content on negotiations, they must negotiate any decision to make • apart from the technology tools seen as part of their content, all subjects use Moodle as a platform to communicate and share documents, but they also use Google Suite as it is part of the university culture (and other messaging systems they use to organize meetings, or some tasks) 	<ul style="list-style-type: none"> • students must read texts, watch videos, and talk about contents, and do all this in English with participants from other countries and, probably, from other cultural backgrounds
SAR009	The Language of Marketing and Product Promotion	Promotional language and the Web 2.0: analysis, development of own products, use of visual devices, client-oriented products		<ul style="list-style-type: none"> • students must work in groups to solve the tasks and write collaboratively a text, trying to become a single voice • students must get along well with their team members, they need to adapt to each other and be patient, decisive and resilient at the same time when conflicts may happen trying to look for the best solution
SAR017	Business Writing	Business writing, formal vs informal styles, positive and negative messages		

Appendix B. Compulsory readings.

Dowling, G. and Moran, P. (2012). Corporate Reputations: Built In or Bolted On? *California Management Review*, 54(2), 25-42.

Larson, B.Z. & Makarius, E.E. (2018). The Virtual Work Skills You Need — Even If You Never Work Remotely. *Harvard Business Review*, October 5.

Molinsky, A. & Gundling, E. (2016). How to Build Trust in Your Cross- Cultural Team. *Harvard Business Review*, June 28.

Wilson, H. J., Guinan PJ, Parise S., Bruce D. Weinberg B.D. (2011). What is your social media strategy? *Harvard Business Review*, July-August.

Appendix C. ELIT master students VBP Spring 2019

	AGE	GENDER	PREVIOUS STUDIES	ENGLISH LANGUAGE LEVEL	NATIONALITY	ORIGIN/ BACKGROUND
S1	24	Male	Law	B2	Spanish	Spain
S2	23	Female	Translating and Interpreting	C1	Spanish	Spain
S3	22	Female	Translating and Interpreting	C1	Spanish	Spain
S4	24	Female	English Studies	C1	Romanian	Romania
S5	22	Male	English Studies	C1	Spanish	Spain
S6	23	Female	English Studies	C1	Spanish	Spain
S7	22	Female	English Studies	C1	Spanish	Spain
S8	22	Female	English Studies	C1	Spanish	Spain
S9	22	Female	English Studies	B2	Romanian	Romania
S10	22	Female	English Studies	C1	Spanish	Syria
S11	22	Female	English Studies	C1	Spanish	Spain
S12	22	Male	English Studies	C1	Spanish	Spain
S13	26	Male	English Studies	C1	Spanish	Spain
S14	22	Male	Translating and Interpreting	C1	Spanish	Ukraine

S15	23	Female	Translating and Interpreting	C1	Spanish	Spain
S16	26	Female	Cultural Studies	B2	South Korean	South Korea
S17	23	Male	Business Administration	C2	Dutch	Netherlands
S18	33	Female	Accounting, Analysis and Auditing	B2	Belarussian	Belorussia
S19	22	Female	Human Resources Administration	B2	Chinese	China
S20	26	Female	International Business Management	C1	Moroccan	Morocco
S21	22	Female	English Studies	C2	Moldavian	Moldova
S22	23	Female	Spanish Philology	B2	Chinese	China
S23	22	Female	English Studies	C1	Spanish	Spain

Appendix D. Initial survey VBP

SECTION 1: PERSONAL DETAILS

1. Age
2. Gender
3. Nationality
4. English language level
5. Origin/Background
8. Previous studies

SECTION 2: LANGUAGE

9. How much improvement do you think you can have in the four skills (writing, listening, reading, speaking (interaction))?

Language skills: writing, listening, reading and speaking (interaction).

5-Likert-scale: (1) No improvement, (2) Little improvement, (3) Improvement, (4) Some improvement, (5) Great improvement

SECTION 3: CONTENT

10. Which subjects do you think have provided you with some knowledge/skills that may help you to better manage your functions/tasks in the project?

Subjects: SAR001, SAR002, SAR004, SAR005, SAR006, SAR007, SAR008, SAR009, SAR011 and SAR017.

5-Likert-scale: (1) No contribution, (2) Little contribution, (3) Moderate contribution, (4) Significant contribution, (4) High contribution

11. What general concepts of the master would facilitate your satisfactory participation in the project? Specify.

SECTION 4: CULTURE

12. How do you think cultural diversity can affect the members of the group?

5-Likert-scale: (1) No effect, (2) Low effect, (3) Moderate effect, (4) High effect, (5) Very high effect

13. Have you ever had any experience with people from other nationalities? And other cultures? If so, specify the nationalities, the cultures and the type of experience (working, studying, travelling, etc.)

SECTION 5: CROSS-DISCIPLINARY SKILLS

14. How much do you think the following skills/abilities will be practiced in the project?

Cross-disciplinary skills: technological skills, teamwork ability, decision making skills, communication skills, problem-solving skills, negotiation skills, interpersonal skills, analytical skills, research ability, critical thinking, collaborative writing and cooperative work

5-Likert-scale: (1) Not much, (2) Slightly, (3) Moderately, (4) Much, (5) Very much

15. General expectation: to which extent are you interested/motivated in this project?

5-Likert-scale: (1) Not at all, (2) Only a little, (3) To some extent, (4) Rather much, (5) Very much

Appendix E. Final survey VBP

SECTION 1: PERSONAL DETAILS

1. Age
2. Gender
3. Nationality
4. English language level
5. Origin/Background
6. Previous studies

SECTION 2: LANGUAGE

7. How do you think you have improved in the four skills (writing, listening, reading, speaking (interaction))?

Language skills: writing, listening, reading and speaking (interaction).

5-Likert-scale: (1) No improvement, (2) Little improvement, (3) Improvement, (4) Some improvement, (5) Great improvement

SECTION 3: CONTENT

8. Which subjects do you think have provided you with some knowledge/skills that helped you to better manage your functions/tasks in the project?

Subjects: SAR001, SAR002, SAR004, SAR005, SAR006, SAR007, SAR008, SAR009, SAR011 and SAR017.

5-Likert-scale: (1) No contribution, (2) Little contribution, (3) Moderate contribution, (4) Significant contribution, (4) High contribution

9. What general concepts of the master have facilitated your satisfactory participation in the project? Specify.

SECTION 4: CULTURE

10. How did cultural diversity affect the members of the group?

5-Likert-scale: (1) No effect, (2) Low effect, (3) Moderate effect, (4) High effect, (5) Very high effect

SECTION 5: CROSS-DISCIPLINARY SKILLS

11. How much have you worked the following skills/abilities during the project?

Cross-disciplinary skills: technological skills, teamwork ability, decision making skills, communication skills, problem-solving skills, negotiation skills, interpersonal skills, analytical skills, research ability, critical thinking, collaborative writing and cooperative work

5-Likert-scale: (1) Not much, (2) Slightly, (3) Moderately, (4) Much, (5) Very much

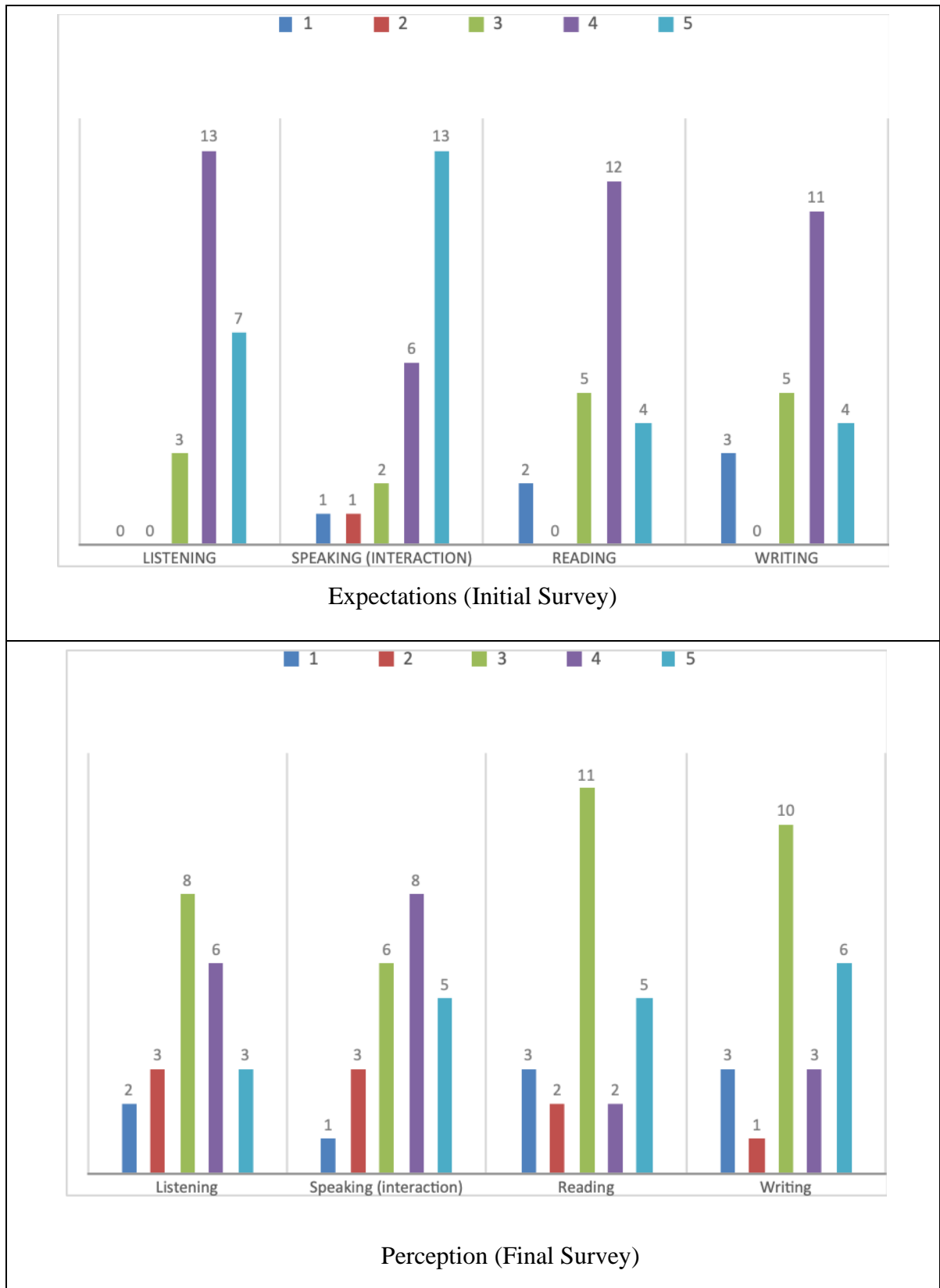
12. Overall, how would you rate the VBP experience?

5-Likert-scale: (1) Not satisfying, (2) Dissatisfying, (3) Neither satisfying nor dissatisfying, (4) Satisfying, (5) Very satisfying (valuable)

Appendix F. Interview questions

1. *Do you think that your English level has improved or consolidated due to this project? Why?*
2. *What aspects from the ELIT master have been more helpful and which ones you think should be included for future students? Any skill or ability you would have needed to practice in advanced?*
3. *Do you think that the subject dealing with “intercultural communication” was useful in order to participate in the project? Why?*
4. *Do you think this project can help you to manage in international meetings and collaborative tasks in a future work environment?*
5. *What is your degree of satisfaction with your participation in this project?*

Appendix G. Expectations and perceptions about linguistic skills



6.3. *THIRD ARTICLE as the theoretical background (Unpublished):*

Introducing the Video Resume as a Professional Digital Genre

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ABSTRACT

The Video Resume (henceforth VR) is a short and dynamic video presentation to showcase jobseekers' professional profiles in an engaging and personalized way. Despite its increasing interest as a potential recruitment tool in professional contexts, it is understudied as a genre in the existing literature and therefore considered here. The present study scrutinizes the true nature of the VR to define it as a professional digital genre. Additionally, this genre is mainly characterized by its intrinsic multimodal nature, and in turn, this paper delves into the intricate interplay between verbal and nonverbal elements, unraveling the multimodal semiotic resources within the VR and their impact on communication practices. As per the methodological process, the study attempts to set out the evolution of the medium between printed and digital genres, specifically between job application letters and VRs. Firstly, it starts from recontextualizing traditional genres to, secondly, explore the contribution of the medium in VRs from a multimodal perspective. This transition represents a dynamic reshaping in communication, and the findings unveil the multifaceted nature of the VR as a professional digital genre. It also contributes to a deeper understanding of multimodal communication and the evolving landscape of digital genres in professional settings. Finally, pedagogical implications settle the VR as a teaching resource used in English for Specific Purposes (ESP) to develop learners' multimodal communicative competence needed in today's business world.

Keywords: video resume, professional digital genres, medium, multimodality, ESP

1. INTRODUCTION: effect of digital technologies on professional genres

Genres in general are constructed to address the problems existing in society, so they tend to absorb digital and multimodal elements to develop new forms and functions. This process of adapting and transferring existing genre knowledge to newly-created genres is known in literature as *recontextualization* (Bezemer & Kress, 2008), and this present paper attempts to explain how a traditional genre, the job application, has been recontextualized, exploring the evolution of the medium towards a new digital genre, the video resume. In their previous study, Bezemer and Kress (2008) established four different rhetorical principles in which the concept of recontextualization takes place:

- i) *Selection* of content and semiotic modes available in the new setting;
- ii) *Arrangement* of the content which suits better to the audience and the communicative purpose;
- iii) *Foregrounding* of the salient elements in the new setting; and
- iv) *Social reconstruction* between the speaker and the audience.

In professional discourse, these rhetorical principles can be fulfilled through four different strategies (Luzón, 2019): a) build credibility; b) build persuasive arguments; c) tailor information to the assumed knowledge of the audience; and d) engage the audience.

The notion of genre is conceived in this study as “an interconnected, vibrant, and resilient social phenomenon” (Xia, 2020: 145). As Kress (1987: 579) points out,

genres are dynamic; hence genres change historically; hence new genres emerge over time, and hence, too, what appears as ‘the same’ generic form at one level has recognizably distinct forms in differing social groups.

As technology continues to reshape communication norms, professional digital genres have emerged as essential tools for effective interaction and self-presentation in professional contexts. Perez-Llantada (2016: 23) claims that “the impact of digital technologies on genres has been investigated extensively in the context of professional communication”. These genres encompass a wide range of digital communication practices that are specifically tailored to workplace environments. They reflect the evolving nature of communication in the digital age, highlighting the importance of adaptability and mastery of multiple modes of communication. Nevertheless, in order to define what a digital genre is, a shared understanding of the genre itself is necessary (Belcher, 2023). For instance, Hafner (2018) defines digital genres as those exhibiting new media affordances of multimodality, hypertext, and interactivity that are now commonplace. Some notable examples of professional digital genres are video

conferencing, online job interviews, email correspondence, online portfolios, blogs, forums, and web advertising, among others. In the study of digital genres, the interplay between medium and genre is a key feature. As argued by Herrando (2014:41), “the concept of medium is intrinsic in the definition of digital genres”. Medium has proved to be a reliable aspect of conveying essential information in an innovative manner. It forms an integral part of the digital genre and therefore should be included in the genre analysis model.

The process of recontextualization present in the digital era, allowed professional genres to shift from traditional, paper-based formats to electronic ones. Recent developments in digital technologies present new opportunities and implications for showcasing jobseekers’ personal traits (Apers & Derous, 2017). This is the case with VRs. Hiemstra et al. (2012: 11) describe them as “short videotaped messages in which applicants present themselves to potential employers on requested knowledge, skills, abilities, motivation and career objectives”. It is the recruitment tool selected for the present study because it exemplifies the establishment of a strong online presence and the enhancement of a personal brand in a dynamic manner (Apers & Derous, 2017). Kemp et al. (2013) claim that a one-minute VR is an effective recruitment tool since it can convey applicants’ qualities, such as non-verbal communication skills.

The value attached to emerging professional digital genres corresponds to the notion of multimodality. The concept of multimodality has been applied to a range of digital genres to explore questions of digital literacy (Jewitt, 2013). It appears to be a significant hallmark of digital genres (Ruiz-Madrid & Fortanet-Gómez, 2016; Valeiras-Jurado, 2019; Ruiz-Madrid, 2021; Bernad-Mechó, 2022; Belcher, 2023; Mestre-Segarra, 2023). Hafner (2019) states in his study that digital media has facilitated the use of multimodal forms of expressions combining words, images, and other modes. Moreover, digital media has gone beyond traditional means, allowing people to interact with a wider audience. The use of digital media can lead to the development of innovative genres which break from conventions in certain ways (Hafner, 2018). In line with Hafner’s (2018, 2019) reflections, there is a need to extend existing research by examining multimodal affordances in professional digital genres. Furthermore, Bhatia (1993) has paved the way for the practical application of genre theory in professional settings. He argues, like many other researchers, that the issue of genre has been spread globally, gaining interest not only among linguists but also members of other disciplines. They all

agree that genres are in constant evolution, creating new patterns which need to be scrutinized for their proper use in any context. Additionally, individuals need to employ a variety of semiotic modes to convey meaning (Kress & Bezemer, 2023). A full insight into the digital and multimodal nature of the VR is required to produce videos that make full use of the range of semiotic resources available in such media. Following Hyland (2011), Luzón (2013) and Perez-Llantada's (2016) findings in their studies of digital genres in academic settings, it is noted that the combination of text-, audio/video- and hypertext features affords greater manipulability of options for accessing and assessing the information.

However, VRs come with a set of challenges, since they require a competitive command of digital literacy, technical proficiency, essential communicative skills, and adaptability in various contexts. Applicants need to demonstrate creativity and incorporate technical elements, such as lighting, sound quality and video editing, with the aim of creating engaging presentations and setting themselves apart from other applicants. Additionally, striking the right balance between providing comprehensive information and maintaining viewer interest within a reasonable time frame is crucial but also challenging (Gissel et al., 2013).

Due to recent technological advances, digital tools have received more attention. Nonetheless, research into this recruitment tool is rather limited and, despite its prominent presence in business settings, it is not validated in academia as a professional digital genre yet. The present study aims to prove that the VR is not simply a replicated genre (e.g., a new genre originated from a traditional one with no changes in terms of content and structure, which simply moves to an electronic format), but an evolved genre which has adapted as well as acquired new traits incorporating more affordances of their new medium (Valeiras & Mechó, 2022). The present study departs from the hypothesis that the VR evolved as a professional digital genre with an intrinsic multimodal nature due to the growing dependency on technologies. This hypothesis also implies that personal branding and self-presentation can be more accessible in electronic formats, making the hiring process easier, more effective, dynamic, and visible. Therefore, the technological affordances of digital genres allow openness to online content along with an innovative format that makes information more appealing, and also reaches larger audiences with varied interests and disciplines (Pérez-Llantada, 2016; Hyland, 2011). In turn, the research questions guiding the present paper are the following:

RQI. To which extent has the medium shaped from printed (e.g. job application letter) to digital genres (e.g. video resume)?

RQII. In what ways does the medium contribute to the definition of the VR as a professional digital genre?

2. METHODOLOGY: a comparative analysis

In order to answer the research questions presented above, a comparative analysis is conducted to explore the evolution of the medium from printed to electronic formats. The present paper selected the job application letter as the traditional genre to be analyzed, and the example is taken from Bhatia (1993), Wang (2005) and Furka's (2008) studies on paper-based professional genres. The VR, understood as the multimedia representation of a candidate's professional profile, was taken from the online platform YouTube, and it lasts 1 minute and 52 seconds. VRs typically range from 30 seconds to a few minutes in length. The video is entitled *Video Resume - Front End Web Developer - Laura Harris*⁶. It has 169,073 views, and it was uploaded on March 19, 2016.

One of the main purposes of the present study is to define the VR as a professional digital genre. To do so, the Swalesian genre model is followed, as suggested by Swales (1990). It is based on a three-level genre model, whose three constituents capture the essence of what we call 'genre': communicative purpose, move structure and rhetorical strategies.

The first component, the communicative purpose, responds to the shared functional purposes a 'genre' is intended to fulfill. Such communicative aims are established within a discourse community, meaning that they cannot be determined in isolation. If we want to establish what people accomplish by means of the VR, we should look at the context in which the VR is used, which could be based on the hiring process. The second component, the move structure, is characterized by the conventionalized schematic structure; a 'genre' is identified apart from the communicative purposes. In other words, each communicative purpose is represented by an internal structure, divided into moves and steps, also recognized by the discourse community. In terms of organization, the notion of moves and steps is viewed as a useful procedure for displaying generic conventions (Mestre-Segarra, 2023). However, researchers nowadays also

⁶https://youtu.be/IXoMDwh4Cq8?si=k1kBOj_3Yjj21n9A

believe in rhetorical variation and flexibility in the genre model due to the evolving genres in the digital age. The third component, the rhetorical strategies, deal with the constraints in the choices of content and style (verbal and visual) influenced by the communicative purpose of a 'genre' (Swales, 1990). As stated by Askehave and Nielsen (2005: 123), "the aim of the rhetorical analysis is to look for such regularities or standard practices in the actual formulations of genres". Therefore, apart from the observation of the three factors (i.e., the communicative purpose, the moves, and the rhetorical strategies) for a genre to be validated, a text-linguistic analysis should also be considered.

In order to validate the VR as a professional digital genre, first, a rhetorical analysis is to be conducted to set out the moves and steps of the job application letter and the VR. Second, a text-linguistic analysis is also carried out to explore the similarities and differences in terms of content, register and style. Drawing on previous studies (Pérez-Llantada, 2016; Luzón, 2017; Luzón & Pérez-Llantada, 2019; Mestre-Segarra, 2023), this analysis sought to be descriptive and exploratory in the context of professional practices in which genres are used to accomplish social intentions suggesting that there is a clear distinction among emerging genres, offering new opportunities for social action. The descriptive procedure concerns the text analysis of a VR and a job application letter to set out their structures, as well as the recurrent patterns of moves and steps in both genres. The exploratory procedure involves the interpretation and explanation of the move patterns identified, considering that the aim of the paper is to explore to what extent the medium has evolved from the growing use of technologies in today's society.

3. FINDINGS AND DISCUSSION

The first research question inquiries to what extent the medium has shaped considering both printed (e.g. job application letter) and digital genres (e.g. video resume), bringing in dynamic practices for communication. Considering the visual representation of the job application letter and the VR on Appendices 1 and 2, it seems that the VR did exhibit certain instances which prove the evolution of the medium. Job application letters are typically text-based documents, often presented in a standardized format, while VRs leverage multimedia elements, including video recordings of the candidate presenting themselves. These genres differ in their mode of transmission, whether written or oral. While job application letters emphasize language content and tend to be descriptive and impersonal, VRs convey a detailed description of the content

from a more personal perspective and increase visibility, which stems from their multimodal nature. In terms of verbal communication, candidates could articulate their experiences, achievements, and skills with their own voice. This adds a personal touch and helps convey enthusiasm and passion for the role.

As per time constraints, in both genres effective time management is required since job application letters are usually limited to one page (Paramasivam & Rahim, 2016) and VRs need to be clear, concise, and direct. Additionally, the video should convey relevant information while keeping the viewer's attention. It might demand more time and effort from employers to watch and evaluate them, potentially affecting the screening process. They require a level of technical proficiency, which can present a barrier for some candidates who are less comfortable with technology (Cocchetta, 2020).

At a **rhetorical level** (see Appendix 1 which contains a table representing in a visual way the rhetorical structure of both recruitment tools, the job application letter and the VR), the VRs appeared to adhere to a systematic move-based organization, suggesting that the author might be using a preestablished template for content organization. Of the eight moves identified, seven are consistently apparent as core moves, and only one move (Move 4) is optional.

The first move (Introducing candidature) allows the candidate to introduce themselves, and it is divided into three main steps (Greetings, Offering candidature and Adding origin/background information) in which the candidate greets the viewer, mentions the job offer s/he is referring to and talks about her/his origin/background. This can be exemplified as follows: *'My name is Christian Kis. I was born in 1988, so I'm 19 years old'* (job application letter), and *'Hi my name is Laura Harris and I am a front-end web developer. I'm looking for a job and instead of just sending out the usual cover letter resume, I'm making this quick video so that you can more easily learn a little about me'* (VR). Both start with an engaging introduction which captures the viewer's attention, briefly highlighting the qualifications. Although they show accomplishments, VRs employ visuals and graphics, which makes them more appealing. The job application letter as well as the VR also organize the information into logical sections, such as background, skills, experience, and a closing statement. In the case of the VRs, candidates should maintain a smooth flow between sections, something that cannot be integrated into job application letters.

In Move 2, Establishing credentials (a niche), the candidate establishes her/his credentials as pertaining to someone who can undoubtedly fill the job niche: *'I have a PhD in English from the University of Guelphs in Ontario, Canada, where I studied under such distinguished scholar'* (job application letter) and *'In November 2015 I graduated from the Iron Yard'* (VR).

This move is strongly connected with Move 3, where the candidate offers her/his personal strengths (i.e., *'My specialty is Shakespeare and Renaissance drama in general'* exemplified in the job application letter and *'I love what I've learned and I'm excited about what I've been working on since. I've been creating custom web layouts navigations and smooth user experience design'* in VR). Four different types of personal strengths were identified: foreign language level/skills, ICT skills, further training, and social network management. Only the VR illustrates such information: *'I've been increasing my knowledge in Photoshop's frameworks and JavaScript library'*.

Move 4 is regarded as optional because the information given is less relevant to the speaker's overall goal than in other moves and allows the speaker to describe life experiences in terms of hobbies and interests.

Move 5 (Adding enclosed/hypertext materials) is one of the most frequent moves in the VRs due to the limited time length which this video format entails. Both genres include such information as: *'I hope this letter will clarify some of the information on the enclosed CV'* and *'I attach the diploma of swimming. Please find enclosed my: Curriculum vitae, some diplomas of swimming and my exams' as per the job application letter, whereas 'For those of you who are unfamiliar with the iron art program, you can click here to learn about the training we provide. You can check out my portfolio here, or you can contact me directly here' as for the VR.*

In Move 6 (Using pressure tactics), the candidate exerts pressure on the addressee through persuasive strategies used to obtain the desired job. Both recruitment tools employ this move in a very similar manner in terms of content: *'And because I love languages, people and work life, I think that this job would be perfect to me. And because I will love my job, I think I meet the requirements. I really hope that you will choose me for this job'* (job application letter) and *'As a recent graduate from the Iron Yard, I'm an excellent candidate for a company or team looking to capitalize a lot. I currently know and blow me into what stays specifically. I'm always up for a challenge and I'm looking for a place where I can continue to grow and learn'* (VR).

In Move 7 (Inviting further action), the candidate closes her/his speech persuasively by suggesting that the addressee should take action (i.e., *'I'm looking forward to get your answer letter'*, as exemplified in the job application letter and *'I'd love to hear from you. Hopefully we'll be working together soon'* in VR).

The last move, Move 8 (Goodwill ending), allows the candidate to end the VR politely. Both of them end cordially, but the job application letter follows a typical expression found in letters (*'Yours faithfully'*), whereas the VR employs the following common expression (*'Thank you for your time'*).

At a **text-linguistic level** (see Appendix 2 showing a table which describes the text-linguistic analysis with moves and steps), the analysis shows that the narrations accompanying the visual elements imply multimodal features. Nonetheless, the use of personal pronouns and possessive forms enables authors to create proximity with the audience. The presentation of the contents within an electronic environment exhibits several features in comparison to the written formats. Indeed, job application letters are limited to textual content, providing information such as contact details, education, work experience, skills, and achievements. In contrast, VRs allow candidates to showcase not only their verbal communication skills but also certain multimodal elements, such as their body language, tone of voice, and overall presentation style. However, not much is added to the content provided by the traditional job application letter. Considering the register used, the narrations are delivered in the conversational style that characterizes these genres. On the other hand, given that the speed of the delivery of the narrations is faster than in spontaneous and interactive conversations, it might be conjectured that authors are delivering their speech by reading from a script previously and consciously adapted.

Despite not much is added to the content as well as the structure, the analysis showed that the narrations were accompanied by non-verbal features, that is, multimodal semiotic cues, which did exhibit a significant difference in the definition of the VR as a professional digital genre. In the case of VRs, the medium and the contribution of multimodality make it possible to use a wide range of multimodal semiotic resources, gaining much greater engagement, something that is not possible to the same extent in traditional paper-based genres.

VRs combine visual and auditory cues, allowing the audience to read body language, facial expressions, and tone of voice, among other multimodal elements, which are vital components of effective communication. Whereas job application letters lack the

ability to convey non-verbal cues such as facial expressions, gestures, and eye contact, VRs enable candidates to demonstrate their interpersonal skills through these non-verbal cues. Visual elements play a crucial role as well in conveying complex information quickly and effectively, and they enhance understanding and engagement with the audience. The auditory element, encompassing sound effects, voiceovers, and music, adds depth and emotion to digital content. The combination of visual and auditory cues captures the viewer's attention more effectively than a paper-based genre. As argued by Kemp et al. (2013), traditional genres rely on text-based descriptions, whereas VRs offer the opportunity for jobseekers to showcase their non-verbal communication skills through their presentation style, body language, and vocal tone. In line with Waung et al.'s (2014: 238) impressions in their study, "video resumes are richer than paper resumes, because multiple verbal and nonverbal cues are available along with language variety via captions, voice-overs, and speech". The information presented in a VR is more dynamic compared to that of a job application letter because of the communicative skills and multimodal resources candidates use to show their potential aptitudes. The multimodal affordances integrated into VRs help the speakers engage the audience, making their message relevant, decisive, and easy to understand.

All in all, the VR transcends the limitations of the traditional paper-based job application letter by providing jobseekers with a dynamic format to offer a more holistic insight into their potential and suitability for a job position. However, the exploratory corpus analysis did not seem to involve substantial changes in terms of content, register and style and the text structure adhered to a quite similar rhetorical organization.

4. CONCLUSION

Professional digital genres are in an ongoing evolution, and new practices for communication and information access are expected to arise. The present study has analyzed the VR as a recently popular recruitment tool, which is much under-investigated compared to the traditional tools, such as job application letters, and the findings discussed in the previous sections contribute to the definition of the VR as a professional digital genre. In analyzing the evolution of the medium, remarkable differences in the exploitation of the affordances are noted, specially by the presence of multimodal semiotic resources, and the content and the structure seem to be recontextualized. The emergence of the video resume as an online recruitment tool has revolutionized the way

individuals present themselves to potential employers, showcasing a fusion of visual, auditory, and verbal elements to convey a more comprehensive and engaging representation of their skills, experiences, and personalities.

The comparative analysis has shown that the VR retains most of its generic identity in terms of linguistic and rhetorical form and function compared to the job application letter. However, as an evolved digital genre, it takes full advantage of the medium, and the multimodal literacy identified enhances the content through multimodal affordances. In other words, features of multimodality present in digital genres indicate that new shapes of communication are arising, changing the text-composing practices (Pérez-Llantada, 2016). The findings of the present study seem to indicate that the VR will eventually stabilize as a professional digital genre and become increasingly popular in business environments. Despite this fact, challenges face the full integration of such genres, mainly considering the time consumed while composing videos with supplementary elements.

In terms of pedagogical implications, it seems clear that digital literacy is needed, considering the pedagogical changes brought about by the impact of technologies. This study supports the notion that a deep understanding of the VR as a multimodal digital genre provides helpful insights into this genre as an ESP teaching resource for business students' multimodal literacy and communication skills. Using videos to create multimodal content allows students to learn to deploy a wide range of multisemiotic resources in the context of ESP, which enhances their awareness of the multimodal perspective in any type of professional communication context (Ho, 2019). Specifically, in Hafner's (2018: 38) studies, "ESP teachers need an understanding of the affordances of different modes for communicating different kinds of information and the way that these modes can interact". Likewise, ESP learners' awareness of the odds and innovations (i.e., verbal and non-verbal modes in electronic environments combining informative and persuasive discourses) accompanying emerging digital genres seems pedagogically advisable. However, as in any empirical research, some limitations need to be pointed out. Given the limited size of the dataset, the results of this study cannot be generalized. Further analysis is expected to enlarge and refine the consolidation between emerging digital genres and multimodality. In conclusion, VRs offer a dynamic and engaging way for job seekers to stand out in the competitive job market. While they come with their

challenges, a well-crafted video resume can leave a long-lasting impression and provide a unique avenue for candidates.

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APPENDICES

Appendix 1. Bhatia (1993), Furka (2008) and Mestre-Segarra (2023)’s rhetorical structure of moves and steps on job application letters and VRs

JOB APPLICATION LETTER			VIDEOS RESUME (VR)	
Bhatia (1993)		Furka (2008)	Mestre-Segarra (2023)	
MOVES & STEPS	DESCRIPTORS	MOVES & STEPS	MOVES & STEPS	DESCRIPTORS
Move 1: Establishing credentials	The writer establishes his credentials as someone who can fulfill the needs of the addressee.	Move 1: Introducing candidature	Move 1: Introducing candidature (greetings)	The candidate introduces himself/herself.
Move 2: Introducing candidature	The writer introduces himself.	Step 1: Offering candidature	Step 1: Offering candidature	The candidate mentions the offer he/she is referring to.
Step 1: Offering candidature	The writer mentions the offer that he is referring to.	Move 2: Establishing credentials	Move 2: Establishing credentials (a niche)	The candidate establishes his/her credentials as someone who can fulfill the niche of the addressee.
Step 2: Essential detailing of candidature	The writer presents his essential details for the job applied.	Step 2: Essential detailing of candidature	Step 2: Essential detailing of candidate’s educational background	The candidate presents his/her essential educational background details for the desired job.
			Step 3: Fundamental detailing of candidate’s professional experience	The candidature reviews his/her fundamental professional experiences for the desired job.
Step 3: Indicating value of candidature	The writer evaluates himself for the job applied.	Step 3: Indicating value of candidature	Step 4: Indicating value of candidature	The candidate evaluates himself/herself for the desired job.
Move 3: Offering incentives	The writer offers incentives to the addressee.	Move 3: Offering incentives	Move 3: Offering incentives	The candidate offers incentives on different significant aspects.
			Step 5: Offering incentives on language level/skills	The candidate offers incentives on Language level/skills.
			Step 6: Offering incentives on ICT skills	The candidate offers incentives on ICT skills.
			Step 7: Offering incentives on further training	The candidate offers incentives on further training.
			Step 8: Offering incentives on social networks management	The candidate offers incentives on social networks management.
			Move 4: Describing relevant life	The candidate describes life experiences he/she considers relevant in

			experiences	terms of hobbies and interests.
Move 4: Enclosing documents	The writer encloses documents to complement the letter.	Move 4: Enclosing documents	Move 5: Adding enclosed/hypertext materials	The candidate provides additional information to complement the VR.
Move 5: Using pressure tactics	The writer puts pressure on the addressee to solicit desired responses.	Move 5: Using pressure tactics	Move 6: Using pressure tactics	The candidate puts pressure on the addressee by means of persuasive strategies to obtain the desired job.
Move 6: Soliciting response	The writer solicits further contact with the addressee.	Move 6: Soliciting response	Move 7: Inviting further action	The candidate solicits further contact with the addressee.
Move 7: Ending politely	The writer ends the letter politely.	Move 7: Ending politely	Move 8: Goodwill ending	The candidate ends the VR politely.

Appendix 2. Text-linguistic analysis with moves and steps comparing Bhatia’s (1993:6), Furka’s (2008) and Mestre-Segarra’s (2023) analysis of job application letters with VRs

JOB APPLICATION LETTER				VIDEO RESUME (VR)	
Bhatia (1993)		Furka (2008)		Mestre-Segarra (2023)	
MOVES & STEPS	TEXT ANALYSIS	MOVES & STEPS	TEXT ANALYSIS	MOVES & STEPS	TEXT ANALYSIS
Move 2: Introducing candidature Step 1: Offering candidature	<i>I wish to make applications for a lectureship in the Department of English at this University.</i>	Move 1: Introducing candidature Step 1: Offering candidature	<i>My name is Christian Kis. I was born in 1988, so I'm 19 years old.</i>	Move 1: Introducing candidature (greetings) Step 1: Offering candidature	<i>Hi my name is Laura Harris and I am a front-end web developer. I'm looking for a job and instead of just sending out the usual cover letter resume I'm making this quick video so that you can more easily learn a little about me.</i>
Move 1: Establishing credentials Step 2: Essential detailing of candidature	<i>I have a PhD in English from the University of Guelphs in Ontario, Canada, where I studied under such distinguished scholars. I have taught English at a number of American and Canadian educational</i>	Move 2: Establishing credentials Step 2: Essential detailing of candidature	<i>As you can see, I'm not enough old to have a diploma yet, but I study now at the University of Budapest. In the summer I worked in Italy on the beach. I've won on the country of champion. Before this job, I've passed an intermediate level</i>	Move 2: Establishing credentials (a niche) Step 2: Essential detailing of candidate's educational background	<i>In November 2015 I graduated from the Iron Yard.</i>

	<i>institutions.</i>		<i>exam in German and after the job have I in Italian too.</i>		
Step 3: Indicating value of candidature	<i>I have written about 10 research articles in the last seven years, all of which have been published in scholarly journals.</i>	Step 3: Indicating the value of the candidature	<i>So, I can say that I can swim.</i>	Step 4: Indicating value of candidature	
Move 3: Offering incentives	<i>My specialty is Shakespeare and Renaissance drama in general.</i>			Move 3: Offering incentives	<i>I love what I've learned and I'm excited about what I've been working on since I've been creating custom web layouts navigations and smooth user experience design.</i>
				Step 6: Offering incentives on ICT skills	<i>I've been increasing my knowledge in Photoshop's frameworks and JavaScript library.</i>
Move 4: Enclosing documents	<i>I hope this letter will clarify some of the information on the enclosed CV.</i>	Move 4: Enclosing documents	<i>I attach the diploma of swimming.</i> <i>Please find enclosed my: Curriculum vitae, some diplomas of swim and my exams (language).</i>	Move 5: Adding enclosed/hypertext materials	<i>For those of you who are unfamiliar with the iron art program you can click here to learn about the training we provide.</i> <i>You can check out my portfolio here or you can contact me directly here.</i>
Move 5: Using pressure tactics	<i>I am required to give notice to Riyadh in early April and therefore look forward to hearing from you soon.</i>	Move 5: Using pressure tactics	<i>And because I love languages, people and work life, I think that this job would be perfect to me. And because I will love my job I think I meet the requirements. I really hope that you will choose me for this job.</i>	Move 6: Using pressure tactics	<i>As a recent graduate from the Iron Yard, I'm an excellent candidate for a company or team looking to capitalize a lot. I currently know and blow me into what stays specifically I'm always up for a challenge and I'm looking for a place where I can continue to grow and learn.</i>
Move 6: Soliciting response	<i>Since I do not have a telephone, I will be happy to call you should a telephone discussion become appropriate.</i>	Move 6: Soliciting responses	<i>I'm looking forward to get your answer letter</i>	Move 7: Inviting further action	<i>I'd love to hear from you. Hopefully we'll be working together soon.</i>
Move 7: Ending politely	<i>Thank you very much.</i>	Move 7: Ending politely	<i>Yours faithfully,</i>	Move 8: Goodwill ending	<i>Thank you for your time.</i>

6.4. **FOURTH ARTICLE** as the general methodology (Published):

A MULTIMODAL RHETORICAL ANALYSIS OF VIDEO RESUMES ⁷

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Abstract

Today's society is characterized by digital and multimodal technologies which allow the constant emergence of new digital genres, especially in professional contexts. One of these recent genres, the video resume (VR), is perceived as an innovative and recruitment and selection tool attracting growing interest in business settings. However, very little research focuses on the definition of the VR as a genre and its multimodal nature in order to validate it as a professional digital genre. Therefore, the aim of this paper is twofold: a) to determine the multimodal rhetorical structure of the VR, and b) to assess the role multimodality plays in this digital genre. The dataset used for the analysis consists of 26 VRs, all of them in English, taken from the online platform YouTube. The methodological procedure is based on a move-and-step rhetorical analysis followed by a multimodal discourse analysis (MDA). The results show that in VRs meaning is conveyed through the interconnection of various modes (embodied, disembodied and filmic) and that the multimodal rhetorical functions identified in the analysis contributed significantly to the definition of the VR as a professional digital genre. Pedagogical implications are also presented, which demonstrate the potential of the VR as a teaching resource used in English for Specific Purposes (ESP) to enhance business students' multimodal skills and to improve the communicative competence much needed in today's business world.

Key words

video resume, digital genres, multimodality, multimodal discourse analysis, rhetorical analysis, ESP.

⁷ [7 Maria Angeles Mestre Segarra.pdf \(esptodayjournal.org\)](#)

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1. INTRODUCTION

In the 1990s the Internet spread globally, opening the door to the use of digital tools in the employee recruitment and selection process. According to Hiemstra and Deros (2015: 2), “[r]ecent technological developments and the increased use of digital applications have resulted in the emergence of so-called video résumés”. They are described as “a short video-taped message in which applicants present themselves to potential employers on requested knowledge, skills, abilities, motivation and career objectives” (Hiemstra et al., 2012: 11). Research is needed to empirically examine the benefits of using digital tools such as the video resume (VR) in the recruitment and selection process, now that organizations can decide whether to use them and how best to standardize their use (Waung et al., 2014). Due to the potential impact of the VR on both the professional community and the general audience, it is considered to be of key importance for potential job applicants to acquire specific skills necessary to produce videos that make full use of the range of semiotic resources available in such media. In this paper, I present an empirical study investigating the multimodal rhetorical structure of the VR in order to provide insights into the systematic organization on which this genre is based.

VRs are increasingly gaining interest as they represent an opportunity to extensively study the ways in which first impressions are formed in an employment context (Nguyen & Gatica-Perez, 2016). Kemp et al. (2013) claim that a one-minute VR is an effective recruitment tool since it can convey applicants’ desirable qualities, such as enthusiasm and verbal communication skills, as well as because it is a tool for effectively using the time employers spend screening videos. Waung et al. (2014: 238) argue that “video resumes are richer media than paper resumes, because multiple verbal and nonverbal cues are available along with language variety via captions, voice-overs, and speech”. Hiemstra (2013: 4) points out that “the format of a video resume can vary from a video-taped message to a multimedia message, including animations and text”.

As a result, the information presented in a VR becomes more dynamic compared to that of a paper resume because of the communicative skills and multimodal resources candidates use to show their potential aptitudes. The scope of the term *video resume* itself is broadened in this paper, as it does not merely refer to the digitized version of a paper-based resume. In fact, it shares significant features with job application letters (see Bhatia,

1993) and motivational letters (see Furka, 2008) in terms of content, register as well as rhetorical structure, which is the focus of the present study. Despite the similarities, these genres differ in their mode of transmission, written or oral. While job application and motivational letters emphasize language content and tend to be descriptive and impersonal, VRs convey a detailed description of the content from a more personal perspective and increase visibility, which stems from their multimodal nature.

As research into the structure of a relatively new genre such as the VR is still scarce, my study will examine the move patterns on which it tends to be structured. The analysis follows Swales's (1990) rhetorical analysis in terms of moves and steps, Bhatia's (1993) systematic framework for analyzing another persuasive genre, job application letters, as well as O'Halloran's (2011) multimodal discourse analysis (MDA) approach. The combination of rhetorical and multimodal approaches will help me to establish the multimodal rhetorical structure of the VR and define it as a professional digital genre, which is the ultimate purpose of the study. I also focus on the combination of the concepts of genre and multimodality known as the Genre and Multimodality (GeM) model developed by Bateman (2014), in which socially recognizable categories and diverse expressive resources are mixed to form coherent messages (Bateman, 2008, 2017). When studying VRs, the nature of these messages requires the genre to be conceived of as "an interconnected, vibrant, and resilient social phenomenon" used to achieve "different communicative purposes under different social circumstances" (Xia, 2020: 145).

2. MULTIMODALITY IN DIGITAL GENRES APPLIED TO PROFESSIONAL CONTEXTS

Although there is a straightforward image of the VR as a potential selection and recruitment tool in the business world, there is also a lack of literature focusing on its definition as a professional digital genre from a multimodal perspective. Professional genre studies seem to have devoted more attention to researching the evolution of digital genres with the aim of illuminating their construction and rhetorical structure. As Pérez-Llantada (2016: 23) states, "the impact of digital technologies on genres has been investigated extensively in the context of professional communication". In this area of genre studies, the internalization of digitality is considered to be the first major

development (Xia, 2020), the analysis of digital genres thus being inherently connected to the use of multiple communicative modes.

Professional communication is deemed to be multimodal in the sense that a wide range of semiotic modes, including writing, speech, images, animations, gestures, are orchestrated by speakers to make meaning (Jewitt & Kress, 2010). The role of language as a ‘decentralized’ element in the conveyance of meaning allows the analyst to view human communication from a holistic point of view where every single semiotic mode, verbal and non-verbal, is intentional to the same degree (Jewitt & Kress, 2010). In multimodal studies, *modes* are understood as semiotic systems with rules and regularities – such as images, gestures, speech, music, layout, writing, proxemics, and posture (Kress & Van Leeuwen, 2001). Norris (2004) distinguishes between embodied and disembodied modes where the former consist of resources produced by humans, while the latter refer to external elements which create an impact on the audience. Another key element in the analysis of digital genres is that of *semiotic resources*, defined by van Leeuwen (2005: 285) as “the actions, materials and artifacts we use for communicative purposes”. Jones and Hafner (2012) point out that *affordances* refer to what the resources enable us to do (for instance, the VR enables us to present information in a multimodal way and to disseminate the content to a wide range of audiences in a short period of time). The interrelationship between the modes (i.e., embodied and disembodied) is known as *modal density* (Norris, 2004), and the consistency in the use of these modes is widely known as *modal coherence* (Valeiras-Jurado, 2019).

Reflecting on the origins of multimodality, Jewitt (2014) distinguishes three main approaches to multimodal analysis (Figure 1):

Multimodal social semiotics [MSS]	(Kress and van Leeuwen, 1996, 2001)	Interest in the sign-maker in a social context
Multimodal discourse analysis [MDA]	(O’Halloran, 2004, 2011)	Interest in semiotic resources as systems of choices
Multimodal analysis [MIA]	interaction (Norris, 2004)	Interest in the social actors’ interaction

Figure 1. Jewitt’s (2014) three main approaches to multimodal analysis

The first approach, Multimodal Social Semiotics (MSS), focuses on how modes are used in specific social contexts on the basis of Halliday’s (1978, 1985) Systemic

Functional Linguistics (SFL) theories. Within this approach, “the emphasis is [...] on the sign-maker and the semiotic choices they make in a given context” (Bernad-Mechó, 2021: 181). The second approach, Multimodal Discourse Analysis (MDA), which also derives from Halliday’s (1985) SFL theory, has a different focal point – the study of language as the result of a combination of semiotic resources to convey meaning (O’Halloran, 2011). Finally, the third approach is Multimodal (Inter)action Analysis (MIA), with the focus now on context and situated interaction. In other words, the purpose of this approach is to comprehend how participants in a communicative situation react to each other’s discourse. Each approach comprises a wide range of features of multimodal communication, which may differ or coincide depending on the goals to be achieved.

Of these three distinct multimodal approaches, I opt here for a corpus-driven MDA approach since it explores the use of language in VRs in a holistic manner. My analysis is based on a comprehensive examination of excerpts from VRs with the aim of developing a framework for the multimodal analysis of VRs which will demonstrate how different semiotic resources interact in this genre. In fact, using videos to create multimodal content may allow students to learn to deploy a wide range of multisemiotic resources in the context of ESP, which entails promoting students’ awareness of the multimodal perspective in any type of professional communication context (Ho, 2019).

Therefore, two research questions formulated to guide my study are the following:

RQ1. What is the multimodal rhetorical structure of the VR?

RQ2. What is the contribution of multimodality to this genre?

3. METHODOLOGY

3.1. The dataset

In order to validate the VR as a professional digital genre following a corpus-driven MDA approach, I compiled a set of 26 VRs, all of them in English, from the online platform YouTube. At an initial stage, I took a wide range of features into consideration when carrying out the data collection for the study (see Appendix 1). I then restricted the dataset to videos that met the following criteria: short duration (less than three minutes), presence of both male and female speakers; any type of professional or academic activity, the degree of impact of a VR expressed through the number of views, as well as its year of

publication. The videos had to be edited so that they consisted solely of camera shots. The final dataset has a total duration of 52m 28s, which, based on previous, similar studies (Ruiz-Madrid, 2021), can be considered valid for qualitative analysis.

The dataset used for this study had a twofold purpose: (1) the 26 VRs were first analyzed to determine their rhetorical macrostructure in terms of moves and steps; and (2) on the basis of said analysis, a subcorpus of eight videos out of the 26 VRs (around a third of the total dataset) together with the eight excerpts from a particular move (Move 6), with a total length of 179 seconds, was created to examine their multimodal microstructure. This selection may appear modest, but again, it is valid for a fine-grained multimodal analysis as shown by previous studies (Ruiz-Madrid, 2021). The eight videos were selected according to the two distinct criteria: (1) constructing a gender-balanced dataset (four female and four male job applicants); and (2) ensuring interrater reliability, which was done by consulting two additional researchers from a similar research area until consensus was reached on the multimodal density these videos entailed. I opted for this particular move, (Move 6, *Using pressure tactics*, due to its persuasive communicative purpose and its multimodal nature. Move 6 has the function of exerting pressure on the addressee through various persuasive strategies with the aim of obtaining the desired job, its communicative goal essentially being to convince the recruiter. Additionally, this move can be expected to be modally dense on account of its persuasive connotations, i.e. a high-frequency interrelationship among the modes. The Results section contains detailed information on time intervals and the excerpts from Move 6 to be discussed (Table 1). The whole process involves, first, the sequencing of structural elements, divided into moves and steps, each of which performs a specific rhetorical function, and then, the viewing of all the multisemiotic resources in increasing depth in order to identify key moments from a multimodal perspective (Jewitt, 2009).

3.2. Annotation and analysis

Fully automated software tools that identify and annotate functional units in multimodal videos have not yet been fully developed. Nonetheless, the analytic strategies I used in this study rely on two specialized software packages designed to perform computer-assisted rhetorical and multimodal analyses, supplemented by manual analysis. The first package is ATLAS.ti (<https://atlasti.com/>), defined as qualitative data analysis (QDA) software, which was used here for the move-step rhetorical analysis of the VR. Appendix

2 shows the interface of the operating software for rhetorical transcription annotations. In its left corner there is a video window where the clips can be played; in the right corner of the interface there is space for verbal transcriptions as well as a list of strips where choices are annotated in time. I created these strips manually with the aim of annotating all relevant moves and steps used in the selected excerpts. ATLAS.ti provides functional analytic tools in academic and professional research, particularly in the social science disciplines (Hwang, 2008). The same author states that employing QDA software can be beneficial because it makes the process more transparent and replicable. Additionally, given the increased credibility it brings, it can be time-saving and more effective in terms of project management. Hwang (2008) also argues that one of the main reasons for using ATLAS.ti in methodological development is its ability to efficiently handle digital media formats such as video.

Move analysis, i.e., the discourse structuring of a communicative event, is a procedure in genre studies based on the notion that moves are “semantic and functional units of texts which can be identified because of their communicative purposes and linguistic boundaries” (Ding, 2007: 370). A *step* is a smaller unit than a move and it is, therefore, placed on a subordinate level. Accordingly, I divided the videos into the components of their systematic structure (moves and steps), and the sections thus identified were treated as the basic units of analysis and as units involved in a goal-directed communicative event. When categorizing the moves and steps identified in the VR dataset, I took into account the methods and results used in previous studies on professional genres, such as Bhatia’s (1996), Furka’s (2008), or Wang’s (2005) rhetorical analysis of job application letters, as well as on academic genres, such as Hyland’s (2004) analysis of research articles and Plastina’s (2017) work on video abstracts.

According to Valeiras-Jurado et al. (2018: 99), “an MDA approach requires the use of different specialized software packages to look into the data”. Therefore, the second software package I used for this study is the multimodal annotation software application, known as Multimodal Analysis-Video (MMA-Video) (O’Halloran et al., 2012), which was used to identify verbal and non-verbal cues conveying meaning in VRs. O’Halloran et al. (2017: 22) argue that MMA-Video “provides the necessary tools for investigating the use of semiotic resources and the ways in which semiotic choices interact to fulfill particular objectives in a multimodal video”. This tool was used to address the second research question – the contribution of multimodality to the development of the genre – and was applied to the eight VRs selected. Its interface is shown in Appendix 3. These

eight VRs were viewed several times with the aim of making preliminary notes on the types of embodied and disembodied modes (Norris, 2004) present in them and on significant elements added in the postproduction process, or “filmic modes” (Valeiras-Jurado & Bernad-Mechó, 2022).

I examined embodied, disembodied and filmic modes, because meaning is sometimes based on the interrelation of specific modes, or “multimodal ensembles” (Ruiz-Madrid, 2021). Speakers make use of them because videos “fulfill their respective communicative aims and functions through various combinations of semiotic choices in their organizational structure, functional stages and properties” (O’Halloran et al., 2017). I therefore paid particular attention to the nature of the multimodal ensembles used by speakers in VRs drawing on previous research on the use of semiotic resources in other formats (Bernad-Mechó, 2022; Ruiz-Madrid, 2021). I performed my analysis only after all instances occurring for each of the modes had been annotated in the program.

4. RESULTS AND DISCUSSION

As the main purpose of this study is to validate the VR as a professional digital genre, in this section I present the results obtained after conducting a specific type of genre analysis determining the multimodal rhetorical structure of VRs and discuss the most relevant findings.

4.1. Identification and analysis of the VRs’ rhetorical structure

In response to RQ1 – What is the multimodal rhetorical structure of the VR? – I conducted a move-and-step rhetorical analysis. Based on Bhatia’s (1993) seminal study of job application letters in terms of genre analysis, I devised a more comprehensive version of the move-and-step rhetorical organization for VRs, as presented in Figure 2.

MOVE & STEP	DESCRIPTOR
MOVE 1	Introducing candidature
Step 1A	Greetings
Step 1B	Offering candidature
Step 1C	Adding origin/background

MOVE 2	Establishing credentials (a niche)
Step 2A	Essential detailing of candidate's educational background
Step 2B	Fundamental detailing of candidate's professional experience
Step 2C	Indicating value of candidature
MOVE 3	Offering incentives
Step 3A	Offering incentives on language level/skills
Step 3B	Offering incentives on ICT skills
Step 3C	Offering incentives on further training
Step 3D	Offering incentives on social network management
MOVE 4	Describing relevant life experiences
MOVE 5	Adding enclosed hypertext/materials
MOVE 6	Using pressure tactics
MOVE 7	Inviting further action
MOVE 8	Goodwill ending

Figure 2. Taxonomy of video resumes' rhetorical organization

Of the eight moves identified, seven are consistently apparent in the analysis as core moves, and only one move (Move 4) is optional. The first move (Introducing candidature) allows the candidate to introduce themselves, and it is divided into three main steps (Greetings, Offering candidature and Adding origin/background information) in which the candidate greets the viewer, mentions the job offer they are referring to and talk about their origin/background. This type of information can be illustrated as follows:

- (1) Hi, my name is XX, and I am a front-end web developer. I'm looking for a job and instead of just sending out the usual cover letter resume, I'm making this quick video so that you can more easily learn a little about me. (VR21)

In this specific case, the speaker is already using a discursive strategy to distinguish herself from the candidate who presents the traditional paper-based resume.

In Move 2, Establishing credentials (a niche), the candidate establishes their credentials as pertaining to someone who can undoubtedly fill the job niche. Three different ways of supplying the information were identified: presenting the candidate's

essential educational background details (e.g., “In November 2015 I graduated from the Iron Yard” [VR21]), reviewing the candidate’s primary professional experiences, and evaluating themselves for the desired job. This move is strongly connected with Move 3, where the candidate offers their personal strengths on the most relevant aspects. Four different types of personal strengths were identified: foreign language level/skills, ICT skills, further training, and social network management. This is clearly illustrated in the following excerpt:

(2) I’ve been creating custom web layouts, navigations and smooth user experience design [...] I’ve been increasing my knowledge in Photoshop’s frameworks and JavaScript library. (VR21)

Move 4 is regarded as optional because the information given is less relevant to the speaker’s overall goal than in other moves, and allows the speaker to describe life experiences in terms of hobbies and interests:

(3) Apart from sunsets and long walks on the beach, I also happen to enjoy just working out mixed martial arts, golfing, guitar, acting, photography and blogging, traveling and socializing. (VR20).

Move 5 (Adding enclosed/hypertext materials) is one of the most frequent moves in the VRs due to the limited time length which this video format entails. To compensate for this, the candidate provides additional information through links shared on the screen to complement the VR.

(4) For those of you who are unfamiliar with the Iron art program you can click ‘here’ to learn about the training we provide ... You can check out my portfolio ‘here’ or you can contact me directly ‘here’. (VR21).

In Move 6 (Using pressure tactics), the candidate exerts pressure on the addressee through persuasive strategies used to obtain the desired job. As explained in the previous sections, this move is the one selected for the multimodal analysis, since it is here that the speaker emphasizes his/her strengths and potential aptitudes so as to be considered the most suitable candidate for the job position.

(5) I’m an excellent candidate for a company or team looking to capitalize a lot ... I’m always up for a challenge, and I’m looking for a place where I can continue to grow and learn. (VR21)

In Move 7 (Inviting further action), the candidate closes his/her speech persuasively by suggesting that the addressee should take action:

(6) I’d love to hear from you; hopefully we’ll be working together soon. (VR21)

The last move, Move 8 (Goodwill ending), allows the candidate to end the VR politely using a short affirmative sentence, e.g. “Thank you for your time” (VR21).

With the aim of complementing the rhetorical structures with the multisemiotic resources, which are present in audiovisual formats, I employed an MDA approach to analyze Move 6 (Using pressure tactics).

4.2. The MDA approach: multimodal ensembles in Move 6

In response to RQ2 – What is the contribution of multimodality to this genre? – the analytic focus now shifts to the role of multimodality in the digital genre under study. As explained earlier, Move 6 (i.e., Using pressure tactics) was selected from a set of eight VRs for a specific MDA in terms of presumed multimodal density and communicative aim. The initial hypothesis is based on the idea that Move 6 should be modally dense in order to successfully convince the addressee and obtain the desired job position. Table 1 shows the exact time intervals as well as the excerpts from Move 6 identified in the subcorpus of this study.

8 VRs (SUBCORPUS)	TIME INTERVALS	TOTAL OF SECONDS	EXCERPTS FROM MOVE 6
VR19	1'27"- 1'56"	29 sec	Why should you pick me out of seven billion people living on this planet? Well, as a strong communicator and negotiator who can build effective relationships, I specialize in finding creative and innovative solutions to the toughest problems. I also happen to speak English, French and Spanish and have been involved in very exciting stuff for the last few years. I truly believe that I can bring a real and positive impact to the organization from

			day one. I'd love to join a creative agency, working for my skills and experience to good use and apply my entrepreneurial principles to foster social transformation.
VR20	1'46"- 2'12"	66 sec	<p>Why should you pick me?</p> <p>Well, I'm very interested in digital trends, new ways to sell products and services and how to build strong marketing strategies for companies around the world. I'm also able to speak English, French, Arabic and Spanish. I'm a fully creative, strong communicator and extremely motivated to build effective relationships with the ability to fit in with any group, any service, any company. I'm sure I can bring a really positive energy to the organization from day one.</p>
VR21	1'18"-1'32"	14 sec	As a recent graduate from the Iron Yard, I'm an excellent candidate for a company or team looking to capitalize a lot I currently know and shape me into what they specifically need. I'm always up for a challenge, and I'm looking for a place where I can continue to grow and learn.
VR22	1'21"-1'29"	8 sec	I believe I am your perfect candidate for your company and will become a great future employee.
VR23	2'18"-2'35"	17 sec	I'm looking for a company that believes in getting stuff done, low bureaucracy, and empowering the staff to use their skills and talents for the better at a business. I'd prefer to be used for my brainpower and skills, but I'm willing to crush whatever is put in front of me. I hope that this is interesting to you or someone that you might know.
VR24	2'34"-2'44"	10 sec	I am convinced that you are looking for a young, creative, hard-working, reliable and committed employee who will do their best. I'm one of those!
VR25	1'26"-1'56"	30 sec	<p>Why should a company employ me?</p> <p>I have all these skills that I feel are very transferable: soft skills that are necessary in job roles when I apply for jobs. I feel like companies are looking for this. Alongside being very good at communicating, a good problem solver. I find that I've learned from my project management how to be very organized, how to plan better, and I'm just good at time management as well, and I think this works in the role I'm looking for.</p>
VR26	0'41"-0'46"	5 sec	If you're looking to increase sales production, develop your employees and retain them, I'm the person for the job.

Table 1. Time intervals and excerpts from Move 6

In order to examine the correlations between the different semiotic modes from the extracts selected, a detailed framework for the multimodal annotation was established, considering previous studies on multimodal analysis (e.g., Bernad-Mechó, 2022), as shown in Figure 3 below. This framework is used to evaluate the figure of the presenter, that is, how the presenter communicates, or what multimodal resources they use to convey the message. To provide a detailed description of the most salient semiotic resources used by the presenters in their videos, six Figures are supplied below (Figures 4, 5, 6, 7, 8 and 9). Each of these VRs deploys a coherent multimodal ensemble in which the most frequent modes interact, with the aim of conveying the rhetorical function of Move 6 (i.e., Using pressure tactics) effectively. Consequently, meaning is conveyed by a multiplicity of modes that are set in motion when contents and engagement features are directed toward the audience, although meaning is also expressed by verbal and non-verbal resources and other supporting elements.

EMBODIED MODES	FILMIC MODES	DISEMBODIED MODES
GESTURES	IMAGE	CLOTHING
Iconic	MUSIC	BACKGROUND
Metaphoric	WRITING	OBJECTS
Deictic	SOUND EFFECT	
Beat	MOVING	
	IMAGE	
HEAD MOVEMENTS		
Iconic	PROXEMICS	
Novel	(disposition)	
Deictic	Lateral	
Beat	Frontal	
FACIAL EXPRESSIONS	CAMERA SHOT	
Raising eyebrows	Frontal	
Frowning	Lateral	
Laughing	Close up	
Smiling	Middle	
Swallowing	Foot	
Licking lips		
POSTURE		
Standing upright		
Standing towards table		
Sitting on table/chair (cross-legged)		
Sitting on table/chair (stretched position)		
Swaying		
SPEECH		
(spoken language)		

Figure 3. Framework for the multimodal analysis of VRs

Figure 4 displays a coherent multimodal ensemble that allows the speaker to draw the audience’s attention to himself as a suitable candidate for the job position. He employs both verbal and non-verbal semiotic resources to introduce the segment: the former are represented by a direct question (i.e., “Why should you pick me out of seven billion people living on this planet?” [VR19]), which is in turn complemented by a metaphoric gesture (i.e., open hand supine gesture) suggesting openness and honesty and creating rapport. Moreover, he appears to use different embodied modes intentionally, with the aim of keeping the audience’s attention. For instance, he frequently uses head movements (i.e., head beat movement when turning his head to the left side of the frame) as well as various facial expressions to emphasize his explanation. This is mainly achieved with an eyebrow raise gesture, which co-occurs with the phrase “I truly believe that I can bring a real and positive impact to the organization from day one”. These semiotic resources combine with various filmic modes to enrich the candidate’s speech. For example, the speaker starts the section in a front disposition (i.e., proxemics) and moves into a lateral disposition to change the topic. Moreover, there is a variation in the camera shot, as the excerpt starts with the speaker in a middle frame, then moves to a close-up camera shot to reinforce his words. In short, this speaker utilizes a complex multimodal ensemble.



Figure 4. Semiotic resources from VR19

The speaker in Figure 5 is also multimodally coherent, and his presentation is mostly based on embodied modes to achieve the communicative aim of Move 6. For

example, variation in performing gestures may be noticed, especially when used metaphorically when the speaker puts his index finger up. He aims to emphasize information he considers relevant, since immediately after this gesture the speaker says: “I’m sure I can bring a really positive energy to the organization from day one” (VR20). In terms of posture, during the whole excerpt he remains seated on a chair in a stretched-out position. In addition, the camera shoots from a middle distance and a front disposition.

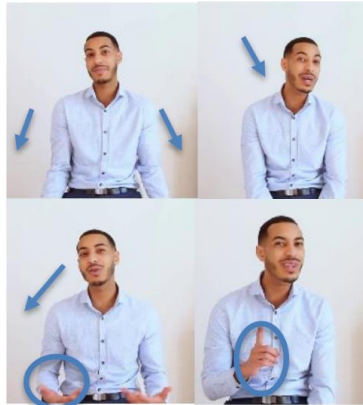


Figure 5. Semiotic resources from VR20 **Figure 6.** Semiotic resources from VR23

Similarities in performance to the speaker from VR23 (Figure 6) can be observed, as the embodied modes are the most widely used. In particular, the metaphorical gesture is repeated along with the eyebrow raise (i.e., facial expression) representing the action of thinking. Nevertheless, it should also be noted that he closes his eyes momentarily to pause and consider his next words, which can be accounted for as a metaphoric representation of silence. Three speakers (VR19, VR20 and VR23) wear a light-color shirt, which can be regarded as a disembodied mode intended to show seriousness and elegance. In fact, as in any online performance, it is vital to choose an optimal outfit that will make a strong impression while better defining the individual’s personality (Palmer-Silveira & Ruiz-Garrido, in press).

However, one of the most outstanding disembodied modes observed is the university T-shirt (i.e., clothing) in VR21 (Figure 7), which the speaker appears to wear intentionally in the video in order to show that she takes pride in her university. This co-occurs with the phrase “As a recent graduate from the Iron Yard, I’m an excellent candidate for a company”. Furthermore, she is fairly expressive and continually communicates through facial expressions. The most recurrent of these are eyebrow raises

and smiles. A similar instance can be identified in VR24 (Figure 8). The speaker wears a bow tie (i.e., object or clothing as a disembodied mode) as a way of distinguishing herself from other candidates. She has an eloquent manner, which may explain her use of facial expressions throughout the video (i.e., eyebrow-raises and smiles). She emphasizes certain parts of her message over others to attract more attention. This is accomplished by the co-occurrence of two embodied modes: gestures (i.e., iconic and beat) and speech (i.e., “I’m one of those!”). She also uses her fingers in a coherent way to establish the order or appearance of concepts at a specific moment of the talk while listing some of her strengths (“I am convinced that you are looking for a young, creative, hard-working, reliable and committed employee who will do their best”).

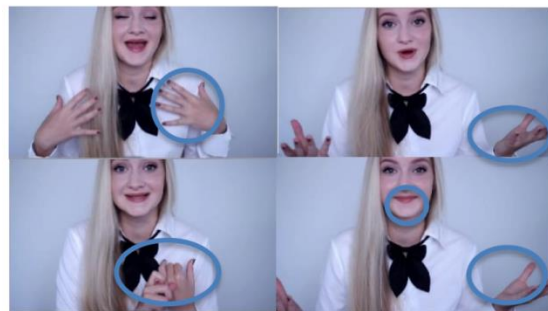
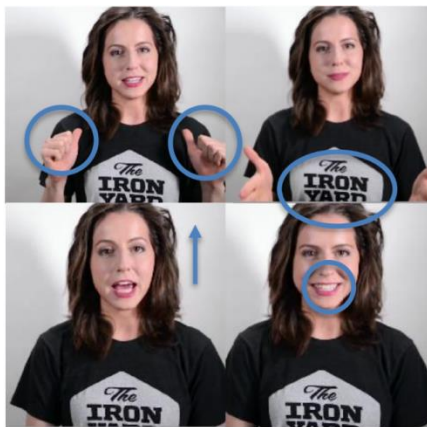


Figure 7. Semiotic resources from VR21

Figure 8. Semiotic resources from VR24

In VR25 (Figure 9) the speaker makes use of one of the most recurrent filmic modes identified in this study: words superimposed on video. In this particular case, the speaker uses the direct question “Why should a company employ me?” to support her speech and provide the audience with visual guidance. She also delivers her speech in a somewhat impassive way, although certain facial expressions, such as eyebrow raises, a shy smile and closed eyes during pauses, can also be observed.



Figure 9. Semiotic resources from VR25

In sum, all the multimodal ensembles orchestrated by the speakers help to engage the audience, making their message relevant and decisive and easy to understand.

5. CONCLUSION

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This research has drawn attention to the growing use of digital technologies in business communication contexts of which VR is a prime example. Such technologies can better showcase job candidates' potential and make them more aware of the strengths they can offer potential employers through a digital medium. The study, therefore, has attempted to contribute to raising awareness and the understanding of professional genres in the current digital era. As Pérez-Llantada (2016) points out, certain features of multimodality, such as those analyzed in this study (embodied, disembodied and filmic modes), act jointly with those characteristic of stabilized and traditional genres, indicating that new forms and practices are being used.

The multisemiotic perspective taken in this study can also lead to a reflection on the use of various semiotic resources in professional communication. In line with previous research (Ruiz-Madrid, 2021), genre analysis is perceived in the present research from a wider perspective. It goes beyond the traditional Swalesian approach (Swales, 1990), where language is the only mode taken into consideration. It has defined the VR as a

professional digital genre using two analytical approaches, the rhetorical and multimodal, and it has determined the multimodal rhetorical structure of the VR.

The findings of this study can provide several pedagogical implications. Analyzing VRs using multimodal semiotic resources can contribute to the teaching of communication skills in higher education, and help to develop students' multimodal understanding required for producing VRs, due to their strategic orchestration of multiple semiotic modes (Ho, 2019). More specifically, "the creation of authentic materials can increase students' motivation and expose them to real language and cultures as well as to the different genres of the professional community to which they aspire" (García-Ostbye & Martínez-Sáez, 2023: 56).

As ESP analysts, we need to develop new methods of analyzing VRs and similar genres for both research and teaching purposes (Cocchetta, 2018). Speakers need to acquire multimodal skills in order to be able to communicate effectively with their audience, regardless of their level of expertise. From a practical standpoint, ESP learners should develop their multimodal skills by constructing meaning from the multiple semiotic resources that characterize these digital genres. The genre analysis I present in this paper offers insights that can be applied to the teaching of ESP courses, in which the VR would act as a teaching resource to develop multimodal skills for communication in professional contexts. Encouraging students to create their own VRs by using a comprehensive teaching proposal with a well-founded move structure framework will allow them to be better prepared for their professional life, create a long-lasting effect when applying for a vacant position and generally enhance their multimodal communication skills. In sum, the teaching of VRs seems pedagogically advisable, as it can help refine the curricular design of oral and digital genres in higher education (O'Halloran et al., 2016).

Finally, as in any empirical research, some limitations need to be pointed out. First, there is a significant difference in the size of the datasets used for the two analyses carried out in this study. Although multimodal studies are usually based on small datasets due to the fine-grained analysis they perform, the total duration of my multimodal subcorpus was only 179 seconds in comparison to the dataset used for the rhetorical analysis of the 26 VRs, which amounted to a total of 52m 28s. Furthermore, the dataset of the multimodal analysis only included one move (Move 6). Therefore, further research on VRs could draw on larger corpora and more moves to develop a deeper understanding of the genre. It would also be worthwhile to replicate the study in a wider range of written and spoken professional genres, such as job applications, motivational letters and cover letters, or job

interviews, to delve deeper into potential signs of hybridity. We hope that this paper provides a flexible, easily adaptable and data-driven analytical framework. Furthermore, the taxonomy of VRs' rhetorical organization and the multimodal annotation framework presented here can serve as a basis for digital genre analysis and MDA research in general.

[Paper submitted 25 Jan 2023]

[Revised version received 4 Apr 2023]

[Revised version accepted for publication 10 May 2023]

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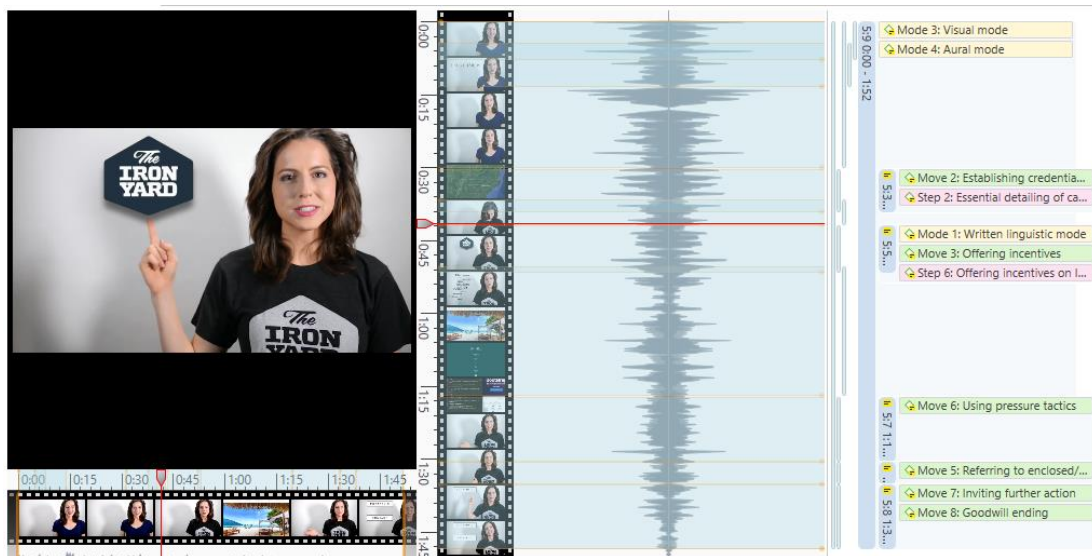
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Appendix 1. Description of the dataset

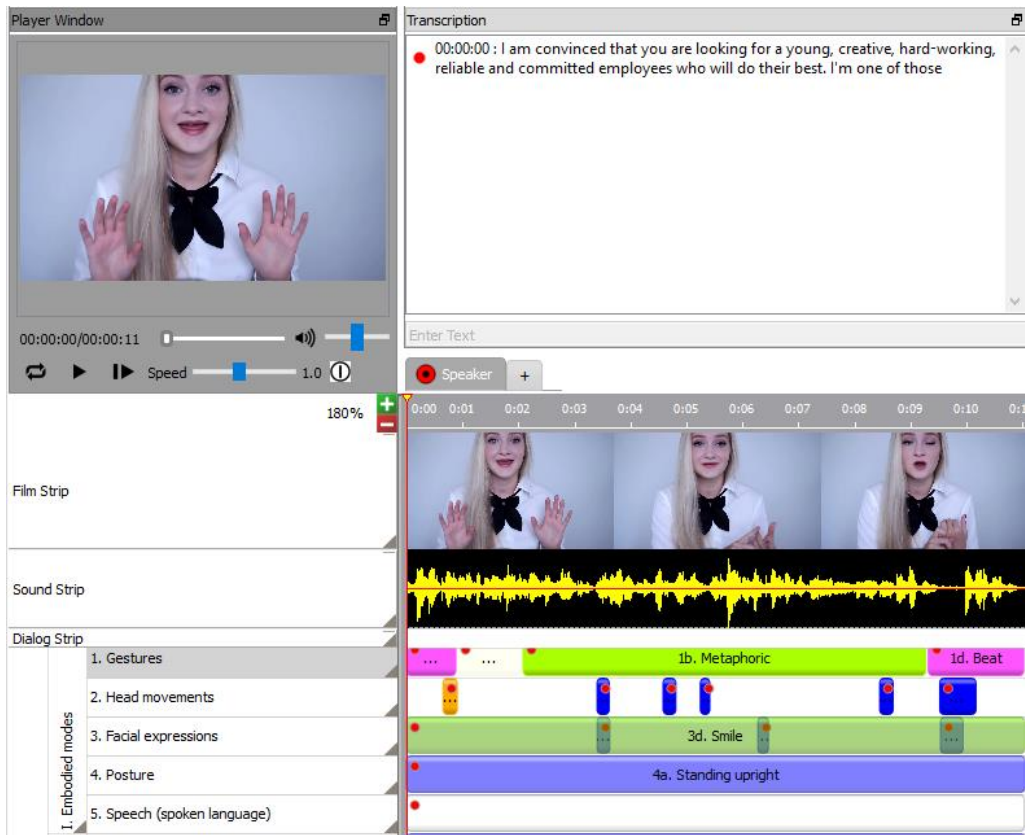
VRs	DURATION	PROFESSIONAL/ ACADEMIC POSITION	GENDER	IMPACT (VIEWS)	YEAR OF PUBLICATION	VIDEO TYPE (EDITED VIDEO)	CAMERA SHOT
VR1	2' 16"	Translator	F	228,234	2013	image + music + person	half body
VR2	2' 31"	Student	M	113,229	2015	image + music + audio + person	face, half body, full body
VR3	1' 22"	Visual Designer	M	30,419	2018	image + music + audio + person	half body
VR4	1' 44"	Art director	M	62,973	2017	image + music + audio + person	half body
VR5	2' 02"	Lawyer	M	65,732	2017	image + music + audio + person	half body
VR6	2' 05"	Social media specialist	F	18,727	2018	image + music + audio + person	face, half body
VR7	1' 36"	Publicist	M	34,922	2020	image + music + audio + person	half body
VR8	2' 25"	Student	F	79,125	2020	image + music + audio + person	half body
VR9	2' 12"	Marketing professional	F	87,135	2019	image + music + audio + person	face
VR10	1' 47"	Advertisement	F	15,445	2020	image + music + audio + person	half body
VR11	2' 04"	Student	F	109,340	2015	image + music + audio + person	half body
VR12	1' 50"	Administrative	M	45,617	2010	image + music + audio + person	face, half body, full body
VR13	2' 46"	Student	F	369,110	2016	image + music + audio + person	face
VR14	1' 02"	PR practitioner	M	663,528	2010	person + audio	half body
VR15	2' 16"	Sales and marketing	F	335,704	2012	image + music + audio + person	half body
VR16	2' 02"	Sales and business development	M	1,488	2019	person + audio	half body
VR17	2' 41"	Filmmaker	M	67,432	2016	image + music + audio + person	half body

VR18	0' 58"	Sales manager	F	149,173	2019	person + audio	face
VR19	2' 10"	Publicist	M	977,826	2012	person + audio	face, half body, full body
VR20	2' 34"	Salesman	M	16,652	2019	image + music + audio + person	half body
VR21	1' 52"	Web developer	F	124,584	2016	image + music + audio + person	half body
VR22	1' 38"	Student	M	22,871	2020	image + music + audio + person	half body
VR23	2' 50"	Travel manager	M	5,655	2020	image + music + audio + person	half body
VR24	2' 57"	Student	F	293,152	2014	image + music + audio + person	half body
VR25	2' 02"	Project manager	F	865	2019	person + audio	half body
VR26	0' 46"	Sales manager	F	202,454	2010	person + audio	half body

Appendix 2. ATLAS.ti interface for rhetorical transcription annotations



Appendix 3. MMA-Video interface for multimodal transcription annotation



6.5. *FIFTH ARTICLE* as the specific methodology (Published):

VERBAL AND NON-VERBAL REALIZATIONS OF PERSUASIVE STRATEGIES IN VIDEO RESUMES

FORMAS VERBALES Y NO VERBALES DE ESTRATEGIAS PERSUASIVAS EN LOS VIDEOCURRÍCULUMS

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Abstract

With the rapid shift from print to digital modes of communication, new genres have emerged. One example is the video resume (VR). This novel professional digital genre enables job seekers to enhance their visibility and connect with broader audiences through various semiotic modes. The VR has a clear communicative aim based on a strong persuasive component: to secure a job by convincing the audience of their qualities. The premise of this paper is that VRs are not only informative but also inherently persuasive. Accordingly, the study aim is to explore the use of multimodal semiotic modes as a way of realizing persuasive strategies (i.e. attention-getting, anticipation and control of responses, rapport, emphasis and processing aids). The methodological approach uses video-based analysis and computer-aided multimodal discourse analysis (MDA) to analyze a dataset of 8 VRs from the online platform YouTube, considering the following criteria: limited duration, impact, year uploaded and editing. The results suggest that verbal and non-verbal realizations of persuasive strategies are present in the fragments analyzed, and such strategies are encoded by heterogeneous combinations of semiotic modes. Although the strategies and modes are not always consistent, they contribute to achieving the communicative purpose of the genre. As for pedagogical implications, this genre and its features can be incorporated into English for Specific Purposes (ESP) teaching materials, enhancing learners' persuasive strategies and developing their multimodal communicative competence so that they may have an impact on the business world.

Keywords: digital genres, video resumes, persuasion, multimodality, MDA (Multimodal Discourse Analysis), ESP (English for Specific Purposes)

Resumen

Con la rápida evolución de los modos de comunicación de impresos a digitales, han surgido nuevos géneros. Un ejemplo es el videocurrículum (en adelante VC). Su aparición como género digital profesional ha permitido a los profesionales aumentar su visibilidad y relacionarse con un público más amplio utilizando una gran variedad de modos semióticos. Conlleva un claro objetivo comunicativo basado en un fuerte componente persuasivo: convencer a un público concreto para obtener un puesto de trabajo. Este artículo parte de la idea de que los VCs no sólo son informativos, sino también intrínsecamente persuasivos. En consecuencia, el objetivo es explorar el uso de modos semióticos multimodales como forma de implementar algunas estrategias persuasivas (captación de la atención, anticipación y control de las respuestas, compenetración, énfasis y ayudas al procesamiento). El proceso metodológico se centra en un análisis basado en vídeo y en un enfoque de análisis del discurso multimodal (ADM) asistido por ordenador con un conjunto de datos de 8 videocurrículums tomados de la plataforma en línea YouTube, teniendo en cuenta los siguientes criterios: duración, impacto, año de publicación y edición. Los resultados sugieren que las realizaciones verbales y no verbales de estrategias persuasivas están presentes en los fragmentos de los vídeos analizados, y que van acompañadas de combinaciones heterogéneas de modos semióticos. Aunque las estrategias persuasivas y los modos no siempre actúan de forma coherente entre sí, sí contribuyen a alcanzar el propósito comunicativo del género. En cuanto a las implicaciones pedagógicas, este género y sus características pueden incorporarse a los materiales de enseñanza del inglés con fines específicos (IFE), mejorando las estrategias persuasivas de los alumnos y desarrollando su competencia comunicativa multimodal con un impacto positivo en el mundo empresarial.

Palabras clave: géneros digitales, videocurrículums, persuasión, multimodalidad, ADM (Análisis del Discurso Multimodal), IFE (Inglés para fines específicos).

1. Introduction

1.1 Professional Genres in the Digital Era

In the digital age, professional genres have undergone significant transformation, shaped by the influence of technology and the internet (Luzón and Pérez-Llantada 2022). One of the key aspects of digitalization in professional genres is the shift from traditional, paper-based formats to electronic ones (Hafner 2018).

In today's highly competitive job market, the traditional curriculum vitae (CV) is no longer the sole means for individuals to showcase their skills and qualifications (Teixeira da Silva et al. 2020). As technological advances take root globally and digital tools become increasingly integrated in the professional sphere, novel digital genres have emerged and are now employed. A new professional digital genre has emerged—the video resume (VR). The present study understands the VR as a clear example of a remediated genre, which means that there is a deep transformation of the medium from printed to electronic formats (Brooks et al. 2004). Hiemstra et al. (2012: 11) describe a VR as “a short video-taped message in which applicants present themselves to potential employers on requested knowledge, skills, abilities, motivation, and career objectives”. Nonetheless, research into this genre is rather scarce and has mostly focused on paper-based genres in professional contexts (Hiemstra and Derous 2015). A search conducted of the Web of Science database and conference proceedings (February, 2017) revealed a scant number of studies addressing the topic of VRs since 2010. Half of these studies emerged within the digital era, suggesting a growing interest among researchers. Yet, this growth is still modest, and VR is not as widely present in academia as in professional settings. For instance, data from a survey conducted in June 2011 produced 174,000 hits for the term “video resume” on YouTube (Gissel et al. 2013), and by February 2017 that figure had risen to 5.53 million. Although several studies (Hiemstra et al. 2012; Hiemstra and Derous 2015; Waung et al. 2015; Nguyen and Gatica-Perez 2016) suggested its popularity among job seekers, scholarly exploration of VRs remains limited (Ryan and Derous 2016). However, VRs come with a set of challenges since they require a certain degree of digital literacy and essential communicative skills. Applicants who use the genre to search for employment need to demonstrate creativity and incorporate technical elements, such as lighting, sound quality and video editing, with the aim of creating engaging and persuasive presentations and set themselves apart from other applicants. This is the reason why job seekers must strike a balance between professionalism and

creativity, ensuring that their videos reflect their competence while maintaining conciseness and adherence to a standardized format.

As technology continues to evolve, the VR is likely to become even more prevalent, reshaping the way candidates market themselves and how employers evaluate talent. The VR is not only conceived as a digitized version of the paper-based CV or resume, but also as an opportunity to present the candidate in a dynamic, authentic and creative manner, capturing the attention of potential employers and standing out among competitors. Even though paper- and video-based resumes have the same communicative aim (i.e. to persuade the audience to offer them a job), the two ways in which the two genres pursue this end differs significantly in the use of added semiotic modes intertwined with linguistic elements.

1.2 Multimodality and Persuasion in Digital Genres

The integration of digitality in genre studies is inherently connected to the use of multimodal and persuasive elements. Specifically, present-day professional communication is regarded by the field as multimodal, meaning that speakers call on a wide range of semiotic modes, including image, animations, gestures, or even language (among others) orchestrated by speakers to make meaning (Jewitt and Kress 2010).

A salient feature of VRs is their multimodal nature, given the fact that speakers need to employ a variety of semiotic modes to convey meaning. In this context, *modes* are understood as semiotic systems with rules and regularities —such as images, gestures, speech, music, layout, writing, proxemics, and posture (Kress and van Leeuwen 2001). Norris (2004) categorizes the use of modes as *embodied* and *disembodied*. The former consists of resources produced by the human body (e.g. facial expressions), and the latter refers to external elements that cause an impact on the audience (e.g. clothing). This paper considers an additional mode, called *filmic*, as a subset of the disembodied mode and one that is only possible in the digital medium (e.g. music). It refers to significant elements added in the postproduction process (Valeiras-Jurado and Bernad-Mechó 2022).

Multimodal studies allow analysts to view communication holistically, since every single semiotic mode, verbal and non-verbal, is intentional to the same degree (Jewitt and Kress 2010). In particular, the multimodal discourse analysis (MDA) approach conceptualizes language as the result of a combination of semiotic resources to convey meaning (O'Halloran 2011; Ruiz-Madrid and Fortanet-Gómez 2016). Within this approach, every verbal and non-verbal mode is considered on equal footing, aiming at fully understanding

any communicative process. As a result, language becomes part of a multimodal ensemble (Kress and van Leeuwen 2001). Ruiz-Madrid and Valeiras-Jurado (2020: 30) define multimodal ensemble as “the orchestration of different modes to produce a specific meaning that is inferred based on the interrelation among them”. Moreover, this orchestration of modes can be used consistently, although the individual modes do not always interact logically. This interrelationship among modes is defined as modal coherence (Valeiras-Jurado 2019).

The aforementioned multimodal ensembles can be especially decisive in achieving persuasive oral communication (Valeiras-Jurado et al. 2018). Persuasion research has typically focused on linguistic aspects; nonetheless, studies on persuasion are becoming broader, deeper, and more complex since nonlinguistic elements may also contribute substantially to any persuasive message (O’Keefe 2004).

Previous studies on persuasion (O’Keefe 2015; Perloff 2020) pointed out that persuasive messages tend to be more effective when i) speakers have credibility, ii) the audience can identify with speakers, iii) the message is made memorable, easy to understand, innovative, and surprising and iv) it is perceived as not imposed, but inferred. Additionally, particular attention is also paid to the fact that persuasion has non-verbal realizations, which supports the multimodal connection. Taking into consideration previous studies on persuasion in digital professional and academic genres, such as TED talks (Valeiras-Jurado 2019), YouTube videos (Luzón 2019), research dissemination talks (Ruiz-Garrido and Palmer-Silveira 2023) and research pitches (Ruiz-Madrid 2021), it can be hypothesized that the combination of modes and persuasive strategies may influence the extent to which these genres achieve their communicative aims. Therefore, the concept of persuasion is a defining trait in oral academic and professional genres and the orchestration of different modes brought together through persuasive strategies can be decisive in oral communication.

Taking into consideration that persuasion is inherently multimodal, the research questions guiding the present paper are as follows:

RQ1. What verbal and non-verbal realizations of persuasive strategies are identified in VRs?

RQ2. How do multimodal ensembles and persuasive strategies cohere with each other?

2. Methodology

2.1 Dataset

The analysis in the present study is based on a detailed examination of short excerpts of audiovisuals to understand how semiotic resources and persuasive strategies are employed coherently to deliver a message. Previous studies (Bernad-Mechó 2022) have already explored videos which easily deploy multimodal content.

The dataset consists of a total of 8 VRs, all of them in English, taken from the online platform YouTube⁸. In the initial stage, I established a set of criteria to collect the data of the study, that is, duration, professional or academic activity, gender, impact, year of publication, editing, type of camera shots (see Appendix 1 for a description of the data). The dataset was then restricted to videos that complied with the following guidelines: limited duration (less than 3 minutes), impact as expressed by number of views (although the number of views is irrelevant for the purpose of the present study), year of publication (all between 2010 and 2020), and, to enrich the multimodal analysis, whether or not the videos used editing strategies as indicated by camera shots.

Once the eight videos were selected, I opted to extract one excerpt from each, the function of which was to urge the addressee to take action. The combined length of these clips was 179 seconds. Table 1 shows the exact time intervals and excerpts in which the speaker emphasizes their strengths and potential aptitudes as evidence that they are the most suitable candidate for the position. Therefore, the selection of the segments was made on the basis of their persuasive communicative aim and their multimodal nature. I hypothesized that these fragments, interpreted as using pressure tactics, would be modally dense (Norris 2004), since they would use a greater variety of semiotic modes and more complex interrelations among them.

⁸The present article is part of a wider study approved by the Ethics Committee of Universitat Jaume I, with the file number “CD/41/2022”, which allows the use of the videos and images extracted for academic purposes.

8 VRs	Time interval	Length in seconds	Excerpts
VR19	from 1'27" to 1'56"	29 sec	<p>“Why should you pick me out of seven billion people living on this planet?</p> <p>Well, as a strong communicator and negotiator who can build effective relationships, I specialize in finding creative and innovative solutions to the toughest problems. I also happen to speak English, French and Spanish and have been involved in very exciting stuff for the last few years. I truly believe that I can bring a real and positive impact to the organization from day one. I'd love to join a creative agency, working to put my skills and experience to good use and apply my entrepreneurial principles to foster social transformation”.</p>
VR20	from 1'46" to 2'12"	66 sec	<p>“Why should you pick me?</p> <p>Well, I'm very interested in digital trends, new ways to sell products and services and how to build strong marketing strategies for companies around the world. I'm also able to speak English, French, Arabic and Spanish. I'm a fully creative, strong communicator and extremely motivated to build effective relationships with the ability to fit in with any group, any service, any company. I'm sure I can bring a really positive energy to the organization from day one”.</p>
VR21	from 1'18" to 1'32"	14 sec	<p>“As a recent graduate from the Iron Yard, I'm an excellent candidate for a company or team looking to capitalize a lot and blow me into what they specifically need. I'm always up for a challenge, and I'm looking for a place where I can continue to grow and learn”.</p>
VR22	from 1'21" to 1'29"	08 sec	<p>“I believe I am your perfect candidate for your company and will become a great future employee”.</p>
VR23	from 2'18" to 2'35"	17 sec	<p>“I'm looking for a company that believes in getting stuff done, low bureaucracy, and empowering the staff to use their skills and talents for the better at a business. I'd prefer to be used for my brainpower and skills, but I'm willing to crush whatever is put in front of me. I hope that this is interesting to you or someone that you might know”.</p>
VR24	from 2'34" to 2'44"	10 sec	<p>“I am convinced that you are looking for a young, creative, hard-working, reliable and committed employee who will do their best. I'm one of those!”</p>
VR25	from 1'26" to 1'56"	30 sec	<p>“Why should a company employ me?</p> <p>I have all these skills that I feel are very transferable: soft skills that are necessary in job roles when I apply for jobs. I feel like companies are looking for this. Alongside being very good at communicating, a good problem solver. I find that I've learned from my Project Management how to be very organized, how to plan better, and I'm just good at time management as well, and I think this works in the role I'm looking for”.</p>
VR26	from 0'41" to 0'46"	05 sec	<p>“If you're looking to increase sales production, develop your employees and retain them, I'm the person for the job”.</p>

Table 1. Time intervals and excerpts from the dataset

2.2 Annotation and Analysis

The analytic strategy employed in this paper relies on a specialized software package designed to carry out computer-assisted multimodal analysis complemented by manual analysis. This application is known as Multimodal Analysis-Video (MAV) (O’Halloran et al. 2012), and it “provides the necessary tools for investigating the use of semiotic resources and the ways in which semiotic choices interact to fulfill particular objectives in a multimodal video” (O’Halloran et al. 2017: 22). Appendix 2 contains an image of the interface and further explanation of the tool.

Other linguists have also found the support of the software to be useful (Valeiras-Jurado et al. 2018: 99), arguing that “an MDA approach requires the use of different specialized software packages to look into the data”. According to Ruiz-Madrid and Valeiras-Jurado (2020: 28), “an MDA offers a comprehensive approach for the fully [sic] understanding of the multimodal nature of genres”. Therefore, to explore the connection between the semiotic modes and the persuasive strategies, following an MDA approach, a fine-grained framework for the multimodal annotation has been adapted from prior studies on multimodal analysis (Bernad-Mechó 2022), as Table 2 below shows.

SEMIOTIC MODES		
EMBODIED	DISEMBODIED	FILMIC
1. Gestures	1. Clothing	1. Image
<i>1a. Iconic</i> <i>1b. Metaphoric</i> <i>1c. Deictic</i> <i>1d. Beat</i>	2. Background	2. Music
	3. Objects	3. Writing (words)
		4. Proxemics (disposition)
		<i>4a. Lateral</i> <i>4b. Frontal</i>
2. Head movements		5. Camera shot
<i>2a. Iconic</i> <i>2b. Novel</i> <i>2c. Deictic</i> <i>2d. Beat</i>		<i>5a. Frontal</i> <i>5b. Lateral</i> <i>5c. Close-up</i> <i>5d. Middle</i> <i>5e. Foot</i>
3. Facial expressions		6. Sound effect
<i>3a. Eyebrow-raising</i> <i>3b. Frowning</i> <i>3c. Laughter</i> <i>3d. Smile</i> <i>3e. Swallowing</i> <i>3f. Lip-licking</i>		7. Moving image

4. Posture		
<i>4a. Standing upright</i> <i>4b. Standing by a table</i> <i>4c. Sitting on table/chair (cross-legged)</i> <i>4d. Sitting on table/chair (legs stretched)</i> <i>4e. Swaying</i>		
5. Speech (spoken language)		

Table 2. Framework for the multimodal analysis of VRs (based on Bernad-Mechó 2022)

For the purpose of the current study, I built upon preceding investigations into the use semiotic modes and persuasion in alternative formats (Valeiras-Jurado 2019), and I focused on five salient persuasive strategies, which are explained in the following paragraphs and briefly presented in Figure 1. Both the persuasive strategies and the semiotic modes enact from a multimodal perspective and contribute to achieving the communicative aim of the VR (Figure 2).

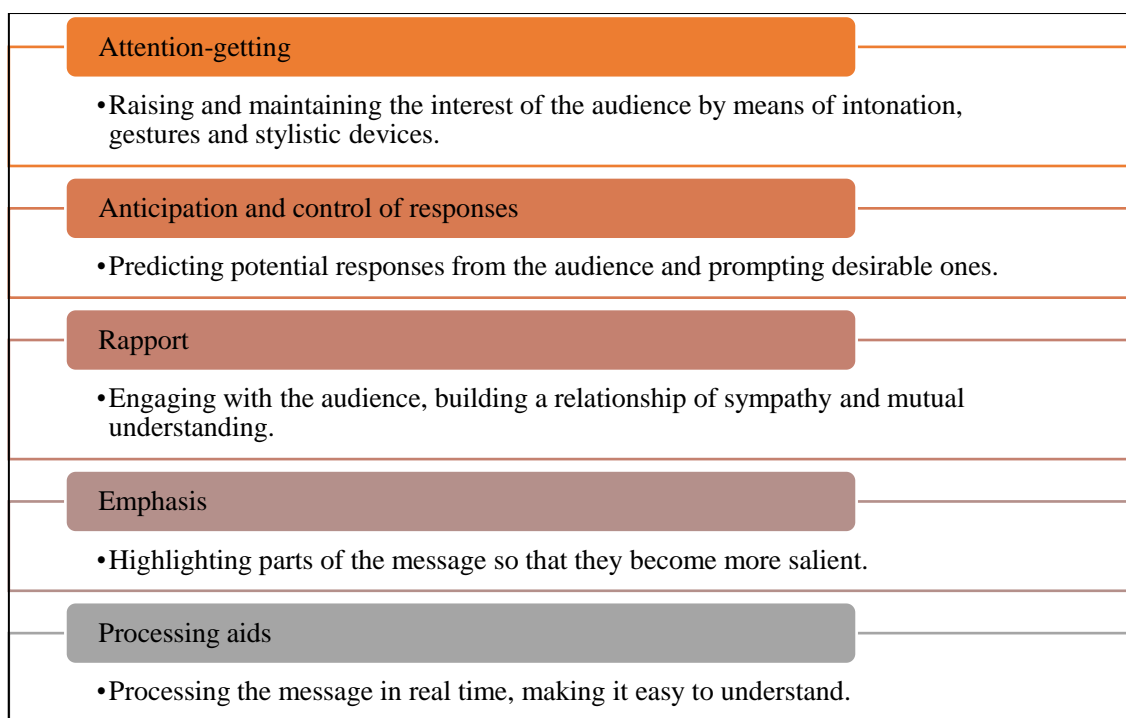


Figure 1. Taxonomy of persuasive strategies (Valeiras-Jurado 2019: 92-93)

The first strategy, ‘attention-getting’, is employed to establish and maintain contact with the audience. It is mostly based on attracting the interest of the audience so as to make

them listen and invite the speaker for a job interview. ‘Anticipation and control of responses’ consists of the way the speaker adapts their speech and the way they deliver the message, taking into consideration the audience’s anticipated reactions, with the aim of obtaining a desirable response (Brazil 1997; Carter 1997; Kendon 2004). Additionally, the speaker intentionally heads off certain responses, redirecting communicative intent according to their own aims. Valeiras-Jurado and Bernad-Mechó (2022) determined in their study that certain embodied modes (i.e. speech, intonation, gestures) and filmic modes can elicit certain reactions in the audience. The third strategy, ‘rapport’, refers to moments of mutual understanding and empathy with the audience. This strategy can also be expressed verbally (i.e. use of inclusive pronouns) and non-verbally (e.g. bodily postures, smiling, nodding). ‘Emphasis’, as the name implies, occurs when the speaker highlights parts of the message to make them more salient. For example, rhetorical devices (i.e. three-part lists, parallel structures, among others, in combination with intonation, gestures, head movements or filmic modes) are commonly used to cause a long-lasting effect and make the text more memorable. The last strategy, ‘processing aids’, refers to resources used to facilitate the understanding of the message in real time. Specific embodied modes, such as gestures or intonation, are prominent to clarify aspects or structures of a message.

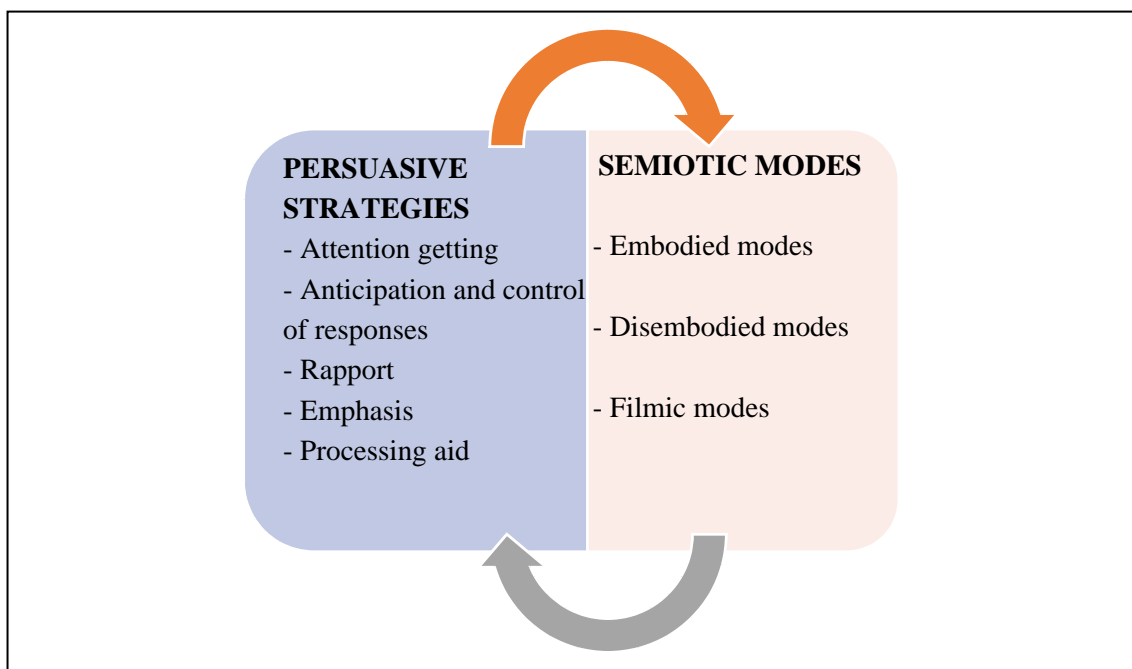


Figure 2. Persuasive strategies and semiotic modes in VRs

The 8 VRs were viewed several times, during which initial observations were made regarding the sort of embodied, disembodied, and filmic modes employed, and observing how the nature of multimodal ensembles configured through the use of persuasive strategies contribute to achieving the communicative aim of the VR. For the present research, the dataset was constructed to be gender-balanced (4 female and 4 male candidates) and two more scholars in a related research field were consulted until a consensus was reached regarding which multimodal semiotic modes were employed to realize persuasive strategies, thus ensuring interrater reliability.

3. Results and Discussion

The main aim of the present study is to identify the verbal and non-verbal realizations of persuasive strategies speakers use in VRs (RQ1). Additionally, this paper accounts for the notion of coherence among multimodal ensembles and persuasive strategies to achieve the persuasive effect in VRs (RQ2).

Out of the eight excerpts shown in Table 1, 6 figures are supplied below (Figures 3-8) to show a precise explanation of the most noteworthy verbal and non-verbal realizations of persuasive strategies by the presenters in their videos. Each of these videos makes use, in most instances, of a coherent multimodal ensemble that effectively interacts with the most frequent persuasive strategies.

Figure 3 provides an example of a coherent multimodal ensemble, enabling the speaker to capture the audience's attention and present himself as a strong candidate for the job. Through a blend of verbal and non-verbal multimodal cues, he introduces the section interpreted as using pressure tactics with a direct question aimed at steering the audience's interpretation toward his desired outcome. For instance, he poses the direct question, "Why should you pick me out of seven billion people living on this planet?" [VR19], a persuasive tactic intended to anticipate and control the audience's response. This strategy is accompanied by a metaphoric gesture (i.e. an open hand facing upward) conveying candor and truthfulness, and seeking rapport. These persuasive strategies are depicted in the upper images of the ensemble.

Furthermore, the applicant appears to purposefully use different embodied modes in order to captivate the audience's attention, employing them as a persuasive tactic. For example, he often incorporates head movements, such as bobbing of the head when shifting his gaze to the left side of the frame, along with a range of facial expressions to emphasize

his points. Particularly notable is the use of an eyebrow-raising gesture in conjunction with the sentence “I truly believe that I can bring a real and positive impact to the organization from day one” (lower right image). These resources, combined with different filmic modes, enhance the effectiveness of the candidate’s message and the way it is delivered. For instance, the excerpted footage opens with the speaker in frontal orientation (i.e. proxemics) and shifts to a lateral orientation to introduce a new topic (lower left image). Additionally, there is a shift in camera angle, starting with a medium shot of the speaker and then transitioning to a close-up shot to highlight his message and establish rapport as a persuasive strategy.

In short, this speaker utilizes semiotic resources such as speech, head movement, facial expressions, proxemics and camera shots to emphasize, capture attention, anticipate a response from the audience, and seek rapport with them as persuasive tactics.



Figure 3. Multimodal and persuasive resources from VR19

The message delivered by the speaker in Figure 4 is, to some extent, coherent from a multimodal perspective, and his presentation predominantly relies on embodied modes to accomplish the communicative aim of the genre. There is a noticeable variation in the way gestures are performed, for example, when the speaker uses his fingers to enumerate points: his intention seems to be to emphasize information he considers significant (persuasive strategy) and at the same time he is making the message easy to understand (processing aids as a persuasive strategy in the lower right image) by visually showing with a gesture the number one, since the speaker later remarks, “I’m sure I can bring a really positive energy to the organization from day one” [VR20].

Regarding posture, throughout the excerpt, he remains seated in a stretched-out position, employing the persuasive strategies of attention-getting and rapport to create a relaxed and friendly atmosphere. Moreover, the camera captures frontal shots from a medium distance to build further rapport. However, at some points his posture, for example, in the upper right image with his arms inward and direction of the body to the side does not project the message in the same way and rather minimizes his physical presence. Therefore, there is an incoherence between both embodied modes (speech and posture) in this case.

In sum, this example shows the orchestration of gestures, posture and camera shots, mainly contributing to developing the following persuasive strategies: emphasis, processing aids, attention-getting and rapport. However, it should be noted that they do not act in isolation. Instead, they are interconnected to fulfill the communicative purpose of the genre.



Figure 4. Multimodal and persuasive resources from VR20

Observing the performance of the speaker in VR20 (Figure 4) alongside that of the speaker in VR23 (Figure 5), certain similarities can be noted, particularly in the frequent use of embodied modes. Specifically, both speakers employ the iconic gesture of enumerating with their fingers, along with the eyebrow raise (observed in the facial expression in the upper left image), enacting the persuasive strategy of attention-getting

(i.e. when the speaker raises his eyebrows, he conveys surprise or extreme attention and expects the audience to align with this feeling and be surprised and attentive as well). However, the speaker closes his eyes momentarily to pause and consider his next words. This action can be interpreted as a metaphoric representation of silence and a sign that he is now concentrating on remembering the message rather than on the audience (lower right image).

In this sense, the embodied mode does not contribute to the persuasive message he aims to deliver, or, in other words, gaze is not part of the persuasive multimodal orchestration in this specific example. Nevertheless, the speaker uses the persuasive strategy of attention-getting, realized through gestures, facial expression and speech, which act as a whole.



Figure 5. Multimodal and persuasive resources from VR23

Three speakers [VR19, VR20 and VR23] in Figures 3, 4 and 5 are observed wearing light-colored shirts, interpreted as a disembodied mode to deliberately convey reliability and politeness. Indeed, in any online performance, the selection of an appropriate outfit is crucial for making a strong impression and signaling personality (Ruiz-Garrido and Palmer-Silveira 2023). Nonetheless, a particularly notable instance of a disembodied mode is the T-shirt of a technology-education company (i.e. clothing) worn by the speaker in VR21 (Figure 6), seemingly chosen intentionally to demonstrate pride in the training in technology she received at the institution (upper right image). This coincides with the

statement “As a recent graduate from the Iron Yard, I’m an excellent candidate for a company”. Moreover, she shows expressiveness by using facial expressions, with eyebrow raises aimed at capturing attention (lower left image) and smiles, fostering rapport as a persuasive strategy.

A similar example is found in VR24 (Figure 7), where the speaker opts for a ‘bow tie’ as a means of setting herself apart from the other candidates (attention-getting strategy). She maintains an eloquent manner, employing facial expressions throughout the video, including eyebrow raises and smiles (lower right image), to establish rapport as a persuasive tactic. Additionally, she strategically emphasizes certain aspects of her message over others, employing embodied modes through gestures (iconic and beat) and speech (“I’m one of those”). She employs her fingers coherently as well as a persuasive strategy (processing aids in the upper and lower left images), orchestrating the presentation of concepts in a specific sequence while listing her strengths (“I am convinced that you are looking for a young, creative, hard-working, reliable, and committed employee who will do their best”).

It should be highlighted that, despite the fact that both speakers use their fingers to point to themselves for attention-getting (persuasive strategy), they do so in different ways and achieve different effects. The first speaker is pointing to herself with her thumb (upper left image in VR21 in Figure 6), which is a more specific way of pointing, which makes the gesture more aggressive. With this gesture, the speaker controls the response of the audience (persuasive strategy) by explicitly directing their gaze to her. On the other hand, the second speaker touches her shoulders with her open hands to point to herself in a subtler and more affectionate way, building rapport (upper left image in VR24 in Figure 7).

To conclude, in both examples, the multimodal ensemble is established by disembodied modes (i.e. clothing) and embodied modes (i.e. facial expression, gestures, speech). The verbal and non-verbal realizations of persuasive strategies that contribute most to both excerpts are attention-getting, rapport, emphasis, processing aids and controlling the response of the audience.

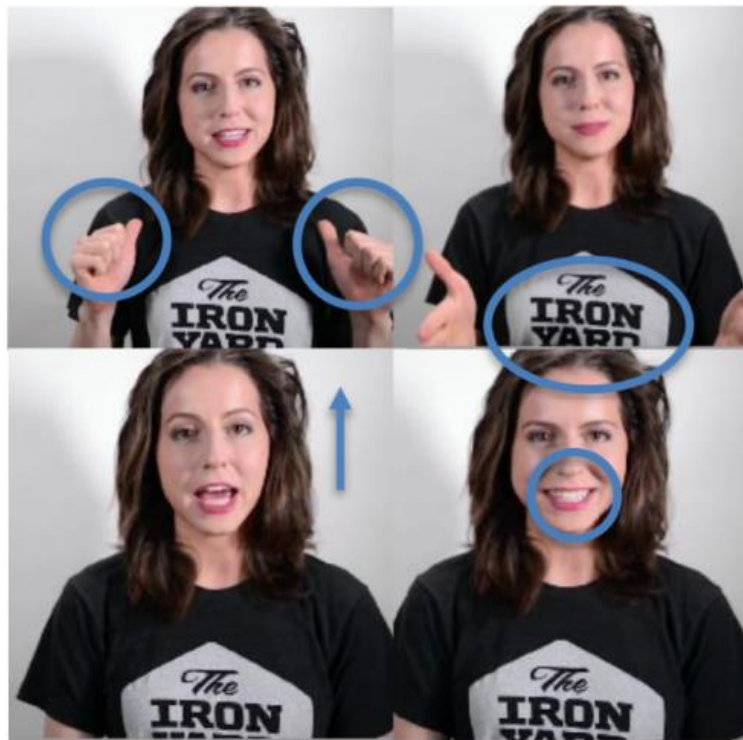


Figure 6. Multimodal and persuasive resources from VR21



Figure 7. Multimodal and persuasive resources from VR24

In VR25 (Figure 8), the speaker makes use of the text overlaid onto video (upper left image) as filmic modes. In this specific example, the speaker employs the direct question “Why should a company employ me?” to support her speech (emphasis). Additionally, she provides the audience with visual support (processing aid) to anticipate and control responses, since the audience is prompted to interpret her speech as the answer to her question when they read the question. She presents her speech in a somewhat emotionless way, although certain facial expressions, such as eyebrow raises (upper right image), a

subtle smile (lower right image) and closed eyes during pauses (lower left image), can also be discerned. Once again, the pause in her speech while she closes her eyes may suggest that she needs time to think about her message and, in turn, seems not to contribute to the multimodal coherence.

In sum, the ensemble is orchestrated by the combined use of filmic (i.e. written words) as well as embodied modes, such as facial expressions, which lead to the realization of different persuasive strategies (i.e. emphasis, processing aid, control of responses) but in an apparently insufficient way.



Figure 8. Multimodal and persuasive resources from VR25

To conclude, all the multimodal ensembles orchestrated by the speakers produce a suitable and comprehensible message, fostering persuasion through a variety of embodied, disembodied and filmic modes (e.g. facial expression, gestures, head movements and clothing as the most salient ones). The eight excerpts use a similar choice of persuasive strategies (rapport, emphasis and processing aids) realized through several modes (mainly gestures, facial expressions, head movements and speech). However, when there is a lack of coherence across modes (i.e. modes do not cohere with each other), the persuasive effect can be diminished. Three excerpts (VR20, VR23 and VR25 in Figures 4, 5 and 8) seem incoherent in their use of modes. Their speech as well as their facial expression is flat at certain points, showing no emotion, and it may reveal disengagement from the communicative situation, which is to persuade the audience. As a result, the use of modes becomes less coherent and, consequently, less effective with

regard to the communicative aim of the genre. The rest of the excerpts (VR19, VR21 and VR24 in Figures 3, 6 and 7) orchestrated the multimodal ensemble in a more coherent way. The persuasive strategies in the excerpts are deployed through a series of semiotic modes, which consistently contribute to achieving the communicative intention of the genre.

In order to visually show the observed features that foster the persuasive nature in VRs, a summary table (Table 3) is presented as follows:

PERSUASIVE STRATEGIES	VERBAL AND NON-VERBAL REALIZATIONS
Attention-getting	<ul style="list-style-type: none"> ▪ Head movement (i.e. beat) [VR19] ▪ Gesture (i.e. iconic) [VR20] + [VR23] ▪ Facial expression (i.e. eyebrow-raising) [VR20] + [VR23] ▪ Clothing + speech [VR21] ▪ Clothing [VR24] ▪ Gesture (i.e. iconic) [VR21] + [VR24]
Anticipation and control of response	<ul style="list-style-type: none"> ▪ Speech (i.e. direct question) [VR19] ▪ Speech (i.e. direct question) [VR25]
Rapport	<ul style="list-style-type: none"> ▪ Gesture (i.e. metaphoric) [VR19] ▪ Proxemics (i.e. lateral and frontal) [VR19] ▪ Camera shot (i.e. middle and close-up) [VR19] ▪ Proxemics (i.e. lateral and frontal) [VR20] ▪ Camera shot (i.e. middle and frontal) [VR20] ▪ Facial expression (i.e. eyebrow-raising) [VR21] ▪ Facial expression (i.e. eyebrow-raising and smile) [VR24]
Emphasis	<ul style="list-style-type: none"> ▪ Facial expressions (i.e. eyebrow-raising) + speech [VR19] ▪ Gesture (i.e. iconic and beat) + speech [VR24] ▪ Facial expressions (i.e. eyebrow-raising and smile) [VR25]
Processing aids	<ul style="list-style-type: none"> ▪ Gesture (i.e. iconic) + speech [VR20] ▪ Gesture (i.e. iconic) + speech [VR24] ▪ Writing (i.e. visual support) [VR25]

Table 3: features that foster persuasiveness in VRs

4. Conclusion

This study has explored the presence of persuasive strategies via the interplay of multimodal realizations in VRs. In professional settings, multimodality has become essential due to the need to effectively transmit information as well as convince audiences across a range of digital platforms (Jewitt and Kress 2010). Digitality has also developed into a pervasive force in professional genres, influencing how individuals present themselves, connect with others, communicate and conduct business (Hafner 2018). Embracing digital elements and practices is now fundamental for professionals to stay competitive in today's evolving landscape.

To answer the research questions posed, I closely examined the verbal and non-verbal realizations of persuasive strategies in VRs from a multimodal perspective using the software MAV. Considering that the fragments selected for analysis are part of a section that uses pressure tactics to convince the audience to take action, a wide range of verbal and non-verbal realizations of the five persuasive strategies identified are explored in the digital genre of the VR. For instance, raising and maintaining the interest of the audience, as a persuasive strategy, is mainly realized by gestures, head movement and facial expressions (e.g. embodied modes), and clothing is the only element identified as disembodied mode. In addition, in order to prompt desirable responses from the audience, it is noteworthy how the speaker poses a direct question (e.g. disembodied mode). The findings of this research reveal that the attempt to engage with the audience and build a relationship of empathy and mutual understanding as a persuasive strategy requires a substantial number of embodied modes (i.e. gestures and facial expressions) and filmic modes (i.e. lateral, frontal proxemics and middle and close-up camera shots). To highlight parts of the message so that they become more salient, most of the speakers employ the eyebrow-raising gesture, smile, gestures and speech. Lastly, speakers process the message in real time to make it easy to understand by employing a significant element added in the postproduction process (i.e. text overlaid onto the video for visual support). This filmic mode is supported by the embodied one, mainly through gestures and speech. Interestingly, the embodied modes play a relevant role concerning the communicative intention of the speaker since they are present in all the fragments selected. Furthermore, the most prevalent embodied modes are gestures, facial expressions and speech. Nonetheless, even though the disembodied modes are not always present in all the excerpts, the most frequent one is clothing. External elements such as background and objects do not seem decisive to achieve the communicative aim of the fragments analyzed. The most prominent filmic modes are proxemics, camera shots and visual support. Likewise, images, music and sound effects are missing in these fragments. The findings of the current study indicate that VRs have marked persuasive function, which is enhanced by the use of multimodal ensembles considering the excerpts analyzed. Waung et al. (2014) claim that VRs constitute a rich medium because multiple verbal and non-verbal cues are employed. Nonetheless, in certain instances (e.g. VR20 and VR25) multimodal ensembles do not cohere with persuasive strategies and, as a consequence, the communicative intention may be altered. In both fragments, the pause in their speech while they close their eyes can be interpreted as time needed to think about their message;

as a result, these VRs may not be fully persuasive. In turn, coherence in the use of semiotic modes and persuasive realizations is paramount to this purpose.

As a conclusion, the interrelation between the various semiotic modes identified in the MDA approach presented in this paper along with the persuasive strategies introduced in the methodology section can pave the ground for further genre studies. Due to their potential impact on both the professional community and the general audience, individuals can take advantage of the power of audiovisual communication to convey their professional achievements, non-verbal communicative skills and overall suitability for a desired position (Flannery et al. 2014).

As for pedagogical implications, the analysis presented in this paper provides valuable insights applicable to the creation of teaching materials for ESP (English for Specific Purposes) courses. Here, the VR could serve as a teaching resource for honing multimodal skills and mastering essential persuasive strategies for effective communication in professional settings. The teaching of VRs appears to be pedagogically beneficial, as it can help refine the inclusion of oral and digital genres in higher education curricula (O'Halloran et al. 2017).

Given the limited size of the dataset, further analysis is required to enlarge and refine the methodological framework of multimodal realizations and persuasive strategies, especially by including other types of remediated digital genres. In addition, it should be noted that there has been no real check of the candidates' effectiveness, that is, no information is provided about whether they were ultimately hired. However, it is my hope that this paper provides a flexible and easily adaptable analytical framework for future digital genre studies in video formats.

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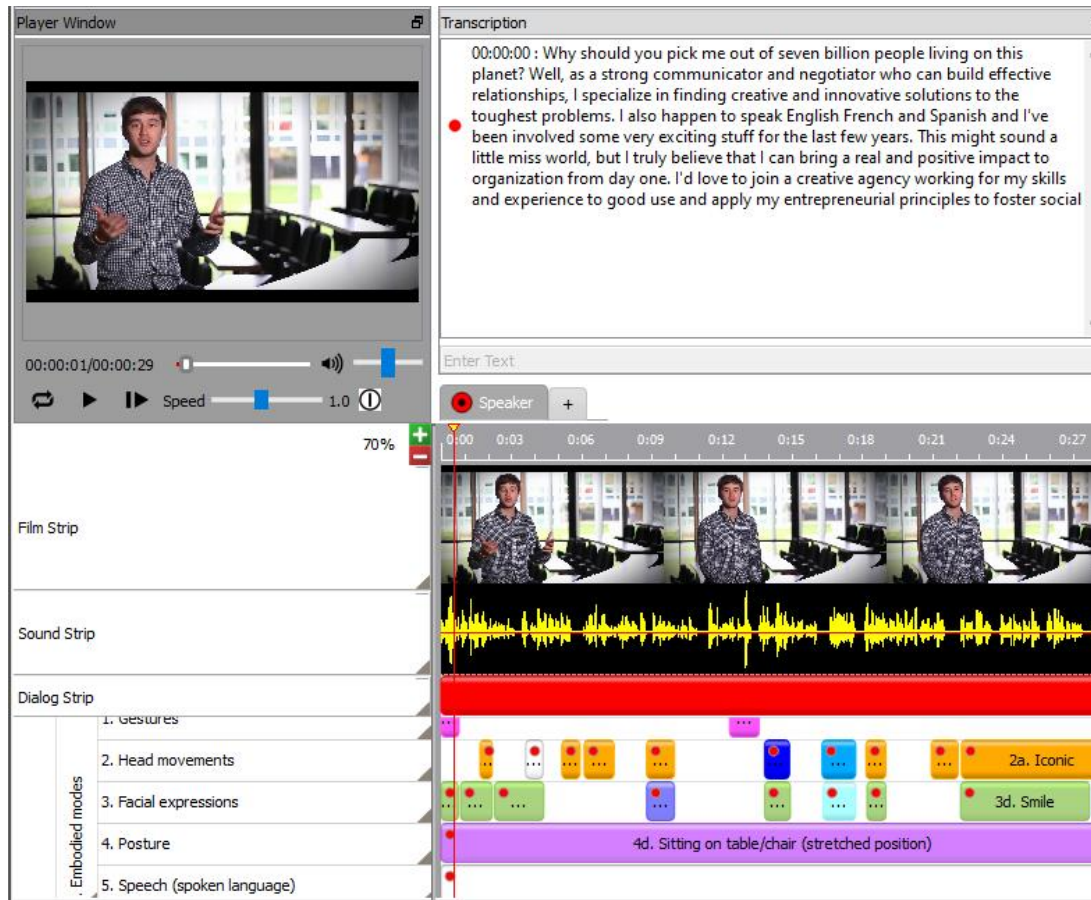
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Appendix 1. Description of the dataset

VRs	Duration	Professional/academic activity	Gender	Impact (Views)	Year of publication	Video type (Edited video)	Camera shot
VR19	2' 10"	Publicist	M	977,826	2012	person + audio	face, half, full body
VR20	2' 34"	Salesman	M	16,652	2019	image + music + audio	half body
VR21	1' 52"	Web developer	F	124,584	2016	image + music + audio	half body
VR22	1' 38"	Student	M	22,871	2020	image + music + audio	half body
VR23	2' 50"	Travel manager	M	5,655	2020	image + music + audio	half body
VR24	2' 57"	Student	F	293,152	2014	image + music + audio	half body
VR25	2' 02"	Project manager	F	865	2019	person + audio	half body
VR26	0' 46"	Sales manager	F	202,454	2010	person + audio	half body

Appendix 2. MAV⁹ interface for multimodal and persuasive annotations



Received: 02/11/2023
Accepted: 27/05/2024



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⁹ The left corner contains a video window where the clips can be played; the right corner of the interface leaves space for verbal transcriptions as well as a list of strips. These strips are divided into the sound strip, which displays a waveform of the audio in the clip, and supplemental strips, created manually with the aim of annotating all relevant semiotic modes employed in the excerpts selected (Bernad-Mechó 2022).

6.6. *SIXTH ARTICLE as the pedagogical proposal (Unpublished):*

New Genres and New Approaches: Developing Multimodal Communicative Competence through the Video Resume in an ESP Context

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ABSTRACT

With the rapid move to more digital-enhanced teaching, digital genres have become part of the disciplinary content to be integrated in the ESP syllabus. These genres are mainly characterized by their intrinsic multimodal nature. This is the case of the Video Resume (henceforth VR), although there is still scarce literature on the key role of multimodality in its generic definition and its genre-based pedagogy. It can be defined as a short, dynamic video presentation created by a job seeker to showcase their professional profile in a more engaging and personalized manner. This paper presents an informed genre-based pedagogical proposal with a focus on the development of disciplinary multimodal communicative competence of master students through the elaboration of their own VR. Therefore, the aim of the present study is to present a learner-led genre-based pedagogical model based on a teaching-learning cycle that promotes critical thinking and multimodal awareness. Following the four stages of the proposed cycle, and with the constant scaffolding by the lecturer in the initial stages, a group of tertiary business students were requested to decode the multimodal ensembles of a VR in order to promote multimodal literacy. The benefits of this proposal include an innovative and effective genre-based pedagogical approach to developing multimodal communicative competence in professional oral genres in business contexts, which can help to refine the curricular design of oral and digital genres in ESP teaching courses.

Keywords: Video Resume, genre-based pedagogy, teaching-learning cycle, multimodal communicative competence, ESP.

1. Introduction

1.1 Multimodal approaches to digital genres in professional contexts

In the ever-evolving landscape of digital communication, multiple professional genres have emerged as a prominent and influential phenomenon, revolutionizing the way individuals communicate and organizations engage with their audiences. What these genres have in common is their inherent multimodal nature (Ruiz-Madrid & Fortanet-Gómez, 2016; Valeiras-Jurado, 2019; Fortanet-Gómez & Edo-Marzá, 2023). This multimodal approach to digital genres recognizes that communication is inherently complex and multifaceted. Speakers use multiple modes or channels, such as text, images, videos, and even interactive elements, to effectively convey meaning and engage audiences in a comprehensive way. Multimodal approaches embrace the diverse ways in which information can be presented and consumed in the digital age, and they are being applied on a consolidated basis across multiple professional domains. By combining multiple modes of communication, professionals can create content that is more accessible to a wider audience. The integration of multimodal elements in professional communication is driven by the acknowledgment that there are different preferences for delivering and receiving the information. For instance, some may be more visually oriented, while others may respond better to auditory cues or a combination of sensory inputs. However, the adoption of multimodal approaches to digital genres in professional contexts is not without its challenges. Crafting content that effectively integrates different semiotic resources in combination requires a nuanced understanding of the genre considering its strengths and limitations.

Multimodal Discourse Analysis (MDA) provides a comprehensive approach to fully understanding the multimodal nature of genres (Ruiz-Madrid & Valeiras-Jurado, 2020). It is derived from Halliday's (1985) theory of Systemic Functional Language (SFL), which explores the use of language as the result of a combination of semiotic resources to convey meaning (O'Halloran, 2011). It recognizes that in many communication contexts, information is conveyed not only through words, but also through various verbal and nonverbal semiotic modes. It seeks to understand how these different modes work together to create meaning and how they contribute to the overall communicative process. Within this approach, each mode is considered equally, with the aim of fully understanding any communicative process. In multimodal studies, a mode is understood as semiotic systems with rules and regularities— such as, images, gestures,

speech, music, layout, writing, proxemics, and posture (Kress & van Leeuwen, 2001). Some authors have analyzed modes by grouping them into layers (Farias et al., 2021; Burn, 2014; Vanoye, 1985). This division into layers is intended to facilitate the multimodal analysis of VRs, in which layers complement and influence each other. In this line, there are two categorizations of modes, embodied (Norris, 2004), defined as resources controlled by the human body, disembodied and a subset named filmic mode (Valeiras-Jurado & Bernad-Mechó, 2022), only possible in the digital medium, referring to significant elements added in the post-production process. Taking all these premises into account, and in line with Ruiz-Madrid and Valeiras-Jurado (2020), a comprehensive approach to teaching and learning of multimodal literacy, shown in Figure 1 below, should include i) the rhetorical dimension: the need to find and refine the recurrent moves and explore the differences across genres and disciplines, ii) the multimodal dimension: the need to apply a method of analysis in which different semiotic modes are jointly analyzed, and iii) the pedagogical dimension: the need to design informed pedagogical proposals that help researchers, students and professionals effectively acquire the necessary generic knowledge and understanding inherent to the genre.

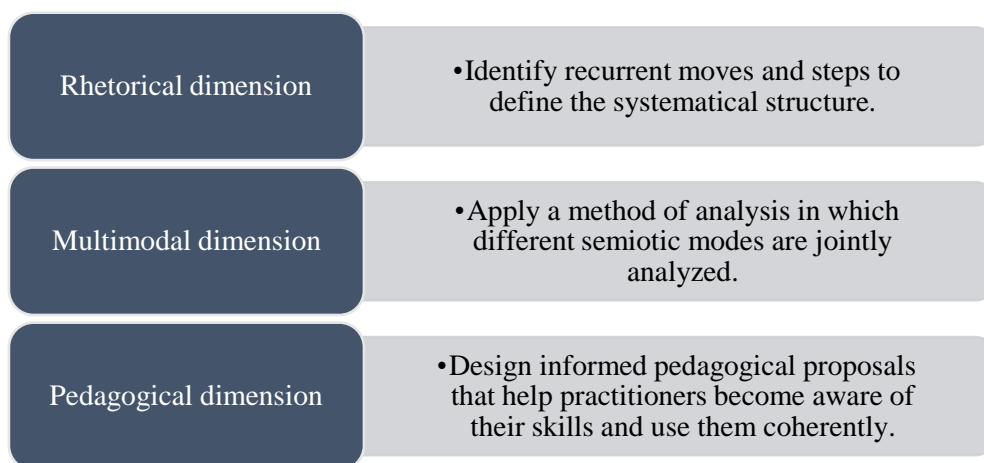


Figure 1. Dimensions for an MDA approach to a genre-awareness study

(Ruiz-Madrid & Valerías-Jurado, 2020)

These dimensions are addressed in the following section, given the purpose of, which is to present an innovative pedagogical model based on a teaching-learning cycle that

promotes disciplinary multimodal awareness (Airey, 2011; Querol-Julián & Fortanet-Gómez, 2019; Fortanet-Gómez & Edo-Marzá, 2022; Beltrán-Palanques, 2023).

1.2 The VR as a multimodal digital genre

As technological advances continue to spread globally and digital tools become increasingly integrated in our daily lives, a new professional digital genre has emerged—the video resume (VR). According to Hiemstra et al., (2012: 11), it is described as “a short-videotaped message in which applicants present themselves to potential employers on requested knowledge, skills, abilities, motivation and career objectives”. The emergence of the VR exemplifies the widespread use of multimodal digital genres, which facilitate the establishment of a strong online presence and personal brand. In the case of VRs, a salient feature is their multimodal nature (Valeiras-Jurado, 2019; Ruiz-Madrid & Fortanet-Gómez, 2016), as speakers must employ a variety of semiotic modes to convey meaning. VRs combine visual and auditory cues, allowing individuals to read body language, facial expressions, tone of voice, among other multimodal elements that are essential components of effective communication. However, like any digital genre, VRs present a number of challenges, requiring a competitive mastery of digital literacy and essential communicative skills. In addition, striking the right balance between providing comprehensive information and keeping viewers interested in a reasonable time frame is critical, but also challenging.

Although there is a straightforward image of the VR as a potential recruitment tool in professional settings (Sánchez, 2014; Sánchez et al., 2018), a comprehensive insight into the digital and multimodal nature of the genre is required to produce videos that make full use of the range of semiotic resources available in such media. To this end, a comprehensive view of the generic structure is presented following a Swalesean approach (Swales, 1990), corresponding to the rhetorical dimension, in combination with an MDA approach (O'Halloran, 2004; Mestre-Segarra, 2023), which refers to the multimodal dimension, and a specific proposal for the training of multimodal communicative competence for business students (Cocchetta, 2018; Ruiz-Madrid & Valeiras-Jurado, 2020; Fortanet-Gómez & Edo-Marzá, 2022), which refers to the pedagogical dimension.

1.2.1 *The rhetorical dimension of VRs*

In order to determine the discourse structuring of a communicative event, a move analysis is required. A move is defined as “semantic and functional units of texts which can be identified because of their communicative purposes and linguistic boundaries” (Ding, 2007: 370). Each move can include different steps, which is a smaller unit than a move and it is, therefore, placed on a subordinate level. When categorizing the moves and steps identified in the VRs, previous studies on professional genres, such as Bhatia’s (1996), Wang’s (2005), or Furka’s (2008) rhetorical analysis of job application letters, as well as on academic genres, such as Hyland’s (2004) analysis of research articles and Plastina’s (2017) work on video abstracts, were taken into account. In the present study, a specialized qualitative data analysis (QDA) software designed to develop computer-assisted rhetorical analyses, called ATLAS.ti, was used. Figure 2 shows the interface of the rhetorical transcription annotation software. In the left corner there is a video window where the clips can be played; in the right corner of the interface there is an area for verbal transcriptions as well as a list of strips where choices are annotated in time. ATLAS.ti provides functional analytical tools for academic and professional research, particularly in the social sciences (Hwang, 2008).

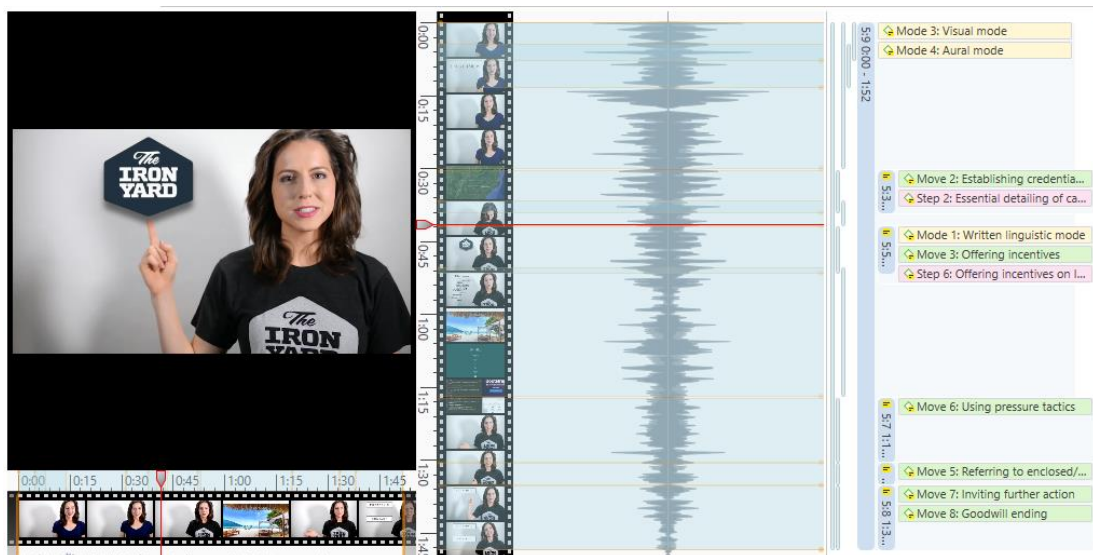


Figure 2. ATLAS.ti interface for rhetorical transcription annotations

Based on Bhatia’s (1993) seminal study of job application letters in terms of genre analysis, a more comprehensive version of the move-and-step rhetorical organization was developed for VRs, as shown in Table 1.

Table 1.

Taxonomy of video resumes’ rhetorical structure (Mestre-Segarra, 2023)

MOVE & STEP	DESCRIPTOR
MOVE 1	Introducing candidature
Step 1	Greetings
Step 2	Offering candidature
Step 3	Adding origin/background
MOVE 2	Establishing credentials (a niche)
Step 4	Essential detailing of candidate’s educational background
Step 5	Fundamental detailing of candidate’s professional experience
Step 6	Indicating value of candidature
MOVE 3	Offering incentives
Step 7	Offering incentives on language level/skills
Step 8	Offering incentives on ICT skills
Step 9	Offering incentives on further training
Step 10	Offering incentives on social network management
MOVE 4	Describing relevant life experiences
MOVE 5	Adding enclosed hypertext/materials
MOVE 6	Using pressure tactics
MOVE 7	Inviting further action
MOVE 8	Goodwill ending

Of the eight moves identified, seven are consistently shown to be core moves, and only Move 4 can be considered as optional. Move 1 (i.e., Introducing candidature) allows the candidates to introduce themselves, and it is divided into three main steps (Greetings, Offering candidature and Adding origin/background information) in which the candidates greet the viewer, mention the job offer they are referring to and talk about their origin/background. In Move 2, Establishing credentials (a niche), the candidates establish their credentials as pertaining to someone who can undoubtedly fill the job niche. This move is closely related to Move 3, in which the candidates offer their personal strengths in the most relevant aspects. Four different types of personal strengths are identified:

foreign language level/skills, ICT skills, further training, and social network management. Move 4 is considered optional because the information provided is less relevant to the speakers' overall goal than in other moves and allows the speakers to describe life experiences in terms of hobbies and interests. Move 5 (i.e., Adding enclosed/hypertext materials) is one of the most frequent moves in the VRs due to the limited time length which this video format entails. In Move 6 (i.e., Using pressure tactics), the candidates exert pressure on the addressee by using persuasive strategies to obtain the desired job. In Move 7 (i.e., Inviting further action), the candidates persuasively conclude their speech by suggesting that the addressee take action. The final move, Move 8 (i.e., Goodwill ending), allows the candidates to politely end the VR.

The rhetorical dimension of the VR is approached from a multimodal perspective, meaning that speakers fulfill the communicative goal of each move through a combination of embodied, disembodied, and filmic modes which are further described in the following section.

1.2.2. The multimodal dimension of VRs

As stated in the previous paragraph, the VR is constructed by multimodal ensembles, understood as “the orchestration of different modes to produce a specific meaning that is inferred based on the interrelation among them” (Ruiz-Madrid & Valeiras-Jurado, 2020:30). According to Valeiras-Jurado et al. (2018: 99), “an MDA approach requires the use of different specialized software packages to look into the data”. Therefore, the second software package we used for this study is the multimodal annotation software application known as Multimodal Analysis-Video (MMA-Video) (O'Halloran et al., 2012), which was used to identify verbal and non-verbal cues that convey meaning in VRs. O'Halloran et al. (2015: 22) argue that MMA-Video “provides the necessary tools for investigating the use of semiotic resources and the ways in which semiotic choices interact to fulfill particular objectives in a multimodal video”. Its interface is shown in Figure 3 below. Particular attention was paid to the nature of the multimodal ensembles used by speakers in VRs, drawing on previous research on the use of semiotic resources in other formats (Ruiz-Madrid, 2021; Bernad-Mechó, 2022).

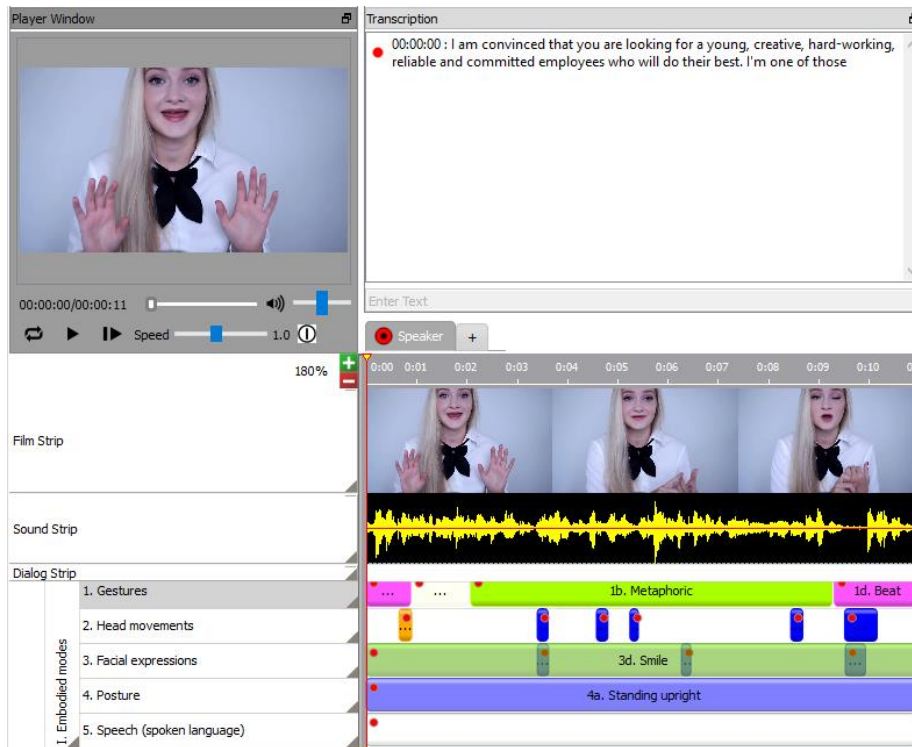


Figure 3. MMA-Video interface for multimodal transcription annotations

In order to examine the correlations between the different semiotic modes, a detailed framework for the multimodal annotation was established, taking into account previous studies on multimodal analysis (e.g., Bernad-Mechó, 2022; Mestre-Segarra, 2023), as shown in Table 2. Meaning is conveyed by a multiplicity of verbal, non-verbal resources, and other supporting elements that are set in motion.

Table 2.

Framework for the multimodal analysis of VRs

SEMIOTIC MODES	
EMBODIED	DISEMBODIED
1. Gestures	1. Clothing
<i>1a. Iconic</i>	2. Background
<i>1b. Metaphoric</i>	3. Objects
<i>1c. Deictic</i>	FILMIC (subset of disembodied)
<i>1d. Beat</i>	1. Image
2. Head movements	2. Music

2a. <i>Iconic</i>	3. Writing (words)
2b. <i>Novel</i>	4. Proxemics (disposition)
2c. <i>Deictic</i>	4a. <i>Lateral</i>
2d. <i>Beat</i>	4b. <i>Frontal</i>
3. Facial expressions	5. Camera shot
3a. <i>Eyebrow raising</i>	5a. <i>Frontal</i>
3b. <i>Frowning</i>	5b. <i>Lateral</i>
3c. <i>Laughter</i>	5c. <i>Close up</i>
3d. <i>Smile</i>	5d. <i>Middle</i>
3e. <i>Swallowing</i>	5e. <i>Foot</i>
3f. <i>Lip licking</i>	6. Sound effect
4. Posture	7. Moving image
4a. <i>Standing upright</i>	
4b. <i>Standing towards table</i>	
4c. <i>Sitting on table/chair (cross-legged)</i>	
4d. <i>Sitting on table/chair (stretched position)</i>	
4e. <i>Swaying</i>	
5. Speech (spoken language)	

1.2.3. The pedagogical dimension of VRs

The established multimodal nature of professional genres has significantly increased the need for a genre-approach training to raise awareness of learners' disciplinary multimodal communicative competence. Accordingly, learners need to acquire multimodal skills in order to be able to communicate effectively with their audiences, regardless of their level of expertise. In general terms, the teaching and learning of multimodal communicative competence in digital genres is an integral part in ESP courses. Despite the increasing interest in multimodal approaches to genre pedagogy (Campoy-Cubillo & Querol-Julián, 2015; O'Halloran et al., 2015; Palmer-Silveira, 2015; Crawford-Camicciottoli & Campoy-Cubillo, 2018; Fortanet-Gómez & Bernad-Mechó, 2019; Ruiz-Madrid & Fortanet-Gómez, 2019; Jiménez-Muñoz, 2019; Fortanet-Gómez & Edo-Marzá, 2023; Girón-García & Fortanet-Gómez, 2023), how to foster students' multimodal communicative competence when being exposed to digital genres, as input or output of their learning processes, has not received much attention (Querol-Julián & Fortanet-Gomez, 2019) especially in ESP contexts (Bonsignori, 2019; Ruiz-Madrid & Valeiras-Jurado, 2020). As ESP analysts, we need to develop new methods of analyzing new digital genres for both research and teaching purposes (Cocchetta, 2018) by

incorporating multimodal studies in any pedagogical proposal. From a practical standpoint, ESP learners should develop their multimodal communicative competence by constructing meaning from the multiple semiotic resources that characterize these digital genres.

VRs is one of the digital genres that has recently been included in the Business curriculum (Hiemstra & Derous, 2015). Despite the fact that VRs allow candidates to convey their communicative skills, prior explicit instruction is required for learners to master the multiple modes of meaning making. In turn, this digital genre can be framed as an instructional resource to develop multimodal skills for communication in professional contexts. The aim of this study is to present an informed proposal, constructed from a genre-based teaching learning cycle approach, to raise multimodal awareness and foster multimodal communicative competence among business students. Ultimately, this will help students construct and use emergent professional genres more effectively.

The following sections present a pilot case-study involving ESP business students learning the principles of effective VRs.

2. Methodology

2.1 Context

The participants in this study were eight postgraduate students enrolled in the Master of International Business at Universitat Jaume I in Spain. Their English language proficiency was a B1/B2 level established by the Common European Framework of Reference for Languages (CEFR). They were all enrolled in the subject ‘Professional Communication and Business English’. This subject is four ECTS, taught by two ESP teachers and takes place twice a week for 120 minutes each session during one semester. The material used in this subject is divided into 8 units and the one selected for the present study is about the Video Resume. One of the main objectives in this Master is to train professionals in the field of International Trade to work in a globalized environment, with the ability to face the challenges and recognize the opportunities that foreign business activity entails.

2.2 Method and materials

2.2.1. The model

To develop the pedagogical proposal, we adapted a genre-based teaching learning cycle approach. The original model, created by Rothery (1996) and later developed and applied by other authors, including Querol-Julián and Fortanet-Gómez (2019), and Fortanet-Gómez and Edo-Marzá (2022), basically proposes a three-stage teaching-learning cycle. The three different stages that composes this approach evolve from more teacher-supported phases (Joint Deconstruction (1) and Joint Construction (2)) to more autonomous ones (Independent Construction (3)) (Martin and Rose, 2005). Accordingly, students should develop multimodal awareness in the first two phases and reflect it effectively in the third phase, Independent Construction of the genre. Fortanet-Gómez and Edo-Marzá (2022) added a fourth stage, that of assessment. In this final stage, the results of the previous stages are assessed. Figure 4 below provides a visual representation of the teaching-learning cycle:

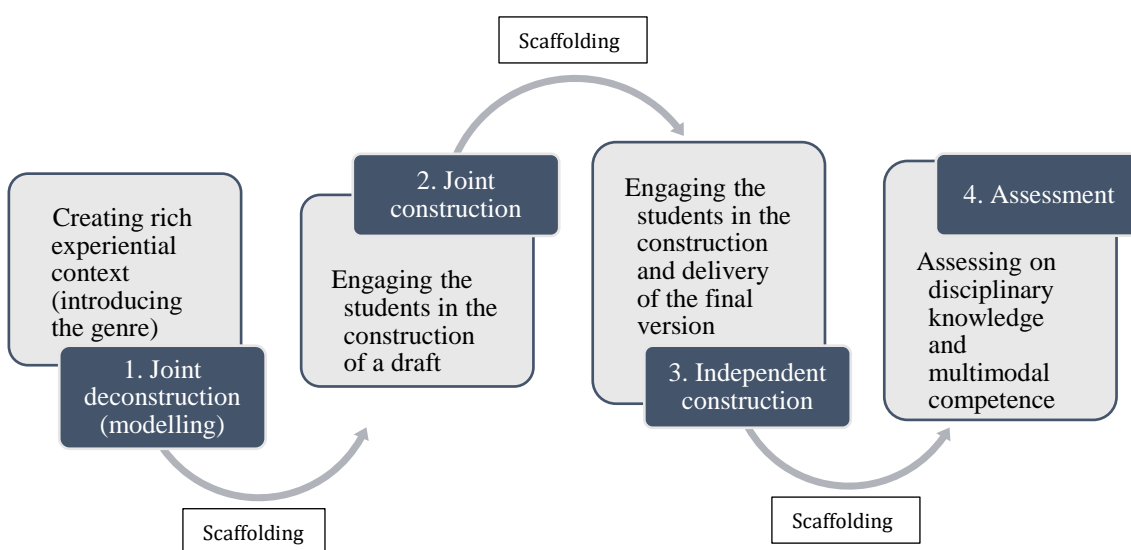


Figure 4. Four-stage teaching-learning cycle

As noted by Morton (2010), although the genre-based pedagogy has generally focused on the production of written texts, the process of joint construction of meaning as part of the “teaching-learning cycle” (Rothery, 1996) can also meaningfully guide the production of oral discourse and, more specifically, as shown in Fortanet-Gómez and

Edo-Marzá (2022), the production of multimodal oral digital genres. In fact, despite the somehow assumed leading role of the linguistic mode, the main objective of our pedagogical proposal is to make students understand the genre of the VR as an ensemble of “a multilayered modal orchestration in which layers do not compete for attention, but rather complement each other” (Valeiras-Jurado & Bernad-Mechó, 2022:4) or, in other words, that they complement each other and contribute to the construction of a multimodal coherent ensemble. In the present pedagogical proposal, the three stages for teaching the VR multimodal ensemble have been framed in an authentic business context task: the design of a VR.

The first stage is Joint Deconstruction (or Modelling), which promotes genre awareness and critical thinking. Students are introduced to several samples of the genre, which they then analyze in order to observe the several modes that make up the ensemble. As they proceed with the deconstruction, the teacher provides instruction on the metadiscourse of multimodality and rhetorical structure specific to the genre. Attention is paid to both the macro level of the discourse (the rhetorical structure) and to the micro level (lexico-grammatical distinctive features as well as non-verbal semiotic resources). The modes considered are those commonly used in oral digital communication (the linguistic, disembodied and embodied modes), which are explained in more detail in section four below. At the same time, modelling allows students’ content knowledge (as regards the genre) to be extended and meaningfully assimilated.

In the second stage, that of Joint Construction, students work individually and, in some specific activities, with the teacher to begin to construct their own samples of the genre. In stages one and two, the teacher’s support is crucial for the correct development and implementation of the model.

In the third stage, that of Independent Construction, students are required to produce their own sample of the genre (in this case, their own VR) in an independent way, that is, without the teacher’s assistance and using the knowledge and skills they have individually acquired and developed in previous stages.

The fourth phase (i.e., assessment) consists of teacher and self-assessment, so that students can receive useful feedback to help them improve, increase their critical thinking and self-awareness, and meaningfully close the circle of the teaching-learning cycle.

2.2.2. Materials and implementation

The materials employed to implement the model were a dataset of three VRs as samples, a set of five activities, and an assessment rubric for the evaluation process. Regarding the VRs selected for the activities, these were retrieved from YouTube and selected on their popularity on the platform.

Concerning the activities designed for the classroom implementation, five activities were developed and implemented during the three sessions of four hours each that involved the teaching-learning cycle.

The first phase, the Joint Deconstruction (modelling) stage, includes five activities aimed at deconstructing the rhetorical structure of a VR following Mestre-Segarra (2023), including the multimodal features inherent to this genre. Accordingly, Activity 1 explores students' previous knowledge of this genre by asking them direct questions such as: *What comes to your mind when you hear the term video curriculum/video resume?* or *Have you ever used one?* Using the interactive digital tool *menti.com*, the lecturer can share the students' responses and further complement students' previous knowledge. The second question of this first activity (i.e., *Which resources (technological, linguistic, and multimodal) would you need to elaborate a video curriculum/video resume?*) asks students to reflect on the different discursive (i.e., including multimodal) and technological tools that students need to create a VR and to make a list.

After this first contact with the genre, Activity 2 is about making students aware of the macro-structure of the genre. In this activity, an ideal model of VR is shown to students for the first time, hence the label of “modelling”. It is a VR created by Mark Leruste with 1.4M views¹⁰. Students have to visualize the video and look for the different sections (i.e., self-introduction, professional experience, academic background, additional information, and take-home message) provided by the instructor and inspired in Mestre-Segarra's (2023) genre analysis of the VR. After this first step, students are asked to watch three more VRs and identify the key content of each of the sections, in order to make them explore not only the structure of the genre, but also on the specific content of each of the moves/sections. Both sections of Activity 2 are shown in Figure 5 below:

¹⁰ https://www.youtube.com/watch?v=c_PZTAW5piQ

What is a videoresumé/videocurriculum?



Activity 2.1 : Watch [this VR](#) and identify the following information:

- 1. Self-introduction (name and age)**
- 2. Professional experience**
- 3. Academic background**
- 4. Additional information (social skills)**
- 5. Take-home message and social networks**



What is a videoresumé/videocurriculum?



Activity 2.2 : Watch the following VR and complete the following table with the information given by the speaker:

vc	Self-introduction	Professional experience	Academic background	Additional information	Take-home message
VR1					
VR2					
VR3					

Figure 5. Activity 2 (Joint deconstruction)

In Activities 3 and 4, students focus on the micro-elements that contribute to the construction of the genre. Accordingly, students are asked to identify those semiotic modes (i.e., linguistic and non-linguistic) that are present in the different sections of the macrostructure of the genre, as shown in Figure 6 below:

Activity 3: Watch and read the following VRs and complete the following table with the linguistic expressions (verbs, discourse markers, personal pronouns and specific vocabulary) that are used in each section.

VR	Self-introduction	Professional experience	Academic background	Additional information	Take-home message
VR1					
VR2					
VR3					

Activity 4: Watch again the three VRs and pay attention to the different modes used language, text, visuals (PPT , pictures, etc.), music, face expression, gestures, intonation, etc...Complete the table with this information.

VR	Self-introduction	Professional experience	Academic background	Additional information	Take-home message
VR1					
VR2					
VR3					

Figure 6. Activity 3 and 4 (Joint deconstruction)

Finally, Activity 5 requires students to make a detailed analysis of a specific VR out of the nine VRs available on the Moodle platform of the subject. Students have to

analyze in detail one the of VR and integrate all the variables from Activity 3 and 4, in order words, provide a comprehensive analysis of the macro and micro dimensions of a VR from a multimodal approach.

In the second phase, that of Joint Construction, students work collaboratively with the teacher to start constructing their own samples of the genre. In stages one and two, the teacher’s support is crucial for the correct development and implementation of the model. In the third phase, that of Independent Construction, students are required to produce their own sample of the genre (in this case, their own VR) in an independent way, that is, without the teacher’s assistance and using the knowledge and skills they have individually acquired and developed in the previous phases, as seen in Figure 7 and Figure 8 below:

Activity 7. Look at this classification of modes and tick those you would like to use in your VC and say why?

- Mode 1: Reason (expected result):
- Mode 2: Reason (expected result):
- Mode 3: Reason (expected result):
- Mode 4: Reason (expected result):

Embodied Modes	Disembodied Modes	Filmic Modes
Gestures <ul style="list-style-type: none"> • Iconic • Metaphoric • Deictic • Beat 	Clothing	Image
Head movement <ul style="list-style-type: none"> • Iconic • Novel • Deictic • Beat 	Background	Music
Facial expressions <ul style="list-style-type: none"> • Raising eyebrows • Frowning • Laughing • Smiling • Swallowing • Licking lips • ... 	Objects	Sound effect
Posture <ul style="list-style-type: none"> • Standing upright • Sitting down • ... 		Camera shot
Intonation <ul style="list-style-type: none"> • Prominent • ... 		Visual effect
		Written prompts

Figure 7. Independent construction activity 1

Now it's your turn

INSTITUTO DE ECONOMÍA INTERNACIONAL

Your task

Write the script for your videocurriculum

Follow the recommendations and guidelines seen in class and plan your visuals and recording method.

Present your draft to the rest of the classmates in class.

Less is more

Be creative

Figure 8. Independent construction activity 2

The fourth and final stage is the assessment of the results of the previous stages. In this proposal, assessment consists of teacher and peer assessment, so that students can receive useful feedback to help them improve, enhance their critical thinking and self-awareness, and meaningfully close the circle of the teaching-learning cycle.

In this particular case, the assessment consists of a “all-mode-inclusive” rubric (see Appendix), which was used by the students for self-assessment and by the teacher for co-assessment by providing a value between 1 (very low) and 5 (very high) for each item. The rubric is designed to evaluate all the modes involved in VRs: embodied (gestures, head movements, facial expressions, posture, and speech), disembodied (clothing, background, and objects), and filmic (image, music, writing, proxemics, camera shot, sound effect, and moving image), in combination to all the moves identified in the VR (introducing candidature, establishing credentials, offering incentives, describing relevant life experiences, adding enclosed/hypertext materials, using pressure tactics, inviting further action, and goodwill ending). The aim was to raise students’ self-awareness on their own performance when combining multimodal semiotic resources and moves for the meaning-making process and to critically reflect upon their performance.

3. Results and discussion

This paper presents a pedagogical proposal aimed at bridging the gap between MDA research and genre pedagogy. For the purpose of the present study, we have focused on a particular genre (i.e., Video Resume) and in the teachability of the multimodal nature of its rhetorical structure and communicative aim. The analysis of results shows that the genre-based teaching-learning cycle can raise students' awareness on the multimodal nature of this genre and its communicative effectiveness. However, and due to the limited number of participants, results should be considered as illustrative of the potentiality of the approach and methodology adopted in the teaching of the such a genre. The eight students participating in this case-study produced eight samples that were assessed by the teacher, and in a previous draft, by their peers as independent constructions of the genre. The results of the assessment using the rubric, which integrates embodied, disembodied, and filmic modes, may be representative of students' success in effectively creating a VR and subsequently demonstrating an effective performance of their oral skills in English, regardless their level. As mentioned in the method section, the English proficiency level of most students was intermediate (B1-B2), according to the Common European Framework of Reference for Languages (CEFR). It is a fact that spontaneous oral production is limited at these levels. Nonetheless, we consider the task to be appropriate for these students' level of English for several reasons: i) the genre has been jointly deconstructed and constructed in class; ii) it is a video-recorded activity and therefore allows unlimited repetition with no interaction involved; iii) students could have their script revised by the teacher if they needed to feel more confident; iv) part of the content of the VR belongs to the personal and professional dimension and therefore the vocabulary involved must be familiar to them.

In order to present the results from a holistic perspective in the first place, we have elaborated the following table (Table 3), in which it can be observed that students use different semiotic modes but not in a complex way, so the multimodal ensembles analyzed in the eight videos are rather limited.

Table 3.

Most salient semiotic modes in the multimodal analysis

VIDEO RESUMES (VRs)	EMDODIED, DISEMBODIED AND FILMIS MODES
VR 1	Embodied modes: gestures, intonation, head movements, facial expression Disembodied mode: sound (music), pictures and written words Filmic modes: editing, frontal camera shot Use of specific software for video editing
VR 2	Embodied modes: gestures, intonation, head movements, facial expression Disembodied mode: pictures and written words Filmic modes: editing, frontal camera shot Use of specific software for video editing
VR 3	Embodied modes: gestures, intonation, head movements. Filmic modes: editing, frontal camera shot
VR 4	Embodied modes: gestures, intonation, head movements, facial expression Disembodied mode: pictures, visual effects, videos and written words Filmic modes: editing, frontal camera shot, close-up shot Use of specific digital tools
VR 5	Embodied modes: gestures, intonation, head movements. Disembodied mode: written words Filmic modes: editing, frontal camera shot, middle shot Use of specific software for video editing
VR 6	Embodied modes: gestures, intonation, head movements, facial expression Disembodied mode: pictures, videos, sound and visual effects and written words Filmic modes: editing, frontal camera shot, close-up shot Use of specific software for video editing
VR 7	Embodied modes: gestures, intonation, head movements, facial expression Disembodied mode: pictures and written words Filmic modes: editing, frontal camera shot. Use of specific software for video editing
VR8	Embodied modes: gestures, intonation, head movements, facial expressions Disembodied mode: pictures, videos and written words Filmic modes: editing, frontal camera shot, middle shot. close-up shot Use of specific software for video editing

The positive results from the teacher’s assessment of the final product prove that the task is feasible, since six out of the seven students who submitted the video obtained a pass (average 3.5 points) in the items concerning language skills dimension of the rubric (i.e., 4-8). As for the rest of items considered in the rubric, they are discussed on those concerning the macrostructure (i.e., Moves) and those related to the microstructure and multimodal nature of the genre, that is, the embodied, disembodied, and filmic modes.

Regarding the macro-structure, all the VRs analyzed (n=7) included most of the moves explained in class (see activities description in section 3). In this sense and

following Mestre-Segarra's (2023) rhetorical structure of the VR, all the students considered it relevant to introduce themselves first and then establish credentials and offer incentives, but only when showing language competence and digital competence. None of them mentioned incentives on further training and social network management, although these aspects seem to be highly appreciated by companies. This may be due to the lack of professional experience of the students taken the course. They also found it relevant to use pressure tactics with the intention of persuading the audience, followed by an invitation to take further action and concluding with a goodwill ending. In order to do that, students employed not only persuasive discourse strategies but also intonation, gestures and gaze, constructing complex multimodal ensembles that resulted in multimodal persuasive strategies (see Valeiras-Jurado et al., 2018). However, only one of them included Move 4, based on describing relevant life experiences as seen in Figure 8 below:



All the information about me that I think can be interesting for you is: I sing in a chorus (frame 1). I love to walk on the mountains with my parents (frame 2). I love nature (frame 2). I go to the gym (frame 3), and I like to spend time with my friends and my boyfriend.

Figure 8. Example of Move 4 as part of the rhetorical structure

This can be due to cultural reasons, since in Spain it is not usual to share personal information such as hobbies in a recruitment process and speakers intend to focus on their academic and professional achievements. As we can see, this student also embedded materials (e.g., pictures and videos) to evidence her words. This is one of the new affordances of these new genres and particularly the VR, since users can include any kind of material and show evidence of the skills they report to master for instance (Mestre-Segarra, 2023).

Concerning the micro-structure and multimodal nature of the genre, the results reveal some videos are surprisingly limited in terms of multimodal ensembles. In these

cases, either the teaching and the materials were not effective or students did not understand about the importance of the modes and therefore they failed to construct complex multimodal ensembles to effectively convey their message. One example of this type of VR is shown in Figure 9:



Figure 9. Example of lack of multimodal ensembles in VRs

In this case, the student only uses two pictures, gestures, gaze and intonation during all the VR. He does not employ filmic modes such as transitions, or disembodied modes such as different backgrounds that could have contributed to a more engaging effect for the target audience.

Most of the VRs include multimodal ensembles with mainly embodied modes. In this sense, despite the information and training provided on disembodied and filmic modes, students mainly resort to gestures, facial expression intonation and gaze as it can be seen in Figure 10 below:



Figure 10. Example of embodied modes in VRs

In this particular VR, the student is looking at the camera and shows a big smile and a happy expression in order to project a positive image to the target employer. The significant presence of embodied modes may also respond to students' traditional view of oral genres as language-bound and students' lack of multimodal competence as well as their limited knowledge on the affordances of the digital medium when creating their own VR. Filmic and disembodied modes are also present but to a limited extent. In fact, most of the students only employ frontal and middle camera shot and some transitions from one shot to another. Music is present in just two of them and sound effects are completely missing. The reason for the scarce presence of filmic modes can be the lack of students' expertise in video editing or the use of specific tools to edit videos. In the case of disembodied modes, clothing is the most recurrent mode found in the videos. Accordingly, students use them to project a casual or smart image depending on the communicative aim they convey. Other external elements, such as, background and objects lose relevance since students do not make use of their potential as multimodal communicative elements.

In sum, students generally acknowledged the relevance semiotic modes, but not all of them have been able to construct complex multimodal ensembles that integrate diverse semiotic modes.

4. Conclusion

Our study presents a genre-based pedagogical proposal that integrates the MDA approach in an ESP context in order to raise students' awareness of the multimodal nature of the VR as a professional digital genre and develop their multimodal communicative competence.

The added value of the approach presented in this article is, on the one hand, the use of multimodal discourse analysis of authentic VRs in a first step in the implementation of a student-centered teaching-learning cycle in which the teacher guides the student towards a comprehensive understanding of the genre and the final product. On the other hand, one of the aims of the activities described above is to construct a common framework between lecturers and students that would allow them to share a common

metalanguage for talking about language, images, texts and meaning interactions in multimodal texts and to relate these to the contexts of culture and situation in which they seem to work (The New London Group, 1996; Airey, 2011) in order to promote an effective pedagogy of multimodal disciplinary communicative competence.

Online videos are an invaluable tool to meet the needs of nowadays ESP students, who need to find the content in these videos engaging and motivating (Bernad-Mechó & Valeiras-Jurado, 2023). Teaching how this is made possible through the use of multimodal ensembles is a great step forward in this line of research and would contribute to training students to become aware of the multimodal nature discourse and to be ready for present-day professional context. In this particular case, our research was focused on a pilot study on the implementation of new genre, the Video Resume, and a new approach to that genre, a multimodal teaching-learning model. We believe that both the methodology and the materials presented can have a number of pedagogical implications for the field. Firstly, the use of authentic multimodal discourse analysis and task-based approach. Learning how to analyze and create update professional discourse-based materials is one of the priorities for ESP practitioners, and in turn, learning how to create or reproduce such discourse is one of the priorities for ESP students. Moreover, a relatively new genre was selected for the task design, the Video Resume, which is being more and more demanded by companies in their recruiting processes. Secondly, a multimodal approach was proposed, as the Video Resume is a video-based spoken genre in which not only embodied modes are relevant, but also disembodied and filmic modes play a key role (Mestre-Segarra, 2023). And thirdly, we opted for a teaching-learning model, to which we added assessment, to teach the genre of Video Resumes not only from a language-bound perspective but integrating the different (and necessary) semiotic modes in the teaching and learning proposal. We have found that students in general seem to have become more aware of the several semiotic modes present in VRs and, subsequently, they have created their VRs accordingly. Some other, however, have produced poor multimodal VRs that do not integrate the full array of semiotic modes taught in the teaching proposal. These differences in results may be due to a failure to teach the way to effectively construct the disciplinary multimodal ensemble from either a communicative or a technological perspective or to the previous low awareness of students regarding both the VRs genre and what its multimodal nature involves. Making students aware of aware of the true nature of the new digital professional genres such as

the Video Resume is key to become effective communicators in the professional field, and multimodal literacy in ESP courses is key to achieve this goal. As more genres are arising in this digital era, a multimodal genre-based pedagogy is required, and this is something that traditional ESP courses have not addressed yet.

This study has also some limitations. The sample of students is rather small, although we can consider it representative for the purpose of the present pilot-study in which the methodology and materials employed were at the core of our aim. Further research including a larger sample and a more systematic approach to data collection and analysis could corroborate or modify the tentative results obtained. Furthermore, despite the results proved that the teachability of the multimodal nature of digital genres is possible and effective, a larger corpus could afford more conclusive results. Finally, one of the most significant contributions of this study is its transferability to other genres, especially new digital genres, and to other disciplines.

Appendix.

“All-mode-inclusive” rubric for self-assessment and co-assessment

RUBRIC FOR VIDEO RESUMES	
GROUP NAME:	
MEMBERS:	
ITEMS	POINTS 1 (very low) and 5 (very high)
1. Does the VR follow the instructions?	
2. Is the VR convincing/persuading?	
3. Would you hire the candidate after watching the video?	
EMBODIED MODES	
4. Is the language (speech) correct?	
5. Is there a suitable use of personal pronouns?	
6. Is there a suitable use of verb tenses?	
7. Is there a suitable use of repetition?	
8. Is there a suitable use of short direct sentences?	
9. Does their posture contribute to the meaning they want to convey?	
10. Are deictic gestures used to address the audience?	
11. Are iconic gestures used to describe what is said?	
12. Are metaphorical gestures used to reinforce discourse?	
13. Do they use facial expressions to accompany their speech, such as frowning, raising eyebrows, opening eyes widely, smiling, among others?	
14. Do they use head movements to accompany their speech?	
DISEMBODIED MODES	
15. Do added elements, such as objects, clothing and background contribute to what is said?	
FILMIC MODES	
16. Do external elements reinforce discourse, such as, images, music, writing, proxemics, camera shot and sound effect?	
MOVES	
17. Are all the sections included in the video?	
(i) <i>introducing candidature,</i>	
(ii) <i>establishing credentials,</i>	
(iii) <i>offering incentives,</i>	
(iv) <i>describing relevant life experiences,</i>	
(v) <i>adding enclosed/hypertext materials,</i>	
(vi) <i>using pressure tactics,</i>	
(vii) <i>inviting further action,</i>	
(viii) <i>goodwill ending</i>	
TOTAL POINTS	
ADDITIONAL COMMENTS:	

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PART III

7. DISCUSSION AND CONCLUSIONS

The research described in this present thesis investigates the concept of the VR from a multimodal perspective to validate it as a professional digital genre. The genre analysis conducted along the study allowed me to fulfill the five main objectives and answer the five RQs guiding my study and resulted in the production of six articles compiled for the present thesis. The research conducted started with an initial study (Article 1: “Video Curriculum: Development of Communicative Skills and Effect on Graduate Students”) and concluded with a genre-based pedagogical proposal (Article 6: “New genres and new approaches: Developing business students’ multimodal communicative competence through the Video Resume in an ESP context”).

After presenting the six articles which make up the compendium of this present dissertation, a short discussion about each research is outlined. Additionally, the conclusions, pedagogical implications and limitations as well as suggestions for further research will be provided.

7.1. FINAL REMARKS AND RQs

In this section, the discussion of each research question is provided through the results obtained and described in the compendium of articles.

7.1.1. RQ1: How is the Video Resume defined as a professional digital genre?

Table 3. Interrelation between the RQ1 and the compendium of articles

RESEARCH QUESTIONS	ARTICLES
<u>RQ1.</u> How is the VR defined as a professional digital genre?	<u>ARTICLE 3</u> Introducing the Video Resume as a Professional Digital Genre
<u>RQ2.</u> To what extent has the rhetorical structure evolved from written to digital genres?	<u>ARTICLE 4</u> A Multimodal Rhetorical Analysis of Video Resumes
<u>RQ3.</u> To what extent has multimodality contributed to this genre?	<u>ARTICLE 5</u> Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes
<u>RQ4.</u> How do multimodal ensembles and persuasive strategies relate to each other?	<u>ARTICLE 1</u> Video Curriculum: Development of Communicative Skills and Effect on Graduate Students
<u>RQ5.</u> Can a genre-based pedagogical approach to VRs enhance students' multimodal communicative competence?	<u>ARTICLE 6</u> New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context

The first aim of the present research was to investigate whether the VR, conceived as an attractive digital tool for the recruitment process in the business context, could be defined as a professional digital genre, given the lack of research in professional genre studies. In order to reach this objective, *RQ1* was formulated: *How is the VR defined as a professional digital genre?* The third article (“Introducing the Video Resume as a Professional Digital Genre”) of this present thesis provided explanatory elements to answer the aforementioned RQ. However, the initial survey presented earlier in the contextualization section provided a better understanding of the position of the VR in both the academic and the professional environment. The survey showed that people are aware of this recruitment tool and, although they believe in its effectiveness and its potential framed in the digital age, its real applicability is scarce. On the other hand, the survey revealed that employees have a good attitude towards the implementation of the VR in their companies, but its use is limited and not systematic.

This last idea is of crucial importance for the understanding of this dissertation, since one of the aims is to provide the theoretical framework to facilitate the implementation of the VR in ESP teaching courses as well as in professional contexts. To do so, the third article has been developed as a theoretical background to present introductory ideas on the VR as a professional digital genre. In particular, it analyses the evolution of the medium between job application letters and VRs, aiming at recontextualizing traditional genres and understanding the shift from printed to digital genres. Certain differences are remarkable, especially through the presence of multimodal semiotic resources, because as an evolving digital genre, new forms of communication (Pérez-Llantada, 2016) emerge through multimodal affordances.

7.1.2. RQ2: To what extent has the rhetorical structure evolved from written to digital genres?

Table 4. Interrelation between the RQ2 and the compendium of articles

RESEARCH QUESTIONS	ARTICLES
<p><u>RQ1.</u> How is the VR defined as a professional digital genre?</p>	<p><u>ARTICLE 3</u> Introducing the Video Resume as a Professional Digital Genre</p>
<p><u>RQ2.</u> To what extent has the rhetorical structure evolved from written to digital genres?</p>	<p><u>ARTICLE 4</u> A Multimodal Rhetorical Analysis of Video Resumes</p>
<p><u>RQ3.</u> To what extent has multimodality contributed to this genre?</p>	
<p><u>RQ4.</u> How do multimodal ensembles and persuasive strategies relate to each other?</p>	<p><u>ARTICLE 5</u> Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes</p>
<p><u>RQ5.</u> Can a genre-based pedagogical approach to VRs enhance students' multimodal communicative competence?</p>	<p><u>ARTICLE 1</u> Video Curriculum: Development of Communicative Skills and Effect on Graduate Students</p>
	<p><u>ARTICLE 6</u> New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context</p>

The second *RQ* *To what extent has the rhetorical structure evolved from written to digital genres?* is directly related to the first *RQ* *How is the VR defined as a professional digital genre?* already presented in the previous paragraphs, since it is partially based on the dynamic reshaping of the medium from paper-based to digital genres, which contribute to the recontextualization of traditional genres. Considering the findings from the third article (“Introducing the Video Resume as a Professional Digital Genre”), after analyzing the VR at text-linguistic and rhetorical levels, it seems clear that the VR takes advantage of the medium considering the integration of the multimedia elements, such as audio, visuals and graphics, as well as the presence of the multimodal affordances in terms of verbal and non-verbal communication (e.g. gestures, head movements, facial expressions, and posture), which gain greater engagement and more visibility, but it retains its generic identity in terms of content and structure.

The fourth article of this thesis also provided an answer to *RQ2* since, in order to observe the evolution of the rhetorical structure from written to digital genres, a move-and-step rhetorical analysis of the VR was carried out. I established a taxonomy of eight moves and nine steps, whereas job application letters are structured into seven moves and only four steps because the information is not as detailed as in VRs.

In the genre of VRs, Move 1 allows the candidate to introduce himself/herself, and it is divided into three main steps (Greetings, Offering candidature and Adding origin/background information). In Move 2, the candidate establishes his/her credentials by presenting their educational background details, key work experience and an assessment of himself or herself for the desired job. Move 3 offers the candidate’s personal strengths on four relevant aspects: foreign language level/skills, ICT skills, further training, and social network management. In other paper-based formats, such as job application letters, these incentives are not as specific as in the VRs. Move 4 allows the speaker to describe life experiences in terms of hobbies and interests and it is the only one considered as optional and it is not present in other paper-based formats, such as job application letters. Move 5 provides additional information through links shared on the screen to complement the VR. In Move 6 the candidate exerts pressure on the addressee by using persuasive strategies to get the desired job. In Move 7 the candidate closes his/her speech persuasively by suggesting further action and Move 8 introduces a goodwill ending.

The taxonomy defined after the move-and-step analysis led to the following conclusion: the rhetorical functions identified in the analysis showed some evolution from

printed to digital genres and contributed significantly to reinforcing the idea of the VR as a genre. However, even though the content presented in VRs is less descriptive and more dynamic than in paper-based formats due to the multimodal resources which are available in electronic formats (e.g. images, music, sound effects, clothing, and objects), the structure does not seem to have suffered substantial changes, only one move added (Move 4) about information related to life experiences and five more steps identified detailing candidates' personal strengths (e.g. language level, ICT skills, further training, and social network management), so the information is adhered to a similar rhetorical organization.

7.1.3. RQ3: To what extent has multimodality contributed to this genre?

Table 5. Interrelation between the RQ3 and the compendium of articles

RESEARCH QUESTIONS	ARTICLES
<p><u>RQ1.</u> How is the VR defined as a professional digital genre?</p>	<p>—————> <u>ARTICLE 3</u> Introducing the Video Resume as a Professional Digital Genre</p>
<p><u>RQ2.</u> To what extent has the rhetorical structure evolved from written to digital genres?</p>	<p>—————> <u>ARTICLE 4</u> A Multimodal Rhetorical Analysis of Video Resumes</p>
<p><u>RQ3.</u> To what extent has multimodality contributed to this genre?</p>	<p>—————></p>
<p><u>RQ4.</u> How do multimodal ensembles and persuasive strategies relate to each other?</p>	<p>—————> <u>ARTICLE 5</u> Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes</p>
<p><u>RQ5.</u> Can a genre-based pedagogical approach to VRs enhance students' multimodal communicative competence?</p>	<p>—————> <u>ARTICLE 1</u> Video Curriculum: Development of Communicative Skills and Effect on Graduate Students</p> <p>—————> <u>ARTICLE 6</u> New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context</p>

Another aim of the study was to explore the VR from a multimodal perspective in order to validate it as a professional digital genre. Multimodality is now considered crucial to the development of digital genre studies, and in order to investigate this aspect,

RQ3 To what extent has multimodality contributed to this genre? was formulated. The answer to this question can be found throughout the compendium of articles, but specifically in the fourth one (“A Multimodal Rhetorical Analysis of Video Resumes”).

As very little research has focused on the VR and its multimodal nature, it was considered fundamental to conduct a Multimodal Discourse Analysis (MDA) on a dataset of 26 VRs, taken from the online platform, YouTube, with the aim of assessing the role multimodality plays in this genre. Considering that communication in this digital age is deemed as multimodal (Jewitt & Kress, 2010), the results reveal that the communicative aim of VRs is conveyed through the orchestration of a wide variety of semiotic modes (embodied, disembodied and filmic modes). Such interrelations of specific modes, also known as multimodal ensembles (Hafner, 2018; Jewitt & Kress, 2010; Ruiz-Madrid, 2021), allow the speaker to engage with the audience and make the message easier to understand.

7.1.4. RQ4: How do multimodal ensembles and persuasive strategies relate to each other?

Table 6. Interrelation between the RQ4 and the compendium of articles

RESEARCH QUESTIONS	ARTICLES
<p><u>RQ1.</u> How is the VR defined as a professional digital genre?</p>	<p>—————> <u>ARTICLE 3</u> Introducing the Video Resume as a Professional Digital Genre</p>
<p><u>RQ2.</u> To what extent has the rhetorical structure evolved from written to digital genres?</p>	<p>—————> <u>ARTICLE 4</u> A Multimodal Rhetorical Analysis of Video Resumes</p>
<p><u>RQ3.</u> To what extent has multimodality contributed to this genre?</p>	
<p><u>RQ4.</u> How do multimodal ensembles and persuasive strategies relate to each other?</p>	<p>—————> <u>ARTICLE 5</u> Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes</p>
<p><u>RQ5.</u> Can a genre-based pedagogical approach to VRs enhance students' multimodal communicative competence?</p>	<p>—————> <u>ARTICLE 1</u> Video Curriculum: Development of Communicative Skills and Effect on Graduate Students</p>
	<p>—————> <u>ARTICLE 6</u> New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context</p>

After having conducted a move-and-step rhetorical analysis as well as a Multimodal Discourse Analysis (MDA), it was decided to add to the analytical approach a significant element which contributed significantly to the communicative aim of the VR, which is the concept of persuasion (O’Keefe, 2015; Perloff, 2020; Valeiras-Jurado, 2019). To investigate this aspect, the fourth research question *How do multimodal ensembles and persuasive strategies relate to each other?* was formulated. This research question is specifically addressed in the fifth article (“Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes”). The aim of the article was to explore the use of multimodal semiotic modes as a way of realizing persuasive strategies (i.e. attention getting, anticipating and controlling of responses, rapport, emphasis and processing aids). The initial results of this research show that verbal and non-verbal realizations of persuasive strategies are present in VRs. In turn, VRs are not only informative but also

inherently persuasive. Moreover, the results suggest that these strategies are encoded by heterogeneous combinations of semiotic modes. However, the results also show that both the persuasive strategies and the semiotic modes are not always coherent with each other. Accordingly, the persuasive effect can be diminished. Therefore, consistency in the use of semiotic modes and persuasive strategies is required to achieve the communicative goal of VR.

7.1.5. RQ5: Can a multimodal pedagogical approach to VRs enhance students' multimodal communicative competence?

Table 7. Interrelation between the RQ5 and the compendium of articles

RESEARCH QUESTIONS	ARTICLES
<u>RQ1.</u> How is the VR defined as a professional digital genre?	<p>—————> <u>ARTICLE 3</u> Introducing the Video Resume as a Professional Digital Genre</p>
<u>RQ2.</u> To what extent has the rhetorical structure evolved from written to digital genres?	<p>—————> <u>ARTICLE 4</u> A Multimodal Rhetorical Analysis of Video Resumes</p>
<u>RQ3.</u> To what extent has multimodality contributed to this genre?	<p>—————> <u>ARTICLE 5</u> Verbal and Non-verbal Realizations of Persuasive Strategies in Video Resumes</p>
<u>RQ4.</u> How do multimodal ensembles and persuasive strategies relate to each other?	
<u>RQ5.</u> Can a genre-based pedagogical approach to VRs enhance students' multimodal communicative competence?	<p>—————> <u>ARTICLE 1</u> Video Curriculum: Development of Communicative Skills and Effect on Graduate Students</p> <p>—————> <u>ARTICLE 6</u> New Genres and New Approaches: Developing Business Students' Multimodal Communicative Competence through the Video Resume in an ESP Context</p>

After having carried out the methodology of the present study, it was decided to conclude the compendium of articles by focusing on one of the objectives of the research: to facilitate the implementation of the VR in ESP courses and to enhance students' multimodal communicative competence through the effective use of VRs.

Two articles were developed in order to contextualize the study: the first article (“Video Curriculum: Development of Communicative Skills and Effect on Graduate Students”) was the initial study aiming at exploring the concept of VR and its effectiveness. Discussions of this modest piece of research led me to the conclusion that there was a scarce presence of this digital tool in research, which hinders its implementation in ESP teaching courses. The second article (‘Examining Students’ Reflections on a Collaborative Online International Learning Project in an ICLHE Context’) focused on a particular aspect that allowed me to identify one of the research gaps that prompted this thesis: the need to enhance multimodal communicative competence in digital learning environments so that students could be more aware of their use. The article aimed to explore students’ participation in the international Virtual Business Professional (VBP) project, highlighting their reflections on the use of language and content, as well as interdisciplinary skills and cultural awareness. For this study, I have paid particular attention to the contextual reference that this article provides, rather than providing specific evidence for the research questions.

The sixth article (“New Genres and New Approaches: Developing Business Students’ Multimodal Communicative Competence through the Video Resume in an ESP Context”) was developed to fully answer to the fifth and final research question *Can a genre-based pedagogical approach to VRs enhance students’ multimodal communicative competence?* It is worth mentioning that the pedagogical implications of all the articles come to the same conclusion: digital and multimodal literacy is needed in ESP courses, assuming the pedagogical changes the impact brought in by digital technologies. The results of the last article show that integrating video formats to create multimodal content using a wide range of semiotic resources increases their awareness of multimodal affordances (Ho, 2019) and develops their multimodal communicative competence. Making students aware of all the multimodal affordances to be communicatively effective in oral communication could be achieved by implementing a student-centered teaching-learning cycle, as described in the article.

7.2. PEDAGOGICAL IMPLICATIONS

Considering the results of the present research, certain pedagogical implications could be outlined, mainly related to the improvement of the teaching and learning of multimodal and communicative skills in higher education. First of all, they can be divided into different approaches:

- Integration of multimodal literacy into the curriculum

Multimodal literacy is necessary because digital technologies have brought about pedagogical changes. To develop students' multimodal communicative competence, curricula should integrate multimodal literacy, emphasizing the interplay between different modes of communication. The sixth article was approached as a pedagogical proposal, highlighting the idea that the teaching of VRs appears to be beneficial, since it can help improve the curricular design of oral and digital genres in higher education (O'Halloran et al., 2017). Moreover, students need to acquire and develop multimodal skills to communicate effectively with their audiences, regardless of their level of expertise.

This advance can include the creation of courses that focus specifically on the analysis and production of multimodal formats, the inclusion of assignments that require students to create digital genres from a multimodal perspective, and the development of rubrics that assess the language, content, and the multimodal presentation of student's work. Nevertheless, ESP teachers need to consider in advance the affordances of different modes of communication and the ways in which they interact (Hafner, 2018).

- Focus on digital genres and professional communication

Educational programs should highlight the relevance of digital genres and the development of professional discourse in the digital era. In line with this idea, a prior understanding of the VR as a multimodal professional digital genre can provide helpful insights that can be developed as an ESP teaching resource for students. As ESP analysts, new methods of analyzing digital genres should be developed for both research and teaching purposes (Cocchetta, 2018). ESP teachers need to train business students, "not only in understanding common features, but also in knowing when the use of these features is appropriate" (Gimenez, 2000, p. 248).

This can be achieved by teaching students how to multimodally analyze different digital genres to identify their conventions, rhetorical strategies and common features. Additionally, it can also be achieved by providing opportunities for students to elaborate authentic materials through digital formats (i.e. video resumes, LinkedIn profiles, digital portfolios, among others) that they are likely to use in their professional lives (García-Ostbye & Martínez-Sáez, 2023). Indeed, the use of videos in the classroom can enhance the creation of multimodal content and facilitate the use of a wide range of multisemiotic resources in the context of ESP and be better prepared for the communication demands

of today's workplace (Gimenez, 2014). However, providing students with examples of video resumes is key to inspiring and encouraging them to produce and record better quality video resumes (Goel & Awasthy, 2020).

In particular, examining VRs through verbal and non-verbal semiotic resources can boost the teaching of multimodal communicative competence in higher education. Making students aware of how to strategically integrate different semiotic modes can also foster the development of students' multimodal communicative competence (Ho, 2019). As presented in the fifth article of this thesis, it is recommended from a pedagogical point of view to make ESP learners aware of the verbal and non-verbal modes in digital formats that combine informative and persuasive discourse. In conclusion, the VR could be implemented as an ESP teaching resource to improve multimodal skills and master persuasive strategies for effective communication in professional contexts.

- Promotion of an active learning environment

Preparing students for continuous learning and adaptability in a constantly evolving digital landscape is essential for their successful careers. In particular, the experience of the VBP project, presented in the second article, offered the opportunity to work internationally with students from other countries and different cultural origins and backgrounds, and to practice their communicative skills in a real context. As a result, students were encouraged to seek out and engage with new technologies independently.

By implementing these pedagogical strategies, ESP teachers can effectively prepare students for the demands of not only face-to-face but also electronically mediated communication (Gimenez, 2023a), by fostering their ability to produce and interpret multimodal texts with proficiency and confidence. For instance, the comprehensive approach presented by Gimenez (2023b) serves as a model for ESP teachers so that students can better face the challenges in the international workplace. His work includes strategies for teaching key skills, tasks to encourage reflection and notes on technological issues. This view can also be applied to the teaching of multimodal literacy in the ESP classroom. The genre analysis of the VR presented in the third and the fourth articles of this thesis offered the necessary insights to be applied as an ESP teaching material which was presented in the sixth article. Therefore, having encouraged master students to create their own VR through a comprehensive teaching proposal enabled them to develop their multimodal communicative competence and be better prepared for their professional careers.

7.3. LIMITATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

As with any empirical research, this present study is not without its limitations. The dataset collected to conduct the genre analysis of the VRs is limited in terms of the number of videos chosen (26 videos for the rhetorical analysis, totaling 52 minutes 28 seconds, and 8 videos for the Multimodal Discourse Analysis, totaling 179 seconds). Although multimodal studies are usually based on limited datasets due to the fine-grained analysis performed, they may not fully represent the variety of styles and strategies used in this genre. In turn, the results of this study cannot be entirely generalized. Additionally, the multimodal analysis dataset included only one move (Move 6). Further research involving a more diverse sample of VRs from various fields, cultural backgrounds, and educational levels with larger corpora and more moves analyzed may help to complement the present study.

As per the multimodal rhetorical analysis, despite the efforts to ensure objectivity through the use of specialized software packages designed to perform computer-assisted rhetorical and multimodal analyses (ATLAS.ti¹¹, MMA-Video¹² and GRAPE-MARS¹³), a minimum degree of subjectivity can be identified, particularly in the personal biases of the researchers that may influence the findings.

Comparing emerging digital genres in both academic and professional contexts, such as video abstracts and VRs could be interesting to explore their unique opportunities and challenges in academic and professional communication. This further analysis is expected to extend and refine the consolidation between digital genres and multimodality.

Digital communication trends are evolving rapidly, so the findings of this study may become outdated as new technologies and platforms emerge, changing the way VRs are created and perceived. In turn, it could be beneficial to conduct longitudinal studies to examine how the use and effectiveness of VRs has evolved over time, to gain a deeper understanding as a professional digital genre. Furthermore, research into the advances in technological tools and software, such as AI-driven video editing or virtual reality, could also improve the fruitful production and perception of VRs.

The fact that the two articles focused mainly on master students may have limited their applicability to other educational contexts. For example, high school students, undergraduate students, or doctoral candidates may require different communicative

¹¹ ATLAS.ti Scientific Software Development GmbH (2023)

¹² O'Halloran (2013).

¹³ Ruiz-Madrid et al. (2023)

strategies. Additionally, although the dataset is authentic as it was taken from the online platform YouTube, there is no further information on whether they were eventually hired for the job, which makes it difficult to know the degree of effectiveness of the videos analyzed in this thesis.

Although the initial survey was conducted among a wide range of private companies and aimed to contextualize the current situation of the VR as a digital recruitment tool in professional settings, more in-depth research into employers' perspectives on VRs to better understand their expectations and preferences could be beneficial. This may help to align educational practices with industry needs and enrich the employability of students. In the educational context, teachers play a pivotal role in evaluating the final product of the students, and it would be valuable for future research to include more concrete results from the teachers, applying a rubric designed for this purpose.

Another issue not fully considered in this study is the ethical implications. In today's society, it is fundamental to examine the ethical implications of video formats, including controversial issues related to privacy, bias, and accessibility. For further research, specific guidelines to ensure fairness and inclusivity in the recruitment process should be an imperative.

Finally, it would be worthwhile to explore certain additional aspects, such as the impact of COVID19 pandemic situation and the subsequent development of technological tools on the growth and popularity of digital discourse in general and the VR in particular.

As a teacher, I hope this thesis will serve to integrate the VR as a teaching resource in ESP courses with the aim of developing the multimodal communicative competence in master students. As a researcher, I expect this thesis will help to consider the VR as a professional digital genre, and that rhetorical and multimodal analysis carried out will be conceived as a basis for replicating the study in other types of genres. Consequently, I also hope that the use of the VR in the recruitment process will become more prevalent in professional settings, as I firmly believe in its effectiveness.

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¹⁴ All the references of the six articles are included in the reference lists reported after each article

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APPENDICES

Appendix A. Favorable deontological report



Beatriz Susana Tomás Mallén, secretaria de la Comisión Deontológica de la Universitat Jaume I de Castellón de la Plana,

CERTIFICO; que la Comisión Deontológica de la Universitat Jaume I ha emitido informe sobre la tesis doctoral de María Ángeles Mestre Segarra, con número de expediente "CD/41/2022" MULTIMODAL GENRE ANALYSIS OF VIDEO RESUMES: A STUDY OF VERBAL AND NONVERBAL PERSUASION IN PROMOTIONAL GENRES, presentado por Miguel Francisco Ruiz Garrido, por considerar que cumple con las normas deontológicas exigidas.

Castellón de la Plana, 18 de marzo de 2022

Appendix B. Co-authors' acceptance



(Nombre)..... MIGUEL RUIZ GARRIDO como coautor/ coautora doy mi **autorización** a (Nombre del doctorando/doctoranda) MARÍA ÁNGELES MESTRE...para la presentación de las siguientes publicaciones como parte de su tesis doctoral.

Relación de publicaciones:

Mestre-Segarra, M. Á., & Ruiz-Garrido, M. F. (2022). Examining students' reflections on a collaborative online international learning project in an ICLHE context. *System*, 102714.

Asimismo, **renuncio** a poder utilizar estas publicaciones como parte de otra tesis doctoral.

Y para que conste firmo el presente documento,

MIGUEL FRANCISCO RUIZ|GARRIDO
Digitally signed by MIGUEL FRANCISCO RUIZ|GARRIDO
Date: 2024.05.10 12:16:04 +02'00'

Lugar, fecha y firma

Castellón, 10 de mayo de 2024

Todo ello, atendiendo al artículo 28 del Reglamento de los estudios de doctorado de la Universitat Jaume I de Castelló, regulados por el RD 99/2011, en la Universitat Jaume I (Aprobado en la sesión nº 8/2020 del Consejo de Gobierno de 02 /10/2020):

"(...)

4. En el caso de publicaciones conjuntas, todas las personas coautoras deberán manifestar explícitamente su autorización para que la doctoranda o doctorando presente el trabajo como parte de su tesis y la renuncia expresa a presentar este mismo trabajo como parte de otra tesis doctoral. Esta autorización se adjuntará como documentación en el momento del inicio de evaluación de la tesis.



(Nombre)..... ANDRA ALECSANDRU....., como coautor/ coautora doy mi **autorización** a (Nombre del doctorando/doctoranda) MARIA ÁNGELES MESTRE para la presentación de las siguientes publicaciones como parte de su tesis doctoral.

Relación de publicaciones:

Alecsandru, Andra, & Mestre-Segarra, María Ángeles. (2018). Video Curriculum: Development of Communicative Skills and Effect on Graduate Students. In NOI TEHNICI I STRATEGII ÎN DINAMICA LIMBAJELOR DE SPECIALITATE (Eds. Eugen Wohl, Camelia Tegla, Raluca Zglobiu-Sandu).

Asimismo, **renuncio** a poder utilizar estas publicaciones como parte de otra tesis doctoral.

Y para que conste firmo el presente documento,

Lugar, fecha y firma

Andra Alecsandru _____

Castellón, 10 de mayo de 2024

Todo ello, atendiendo al artículo 28 del Reglamento de los estudios de doctorado de la Universitat Jaume I de Castelló, regulados por el RD 99/2011, en la Universitat Jaume I (Aprobado en la sesión nº 8/2020 del Consejo de Gobierno de 02 /10/2020):

“(…)

4. En el caso de publicaciones conjuntas, todas las personas coautoras deberán manifestar explícitamente su autorización para que la doctoranda o doctorando presente el trabajo como parte de su tesis y la renuncia expresa a presentar este mismo trabajo como parte de otra tesis doctoral. Esta autorización se adjuntará como documentación en el momento del inicio de evaluación de la tesis.

Appendix C. Survey about video resumes in the business context¹⁵

Questionnaire about video resumes Cuestionario sobre videocurrículums

My name is Marian Mestre and I am conducting a piece of research on the use of video resumes in the business world. To this end, I would appreciate if you could take some time to answer the following questions. It should not take more than ten minutes. The information included in this survey is confidential and your contact details will not be revealed. For any additional information, do not hesitate to contact me (mamestre@uji.es). Thank you for your contribution and sincere response.

Informed consent

By submitting this form, I allow the researcher and her team from UJI to use and maintain the confidentiality of the research records or data as it is stated in the Organic Law 3/2018, from 5 of December, about the Protection of Personal Data and Procedural Safeguards.

Mi nombre es Marian Mestre y estoy llevando a cabo una investigación sobre el uso de videocurrículums en el mundo empresarial. Con este fin, le agradecería que se tomara un tiempo para responder las siguientes preguntas. No necesitará más de diez minutos. La información incluida en esta encuesta es confidencial y sus datos de contacto no serán revelados. Para cualquier información adicional, no dude en contactar conmigo (mamestre@uji.es).

Gracias por su contribución y sincera respuesta.

Consentimiento

Doy mi consentimiento para que el equipo investigador de la UJI disponga de mis datos personales de manera confidencial de acuerdo con la Ley Orgánica 3/2018, de 5 de diciembre, de Protección de Datos Personales y Garantía de los Derechos Digitales.

¹⁵ https://docs.google.com/forms/d/e/1FAIpQLSfQqCE0Vmjwjn2fZba7r1pVgM8tBZq-C73fAewi2fKhq72rg/viewform?usp=pp_url

COMPANY DETAILS / DATOS DE EMPRESA

1. What is the name of your company? / 1. ¿Cuál es el nombre de su empresa? *

Your answer _____

2. What sector does your company work in? / 2. ¿En qué sector trabaja su empresa? *

Your answer _____

3. What is your position in the company you are working for? / 3. ¿Cuál es su puesto en la empresa para la que trabaja? *

Your answer _____

INFORMATION ABOUT VIDEO RESUME/CURRICULUM // INFORMACIÓN SOBRE VIDEOCURRICULUM

4. Do you know what a video resume/curriculum is? / 4. ¿Sabe qué es un videocurrículum? *

- Yes / Sí
- No / No
- I heard about it but I don't know how to explain it / Algo he oído pero no sabría cómo explicarlo
- Yes, but I have never seen it / Sí, pero nunca he visto uno
- Yes, but I have never created one / Sí, pero nunca he elaborado uno

5. Do you know the difference between a curriculum vitae (CV) and a video resume/curriculum? / 5. ¿Conoce la diferencia entre un curriculum vitae (CV) y un videocurrículum? *

- Yes / Sí
- No / No

In case you do not know what a video resume/curriculum is and its main difference with the traditional CV, here you have several pictures which visually exemplifies how it looks like. // En caso de que no sepa qué es un videocurrículum y su diferencia principal con el CV tradicional, aquí tiene varias imágenes que ejemplifican visualmente cómo es.



6. Do you know if your company ACCEPT video resume/curriculum when hiring prospective employees? / 6. ¿Sabe si su empresa ACEPTA un videocurrículum cuando contrata a posibles empleados? *

Choose

Yes, the company finds it useful / Sí, a la empresa le resulta útil

No, the company only uses the traditional curriculum vitae (CV) / No, la empresa solo utiliza el curriculum vitae (CV) tradicional

No, I do not know / No, no lo sé

7. Do you know if your company ASK FOR video resume/curriculum when hiring prospective employees? / 7. ¿Sabe si su empresa SOLICITA un videocurrículum cuando contrata a posibles empleados? *

Choose

Yes, the company finds it useful / Sí, a la empresa le resulta útil

No, the company only asks for the traditional curriculum vitae / No, la empresa solo utiliza el currículum vitae (CV) tradicional

No, I do not know / No, no lo sé

8. In case you do not know, would you like your company to ACCEPT and/or ASK FOR video resumes/curricula when hiring prospective employees? / 8. En caso de que no lo sepa, ¿le gustaría que su empresa ACEPTARA y / o SOLICITARA videocurrículums al contratar a posibles empleados? *

1 2 3 4 5

Not at all / No, en absoluto

Absolutely / Totalmente

9. Which recruitment tool do you prefer? / 9. ¿Qué herramienta de contratación prefiere? *

- Curriculum vitae (CV)
- Video resume/curriculum // Videocurrículum
- Both / Ambos
- None / Ninguno

10. Do you think both the CV and video resume/curriculum can be equally conceived as EFFECTIVE and USEFUL recruitment tools? / 10. ¿Cree que tanto el CV como el videocurrículum pueden considerarse igualmente herramientas de contratación EFICACES y ÚTILES? *

- Yes, we can use both of them as potential tools / Sí, ambas son herramientas potenciales que se pueden utilizar por igual
- No, in our company CV is more useful in a job recruitment process / No, CV es más útil en un proceso de contratación de trabajo
- No, video resumes/curricula are more useful in a job recruitment process / No, los videocurrículums son más útiles en un proceso de contratación de trabajo
- Explain the reasons

11. Do you think you can have an added positive impact if you receive a video resume/curriculum attached to the CV? / 11. ¿Cree que puede tener un impacto positivo añadido si recibe un videocurrículum adjunto al CV? *

1 2 3 4 5

Not at all / No, en absoluto Absolutely / Totalmente

12. Do you think any candidate should have knowledge about video resumes/curricula when applying for a job? / 12. ¿Cree que cualquier candidato debería tener conocimientos sobre videocurrículums en el momento de postularse para un trabajo? *

1 2 3 4 5
Unnecessary / Innecesario Much necessary / Muy necesario

13. How much do you think both the CV and the video resume/curriculum can complement each other? / 13. ¿Cuánto cree que pueden complementarse entre sí tanto el CV como el videocurrículum? *

1 2 3 4 5
Not much / No, en absoluto Very much / Totalmente

14. Would you allow us to conduct a follow-up interview in order to clarify some information from the survey? / 14. ¿Nos permitiría realizar una entrevista de seguimiento para aclarar alguna información de la encuesta? *

- Yes / Sí
- No / No
- Maybe / Quizás