

Towards a text typology for Spanish as a foreign language in business contexts

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Received: 2025-04-30 / Accepted: 2025-10-14

DOI: <https://doi.org/10.30827/portalin.viXV.33687>

Porta Linguarum ISSN paper edition: 1697-7467, ISSN digital edition: 2695-8244

ABSTRACT: This study proposes a didactic typology of discourse genres for teaching Spanish as a foreign language for specific purposes in business contexts, combining pedagogical and professional perspectives. Through a qualitative comparative analysis of 5 corporate communication manuals and 17 Business Spanish textbooks published between 2014 and 2024, 164 genres were identified and classified by four variables: communicative purpose, business domain, mode of communication, and CEFR proficiency level (A–C). Five genre families emerged: promotional, procedural, transactional, evaluative, and interpersonal. Results reveal that BS textbooks prioritize genres with immediate pedagogical application, often favouring written forms and omitting longer or more complex oral genres present in Spanish for Business materials. The typology reflects a progressive acquisition of genre competence: interpersonal and promotional genres dominate beginner levels (A), transactional and evaluative genres expand at intermediate levels (B), and procedural and evaluative genres appear more frequently at advanced levels (C). This typology aligns with the communicative demands of official certifications for designing curricula grounded in authentic business communication. It also supports a more informed, contextualized, and objective selection of contents for Business Spanish programs, and increases genre awareness.

Keywords: Business Spanish, corporate communication, discourse genres, didactic typology, Spanish for Specific Purposes.

Hacia una tipología textual para el español como lengua extranjera en contextos empresariales

RESUMEN: Este estudio propone una tipología didáctica de géneros discursivos para la enseñanza del español como lengua extranjera con fines específicos en contextos empresariales, que integra perspectivas pedagógicas y profesionales. A través de un análisis cualitativo comparativo de 5 manuales de comunicación corporativa y 17 manuales de español de los negocios publicados entre 2014 y 2024, se identificaron y clasificaron 164 géneros según cuatro variables: propósito comunicativo, campo temático, modalidad y nivel de competencia según el MCER (A–C). De este análisis emergen cinco familias de géneros: promocional, procedimental, transaccional, evaluativo e interpersonal. Los resultados revelan que los manuales de español de

los negocios priorizan géneros con aplicación pedagógica inmediata, con una clara preferencia por las formas escritas y una omisión frecuente de géneros orales más extensos o complejos presentes en géneros de los manuales de comunicación corporativa, como los manuales y los reglamentos. La tipología refleja una adquisición progresiva de la competencia genérica: los géneros interpersonales y promocionales predominan en niveles iniciales (A); los transaccionales y evaluativos se amplían en niveles intermedios (B); y los procedimentales y evaluativos aparecen con mayor frecuencia en niveles avanzados (C). Esta tipología se alinea con las exigencias comunicativas de certificaciones oficiales y ofrece una base sólida para diseñar programas didácticos contextualizados y una selección más objetiva de los contenidos para programas de español de los negocios, y para aumentar la conciencia genérica.

Palabras clave: comunicación corporativa, español de los negocios, español para fines específicos, géneros discursivos, tipología didáctica.

1. INTRODUCTION

The creation of promotional materials such as newsletters, infographics, or posters with QR codes linking to audio or video content, along with follow-up emails containing satisfaction surveys after visits, are among the most common written, oral, and multimodal communicative events in business or organizational contexts. The evolution of these events and their associated discourse genres, particularly influenced by digital media, has led to new communicative spaces, objectives, and practices (Luzón, 2017). As a result, genres acquire multiple functions and often overlap; they (hyper)link (Hafner, 2018), appear on new platforms, become partially or fully embedded into other genres (embedded forms), and give rise to new hybrid genres (Bawarshi & Reiff, 2010; Bhatia, 2016).

For example, in business contexts, as hiring practices continue to adapt to the demands of a rapidly changing job market, new ways of presenting professional profiles have emerged. Among these, the video curriculum stands out as a dynamic and increasingly accepted alternative to the traditional paper-based CV. By leveraging audiovisual elements, this format enables candidates to effectively demonstrate their communicative abilities and personal presentation skills. Its growing acceptance among job seekers reflects a broader shift toward more interactive and media-rich approaches to professional self-presentation (Alecsandru & Mestre-Segarra, 2018; Belcher, 2023).

The teaching and learning of discourse competence in business contexts in a foreign/additional language therefore needs to meet three objectives: (i) to identify the current discourse practices used by the community, (ii) to describe the interrelation of these practices to elaborate specific and authentic materials, and (iii) to develop a didactic typology that contributes to achieving these goals. These groupings of genres facilitate the design of flexible and dynamic didactic sequences (Díaz, Lucha & Soler-Onís, 2023) for learning Spanish as a foreign language for specific purposes in business contexts (henceforth Business Spanish, BS). Moreover, a typology organized by communicative purposes offers a useful starting point, especially when course participants have heterogeneous professional profiles within a company (sales manager, communications director, recruitment officer, etc.) or when their needs are still not clearly defined (academic contexts). Thus, selecting specific genres may not be productive (Luzón, 2005). Instead, understanding how genres function according to communicative purposes is crucial to enhancing genre awareness (Tardy, Sommer-Farias &

Gevers, 2020) and learning to adapt and manipulate genres to suit particular situations (López Ferrero & Bach, 2022). This approach helps overcome one common criticism of genre-based pedagogy, which is seen as offering a static, overly rigid structure (Schmidt Fóo, 2016). Despite its many advantages, typological proposals in BS are scarce and present various limitations, related to the lack of a specific focus on language teaching and the absence of the expert's perspective in the discursive configuration of the typology.

Therefore, the objectives of this study are to describe the use of genres within the communities of practice that make up business contexts, and to develop a typology that complements the teacher's didactic perspective with that of the experts, based on professional corporate communication (henceforth CC) manuals (Calvi, 2010, p. 11). To this end, the following research questions are posed:

What discourse genres are included in CC manuals and, therefore, might be relevant for BS manuals?

What families of discourse genres should be included in a textual typology with a didactic aim at the different levels of Business Spanish?

Accordingly, it will be necessary to describe the organizational criteria proposed in existing typologies and how they can be combined to meet the stated objectives, as outlined in the theoretical framework below.

2. TEXT TYPOLOGIES FOR PROFESSIONAL COMMUNICATION

The criteria for selecting discourse genres for the composition of a typology vary depending on their purpose, whether pedagogical or linguistic descriptive. These criteria include thematic, sociopragmatic, mode of communication, functional, priority, and linguistic complexity. The thematic criterion focuses on the content or topic of the text. Some examples include genres related to accounting, macroeconomics, microeconomics, finance, etc. The sociopragmatic criterion addresses the communicative situation, that is, the setting, the sequence of genre production, and the interaction among participants, who may be laypersons, semi-experts, or experts. The mode of communication criterion focuses on the channel or mode of communication, distinguishing between oral, written, and multimodal texts. The *Curriculum Plan* (Instituto Cervantes, 2006) is an example of a typology based on this criterion, as it compiles an inventory of discourse genres that takes into account the skills of both oral and written expression and interaction, as well as comprehension. Martín Peris and Sabater (2011) follow this proposal, adding mediation in oral language as an additional skill. The functional criterion is incorporated into a typology when it classifies genres according to their communicative purpose or intentionality. Finally, the criteria of learning priority and linguistic complexity are closely linked to didactic objectives, as they prioritize aspects of competence-based learning, learners' needs, specific goals, or the duration of a course. To select the genres and develop the typology that composes the *Corpus of Business Spanish* (CORPEN), Martínez and Llorián (2018) apply the criteria of learning priority and linguistic complexity.

Figure 1 summarizes the plurality of these criteria. Ultimately, the choice of criteria depends on the objectives and the perspective taken.

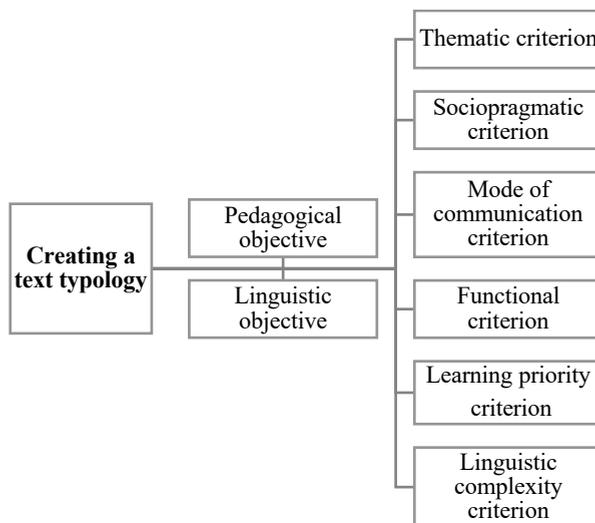


Figure 1. *Criteria for the creation of a textual typology for didactic purposes*

Given the scarcity of didactic and linguistic typologies specific to business contexts in Spanish, we have referred to those related to general professional communication to inform our development of a new typology. Various metaphorical terms have been used to describe the grouping of professional genres: sets (Devitt, 1991; 2004), systems (Bazerman, 1994), sequences or genre chains (Fairclough, 1995), repertoires (Devitt, 2004; Orlikowski & Yates, 1994), ecologies (Spinuzzi, 2004; Spinuzzi & Zachry, 2000), colonies (Bhatia, 2002, 2004), and families (Ciapuscio, 2007). These groupings mainly rely on thematic, sociopragmatic, and functional criteria, as further explained below.

2.1. Typologies Based on Thematic and Sociopragmatic Criteria

Thematic and sociopragmatic criteria serve as the foundation for several key concepts in genre theory, such as genre sets (Devitt, 1991; 2004), genre systems (Bazerman, 1994), and genre chains (Fairclough, 1995). These concepts describe varying degrees of dependency relationships between genres. Genre sets refer to groups of discursive practices that emerge from a clearly defined professional activity. In contrast, genre systems encompass the genres found within specific contexts, which include not only professional communicative practices but also interdisciplinary ones. Genre chains focus on the order or sequence in which genres occur and how the content is transferred from one genre to another.

In economics and business, thematic and pragmadiscursive criteria, including the profile of interlocutors, form the basis of the typology proposed by Pizarro Sánchez (2010) for translation teaching, later adopted by Márquez Guzmán (2016). This typology simplifies and covers a large portion of genres within the broader economic and business domains, organizing them by activity areas such as marketing and sales; purchasing; production; ad-

ministration, accounting, and finance; human resources (henceforth HR); management; and genres common across all business functions. Additionally, a distinction is made between professional and academic genres in economics and business, depending on whether they are aimed at researchers, teachers, or students.

2.2. Typologies Based on Functional Criteria

Groupings based on functional criteria correspond to the proposals of repertoires (Orlikowski & Yates, 1994), colonies (Bhatia, 2002, 2004), and genre families (Ciapuscio, 2007). Repertoires represent “the set of genres used by groups, organizations, or communities to carry out their work” (Orlikowski & Yates, 1994, p. 546). These repertoires do not imply interaction among genres; rather, genres are selected according to the communicative needs of professionals.

Building on this idea, colonies propose new forms of grouping based on coexistence within a territory, hybridization, and power relations among genres. Members of a colony share a communicative purpose across different disciplinary domains and common generic values. For example, the colony of promotional genres (Bhatia, 2004, p. 58) includes genres aimed at promoting a product and increasing sales. This colony consists of primary members, such as advertisements, promotional letters, book cover blurbs, and recommendation letters, which largely share the promotional communicative goals of each discipline. It also includes secondary members, which are hybrid forms that combine primary generic values with others (e.g., fundraising letters, travel brochures, scholarship applications). This model allows for overlapping colonies that adapt depending on the objective and perspective of the grouping (textual, contextual, etc.). Colonies can also be interconnected, similar to constellations.

In Luzón’s typology (2005), examples of colonies include expository, procedural, narrative, evaluative, promotional genres, and business correspondence, the latter because correspondence can serve promotional or narrative purposes. From a didactic perspective, this approach helps to view genres as flexible and dynamic structures, useful for tasks like comparing genres or proposing alternative textual forms.

The concepts of ecologies (Spinuzzi, 2004; Spinuzzi & Zachry, 2000) and genre families (Ciapuscio, 2007) use metaphors of evolution and kinship to theorize relations between genres, drawing on insights from Bergmann and Luckmann (1995). Ciapuscio (2005) revisits Bhatia’s (2004) ideas on primary and secondary functions and applies them to genre families. Ecologies and families share three main features: (i) contingency in genre connections, meaning these links depend on context and can vary; (ii) progressive specialization of functions, where genres adopt more specific roles as they become integrated into a family; and (iii) relative stability, since while connections consolidate through use, they remain open to change and adaptation (Spinuzzi, 2004; Luzón, 2017).

Ciapuscio (2007) proposes two generic functions that form genre families: contributing to research initiation (e.g., oral presentations, monographs, thesis projects) and developing disciplinary practice (e.g., reviews, scientific debates, research articles). López Ferrero and Bach (2022) adopt this family-based approach to develop plurilingual discourse competence in professional communication learning; as illustrative examples two families are described on the communicative purpose related to the sender: self-referential genres, which focus on the “self” (such as autobiography, CV, motivation letter), and appellative genres, which address a “you” (such as promotional SMS, business letters).

However, in business contexts, categories like self-referential, appellative, dialogic, or narrative genres cover very broad communicative purposes and are not focused on frequent corporate activities, such as evaluation expressed through dissatisfaction (Villalba Ibáñez, 2021, on complaints, anecdotes, and vendor-client exchanges) or business transactions. Koester (2006, p. 32) studies transactions, defining them as either unidirectional or collaborative. Transactional genres convey specific information and complete tasks (e.g., work meetings). The information transmission may involve uneven contribution (unidirectional genres like briefings and reports) or active participation from all interlocutors (collaborative genres). Non-transactional genres, meanwhile, serve interpersonal functions by strengthening relationships among community members (e.g., informal co-worker conversations). Although this organization fits the context well, it does not specify the concrete tasks and functions achievable through transactional genres.

As these typology attempts show, professional and corporate communication is complex to classify, so relying on a single criterion or dimension is often insufficient. Calvi (2010) advocates for a multidimensional classification, exemplified in her application to written discursive genres in tourism. Her proposal includes functional, formal (medium of dissemination), and sociopragmatic (professional community producing the genre) criteria, arranged into four categories: genre families, macrogenres, genres, and subgenres. From this classification emerge families such as editorial, institutional, commercial, organizational, legal, scientific and academic, and informal genres.

Similarly, Pontrandolfo (2021, p. 14) offers a business-focused typology distinguishing three genre families, institutional, business, and commercial, considering interlocutor knowledge levels and providing genre examples. Likewise, the typology by López Ferrero and González (2015, pp. 521–522) focuses on external commercial communication, organized around function, pragmadiscursive features, and communication mode. This typology describes communicative formats used in commerce but does not differentiate genres from functions or communication activities (e.g., advertising, public announcements, publicity reports, brand expert interventions, social media pages), which may cause conceptual ambiguity for didactic use.

The thematic, sociopragmatic, and functional criteria outlined above form the basis for developing a multidimensional typology with pedagogical aims in Business Spanish. However, the specific criteria for such a typology can only be determined after analysing relevant reference publications, such as corporate communication manuals and Business Spanish teaching and learning materials.

3. METHODOLOGY

3.1. Methodological Criteria for the Compilation and Analysis of the Corpus

This study is based on a compilation of a corpus of 17 manuals published between 2014 and 2024 by national and international publishers and covering all proficiency levels (A1–C2). The manuals are intended for the teaching of Spanish for Specific Purposes in business or organizational contexts, and under this designation, manuals for professional, commercial, and economic Spanish are also included, as noted by Cassany (2004) and Martí Contreras (2021). All the analysed publications are cited in Table 1.

Table 1. Business Spanish Manuals Analysed

TITLE	YEAR OF PUBLICATION	PUBLISHER
Al día Superior (B2-C1)	2014	SGEL
Colaboremos (BTS – B1-B2)	2022	Hachette
El español en entornos profesionales (B1-C2)	2016	Edinumen
Emprendedores 1 (A1-A2)	2019	SGEL
Emprendedores 2 (B1)	2021	SGEL
Entorno empresarial (B1-B2)	2022	Edelsa Santillana
Entorno laboral (A1-B1)	2022	Edelsa
Español para los negocios (B1-B2)	2018	Tirant Humanidades
Gente hoy 1 (A1-A2)	2018	Difusión
Gente hoy 2 (B1)	2020	Difusión
Les Essentiels du Sup : Espagnol des affaires (BTS – B1-B2)	2018	Vuibert
Meta Profesional Plus (A1-A2)	2023	Klett
Meta Profesional Plus B1	2024	Klett
Pratiquer l'espagnol économique et commercial (BTS – B1-B2)	2014	Ellipses
Profesionales de los negocios (B1-B2)	2018	enClave-ELE
Talentos (A1-B1)	2024	Difusión
Visión global. BTS Espagnol (BTS – A2-B2)	2019	Nathan Technique

Following the compilation of the corpus, a content analysis was conducted based on the previously mentioned criteria in order to extract the discourse genres listed in their tables of contents. In addition, 6 out of the 17 manuals (*Talentos*, *Meta Profesional Plus A1-A2*, *Entorno laboral*, *Entorno empresarial*, *Colaboremos*, and *Meta Profesional Plus B1*) were analysed in their entirety.

On the other hand, the genres extracted from the 17 BS manuals have been qualitatively compared with the full analysis of the ones from five general corporate communication manuals, published in Spain between 2018 and 2024 by experts in the field¹. Both types of manuals are intended for the same audience, professionals and learners aiming to effectively participate in business communication contexts, facilitating access to the target community of

¹ To select these manuals, a detailed review of publications was conducted, and those that specialized in a particular area of the corporate community or in a specific genre were excluded. This is the case of *Manual de comunicación escrita en la empresa* (Sanz, 2003), *Nuevas narrativas digitales: Herramientas de storytelling digital para relaciones públicas, periodismo y marca personal* (Aced, 2020), *Guía fundamental de la comunicación interna* (Cuenca Fontbona & Verazzi, 2018), *Comunicación interna total. Estrategia, prácticas y casos* (Cuenca Fontbona & Verazzi, 2020), and *Manual de comunicación interna* (Asociación Dircom, 2021), which focus on written communication, digital storytelling, or internal communication. Additionally, in the case of the first manual, the publication date criterion is not met.

practice. This comparison is part of a data triangulation methodology, drawing data collected from specialized publications. These are listed in Table 2.

Table 2. Corporate Communication Manuals Analysed

TITLE	YEAR OF PUBLICATION	PUBLISHER
<i>Comunicación corporativa: estrategia e innovación</i>	2020	Editorial Síntesis
<i>Comunicación global: desafíos, estrategias y perspectivas para un mundo conectado</i>	2024	ESIC Editorial
<i>Manual básico de comunicación corporativa</i>	2022	EUNSA
<i>Manual de gestión de la comunicación corporativa</i>	2020	Tecnos
<i>Relaciones públicas 2.0. Cómo gestionar la comunicación corporativa en el entorno digital</i>	2018	Editorial UOC

3.2. Methodological Criteria for a Didactic Typology in Business Spanish

The starting point in the selection of criteria is the concept of genre family (Ciapuscio, 2007). In this way, the grouping by communicative purposes and genre functions occupies the first dimension of analysis, as observed in the typological proposal in Appendix. This purpose corresponds to the pragmatic action performed by the genre within the communities of practice in the company.

Thus, the same genre may coexist in different communicative purposes and, therefore, in different families, which are an open list of possibilities. To determine how many communicative functions a discourse genre can fulfil, two complementary criteria were applied: (1) the communicative purposes attributed to the genre in corporate communication manuals, and (2) the most frequent usage contexts found in Business Spanish textbooks. The application of these criteria allows for the identification of genres with a dominant function as well as those with multiple communicative functions. A representative example of the latter is the infographic, which, according to Aced (2018), can serve both promotional and procedural purposes. Aced (2018, p. 97) notes that some brands use infographics to highlight key milestones in their history, thereby reinforcing their corporate identity, while others employ them with an instructional aim, for instance, by providing visual advice intended to guide or improve a specific action.

Building on this theoretical framework, and after analysing all the genres from both types of manuals, families have been created based on the definitions from the corporate communication manuals: promotional genres, procedural genres, transactional genres, evaluative genres, and interpersonal genres. Promotional genres serve to disseminate, position, and strengthen the image of products, services, brands, or institutions. Procedural genres, on the other hand, establish guidelines and regulations for the planning, management, and execution of various activities within the organization. To define transactional genres, the definition provided by Koester (2006) has been adapted, assigning this category to genres oriented toward the exchange of information and decision-making between different actors within the organization. Interpersonal genres strengthen the relationships between internal and

external stakeholders. Finally, evaluative genres are used to analyse, measure, and monitor various actions such as campaigns, candidate selection processes, communication strategy results, and more within the organization.

In a second dimension of analysis, seven thematic business domains have been identified based on the corporate communication manuals: genres in the domain of marketing, event management, crisis communication, internal communication and human resources, economic-financial communication, institutional communication, and customer service. Thus, each discourse family includes genres from each of these areas, which have been classified according to the mode or channel through which they are usually transmitted. A distinction is made between oral genres (such as negotiations, voicemail messages, cycle meetings, etc.) and written genres (such as letters of recommendation, résumés, briefings, etc.).

Therefore, the internal structure of the typology is based on a review and integration of the criteria from the presented theoretical framework (Figure 1). As previously mentioned, the functional criterion has been taken as the first analytical variable and the primary basis to better support the development of genre awareness and functional language competence, and thus to move beyond the view of genre-based pedagogy as a mere reproduction of discursive models. In addition, the remaining criteria have been integrated into different typology's variables: the thematic and sociopragmatic criteria are reflected in the business domains, while the mode of communication and the level of learning difficulty constitute the other two variables. The process of identifying and classifying genres according to families, functions, and business domains was carried out iteratively and collaboratively by the team of authors, with the aim of achieving intercoder reliability (Santos Gargallo & Pastor Cesteros, 2022).

4. RESULTS

The total number of distinct genres identified in both Corporate Communication (CC) and Business Spanish (BS) manuals is 161. Of these, 82 genres (approximately 51%) are shared by both types of manuals, revealing a common core of discourse practices relevant to both professional and didactic contexts. Meanwhile, 23 genres (14%) appear exclusively in BS manuals. The remaining 56 genres (35%) are found only in CC manuals. The following sections address the analysis of genre family variable and its distribution according to the business domains and mode of communication of the different genres.

4.1. Promotional Genre Family

The promotional genre family is the largest in corporate communication manuals, with a total of 56 genres. Of these, 55.4% (31 genres) are also found in the BS manuals, indicating a significant degree of overlap in discourse practices aimed at promoting and disseminating products and services. These genres are often used in multimodal formats and digital media, particularly on social networks, and include written or oral advertisements, newsletters, blog posts, websites, infographics, logos, job postings and commercials, LinkedIn profiles, and promotional videos. Their presence covers companies' participation in events, such as trade shows, summits, conventions, and large-scale events, as well as in social activities, as they promote brand visibility during the events and strengthen identity and audience engagement.

Genres like invitations, congratulatory messages, and postcards help bring the brand closer to its consumers and employees, alongside others like internal memos and internal newsletters. These genres appear in both types of manuals, indicating that BS manuals prioritize short, preferably multimodal genres designed for both internal and external communication. However, certain areas of promotional communication show limited representation in BS manuals. Among these are institutional communication (genres intended for collaborations or awareness campaigns), crisis communication (written and oral statements), and economic-financial communication, namely, communication with stakeholders to promote and mobilize sponsorship and patronage relationships (executive summaries). Moreover, individually produced (*monomanaged*) genres, such as position papers, corporate yearbooks, institutional manifestos, and presentations at conferences, seminars, and webinars, tend to be absent from BS manuals, due to their specialization and linguistic complexity. Likewise, BS manuals usually omit genres involving media participation, such as press releases, press kits, and press conferences.

On the other hand, BS manuals incorporate certain genres that are not found in corporate communication manuals, focusing on the development of learners' professional identity and self-promotion. These include biodata sheets, personal profiles, video résumés, cover letters, business cards, and traditional résumés. Other visual and persuasive genres are also included, such as journalistic articles, banners, and posters, promoting creativity in a multimodal way. BS manuals identify specific situational genres, such as drink menus or travel guides, linked to business and social events, as well as advocacy speeches, which are connected to institutional communication and corporate social responsibility.

4.2. Procedural Genre Family

The family of procedural genres is represented in corporate communication manuals by a total of 41 genres, of which 58.5% (24 genres) are also found in BS manuals. These genres regulate, organize, or facilitate the management of activities, resources, and personnel in workplace environments, and they slightly surpass the promotional family in percentage. Within this family, common genres related to personnel and resource management (written briefing, work schedule, budget, regulations, information note, notice, organizational chart, etc.) predominate, supporting the implementation of activities, providing instructions for holding events, and regulating employees' roles, rights, duties, and behaviour within the company.

BS manuals complement this family with genres that, although not included in corporate communication manuals, help simulate business management contexts in the classroom. These include schedules, shopping lists, maps or plans, conference programs, and social or activity programs. These genres facilitate the design of didactic tasks set in scenarios such as event organization, business visits, or work trips. However, certain highly specialized genres or those linked to critical contexts, such as crisis management, have little to no representation in BS manuals. Genres such as stakeholder and audience maps, institutional statements, court summonses, codes of ethics, or anti-rumour action protocols are therefore excluded from BS manuals. This exclusion could be due, in part, to their specific legal purposes rather than their relevance to the business context.

Similarly, BS manuals do not reflect the diversity of plan subgenres present in corporate communication, such as assembly plans, internal communication plans, or sponsorship plans, nor the various types of institutional regulations and manuals (onboarding manuals, corporate culture manuals, corporate identity manuals, risk prevention manuals, etc.). Nonetheless, there are attempts to approach these formats through the inclusion of documents such as the employee statute, the business strategic plan, or the training plan, formally registered to promote the understanding of broader organizational structures.

4.3. Evaluative Genre Family

In corporate communication manuals, 35 evaluative genres have been identified, of which 45.7% (16 genres) have been incorporated into BS manuals. This percentage is lower than that recorded for the promotional and procedural genre families. Evaluation takes place when processes, products, services, or relationships in the business environment are assessed, as well as when consumption trends and public perception of a brand are analysed. Tools serving these purposes include opinion surveys, polls (both oral and written), satisfaction questionnaires, reviews, and comments on publications. External evaluation genres are associated with short, multimodal content found on social media, such as tweets, video reviews, and comments on social media posts.

Written and oral complaints and claims forms also have a significant presence in corporate communication manuals, aimed at resolving conflicts with clients or employees caused by the company. BS manuals reflect this as well, with the exception of the claims form, which is replaced by the complaint letter format, a format more commonly used in additional language classrooms. Regarding these types of exchanges, the unequal attention given to teaching how to formulate complaints, rather than how to receive, respond to, and resolve them, is confirmed, as previously noted by Villalba Ibáñez (2021) and Basanta, Vangehuchten and Van Herck (2025), which are specific aspects of Business Spanish.

Internal communication is one of the least represented areas within this family. While there is some focus on evaluating candidates during the initial contact with the company (job interview), the subsequent follow-up is neglected. This includes evaluation interviews, cycle meetings, debriefing and contrabriefing sessions, which are genres initiated by employees and provide periodic and structured feedback within the company. Instead, BS manuals emphasize the evaluation visit to check levels of performance, achievement, and regulatory compliance within the company.

4.4. Transactional Genre Family

Corporate communication manuals include a total of 17 transactional genres, of which 70.5% (11 genres) are also present in BS manuals. This represents one of the highest degrees of overlap between the two corpora. Transactional genres are characterized by their focus on interaction for specific operational purposes, such as requesting services, formalizing agreements, or exchanging relevant data for decision-making. Examples include assemblies, forms, debates, transactional and commercial emails, as well as business letters and negotiations.

BS manuals use transactional genres for the purposes mentioned, as well as for working with pair or group dynamics among classmates, given their primarily interactive nature. On the other hand, genres such as invoices, restaurant bills, and employment contracts are notable for their frequent use in the everyday life of a professional. However, some more specialized transactional genres do not appear in BS manuals. These include payrolls, sponsorship contracts, rental agreements, and dismissal meetings, as they generally carry legal and juridical implications.

4.5. Interpersonal Genre Family

The family of genres with an interpersonal purpose is the least represented in corporate communication textbooks, with only eight genres identified. However, BS textbooks incorporate seven of them, representing the highest inclusion rate among all analysed families (87.5%). Only team-building meetings are excluded from this selection, as they involve a genre that requires simulating a group dynamic and teamwork over an extended period of time. This high inclusion can be justified by the relevance of interpersonal genres in building relationships within the workplace and the interest in developing learners' pragmatic and sociocultural competence.

Genres that facilitate the management of personal and professional relationships include congratulatory messages, visits, thank-you letters, telephone or face-to-face conversations, and messages in virtual forums or instant messaging channels. These allow learners to integrate into the business community of practice. Their inclusion in BS textbooks contributes to the acquisition of communication skills, especially in the domains of human resources and internal communication. The thank-you letter, in particular, emerges as a strategic genre that promotes employee motivation and recognition, while messages in instant messaging channels and virtual forums offer a variety of less formal registers. All of these genres help newcomers engage with the community of practice through events, contact with those affected during a corporate crisis, and particularly in the areas of internal communication and human resources, as they enhance satisfaction, conflict management, and engagement. BS textbooks also include the lottery ticket, which holds great cultural and collective value in the Spanish corporate world, and the motivational speech, which strengthens cohesion and the recognition of achievements within the company.

4.6. Mode of Communication (Oral and Written Genres)

With the aim of deepening the understanding of the discourse genres present in the domain of corporate communication and their representation in BS manuals, a descriptive quantitative analysis has been conducted, based on an exploration of frequencies and proportions of oral and written genres, without implying inferential statistical procedures. These textual forms are varied and incorporated in a non-systematic manner, as their inclusion rate varies depending on pedagogical aspects in the classroom (group, individual, or pair activities; elements and time needed for preparation, production, and evaluation) and linguistic

aspects of the genres (degree of specialization in business contexts, length, and linguistic complexity), which are combined with criteria of relevance and priority for the professionals enrolled in a program. This is illustrated, as a general summary, in Figure 2.

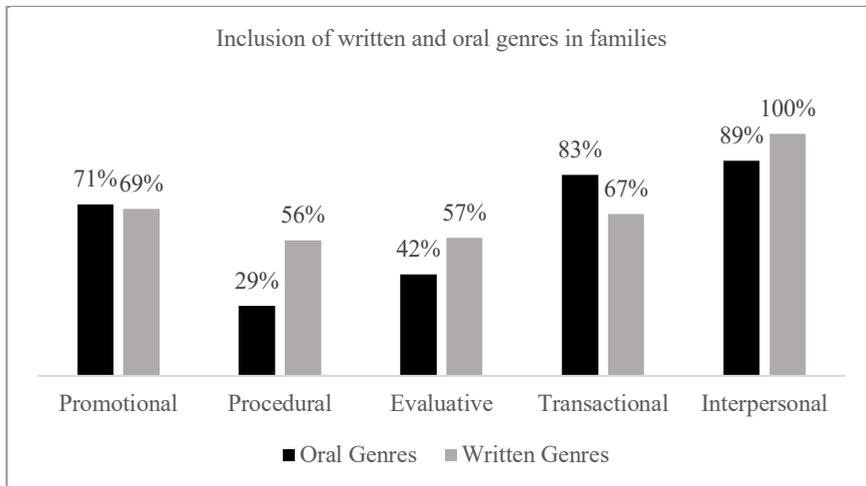


Figure 2. Inclusion of written and oral genres in families

The comparison shows that 66% of the written genres and 59% of the oral genres from corporate communication manuals are present in the BS manuals. However, this inclusion is not distributed evenly. Written genres are predominant and show a more stable distribution ($SD=0.27$). Oral genres are included with greater variability depending on the business domains and the families ($SD=0.32$). These data can be seen in Figure 3.

Writing shows higher percentages than oral forms in interpersonal genres of internal communication and human resources (100% in writing and 66.66% in orality); in evaluative genres of internal communication and human resources (66.67% and 50%, respectively) and marketing (87.5% and 0%); procedural genres of marketing (50% and 0%), event management (66.7% and 50%), and economic-financial communication (60% and 0%); promotional genres of marketing (76.2% and 54.5%), event management (88.9% and 83.3%), and institutional communication (60% and 50%). These percentages indicate that writing is the preferred medium for contacting employees and recording their evaluations, as well as for documenting advertising campaigns and the various ways of promoting products and events. Writing reaches a larger number of people more immediately and indirectly. Its recipients may include both internal and external stakeholders (such as the press, investors, etc.), who enable the organization of an event, an advertising campaign, or an image audit, and the implementation of initiatives in response to institutional messages.

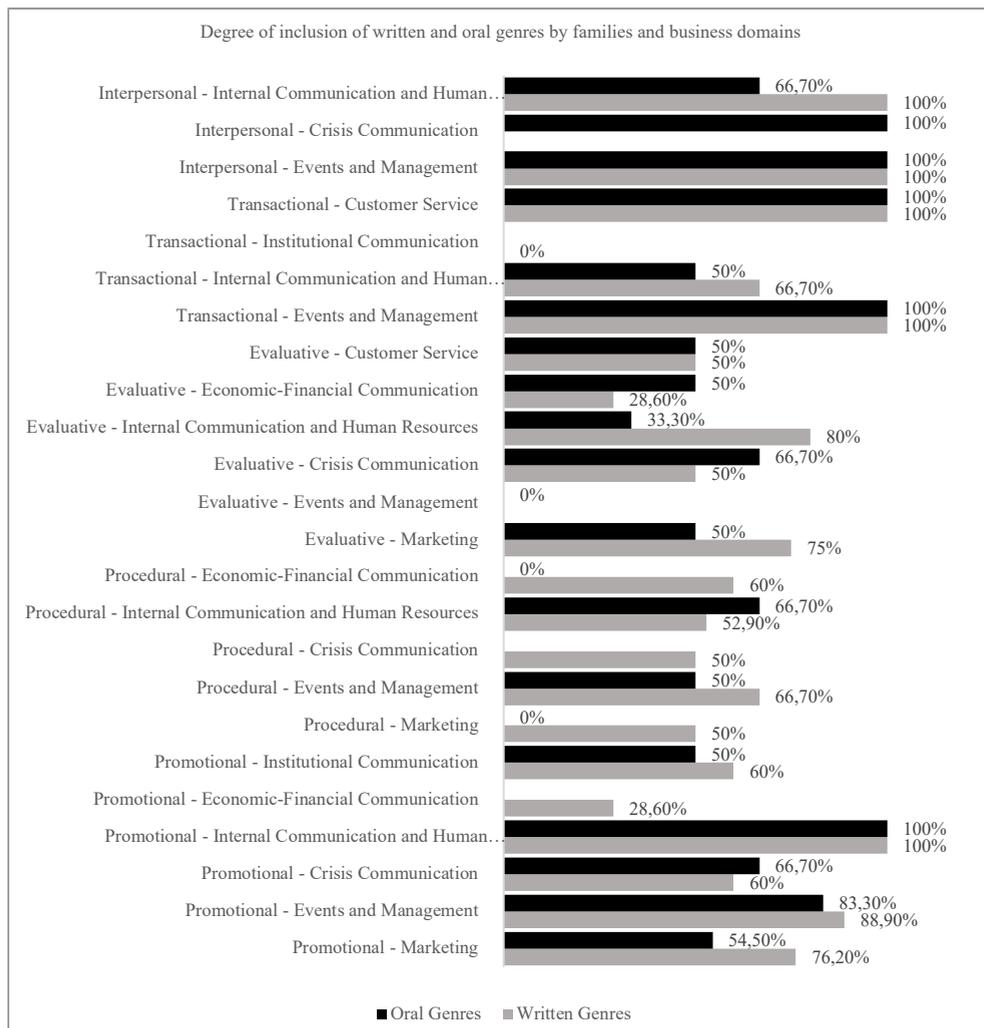


Figure 3. Degree of inclusion of written and oral genres by families and business domains

However, we also encountered families and domains in which orality exceeds writing in percentage. These include evaluative genres in crisis communication (50% and 66.7%) and economic-financial communication (28.6% and 50%); procedural genres in internal communication and human resources (52.9% and 66.7%); and promotional genres in crisis communication (60% and 66.7%). Orality is prioritized for assessing the impact of a crisis or the support of stakeholders, organizing and instructing company members, and disseminating initiatives during critical situations.

The families and domains equally represented in both corporate communication manuals and BS manuals are interpersonal genres in event management, with 100% representation in

the BS manuals. In these domains, orality is used to establish direct and personal contact with event managers. Other groups that fall into this category include transactional genres in event management, transactional and evaluative genres in customer service, and promotional genres in internal communication and human resources. The complete inclusion of all these groups of oral and written genres ensures the resolution of doubts and the achievement of consensus prior to drafting official written documents and implementing collective actions. These collective actions will also be disseminated orally.

As an applied outcome of this study, an interactive textual typology² has been developed on the *Notion* platform, designed to support the teaching of Business Spanish through a genre-based approach. This didactic tool organizes the identified genres according to four key criteria (analytical variables): mode of communication, required language proficiency level, genre family, and business domains. This typology not only systematizes a previously broad and fragmented corpus, but also offers an innovative approach by allowing users to filter genres based on specific pedagogical objectives. This facilitates curriculum design, activity planning, and the development of professional discourse competence. Its dynamic and adaptable nature opens up new possibilities for integrating real-world business communication into the BS classroom.

5. DISCUSSION AND CONCLUSIONS

This study has pursued two main objectives: first, to describe the use of genres within the communities of practice that operate in business contexts; and second, to develop a typology that integrates the teacher's didactic perspective with that of experts, based on professional corporate communication manuals. With these objectives, the first research question focuses on the identification of genres in the reference manuals. The greater presence of writing in the procedural, evaluative, and interpersonal areas could be justified by the focus on producing official documents that regulate organizational processes or corporate evaluation, which can be disseminated within the business community. Multimodality in primarily oral genres, such as videos, along with written advertising, supports the notable presence of both oral and written promotional genres in BS manuals. This conclusion is shared by Fortanet-Gómez and Edo-Marzá (2022), whose starting point is the growing importance of multimodal oral genres in today's business communication, in particular the product pitch. The interpersonal family shows an approach oriented not only toward the transmission of functional content but also toward strengthening social relationships within the business environment, a key element for the effective integration of learners into real work contexts. BS manuals opt for a repertoire of procedural genres that are more applicable to immediate pedagogical contexts in the classroom and to the gradual development of professional discourse competence.

This study highlights how the process of learning business discourse develops gradually and requires continuous exposure to various communicative models. Within this framework, it becomes relevant to broaden the corpus of analysis to include manuals produced in other communicative contexts within the business sphere, whether in different varieties of Spanish

² This interactive typology is available at the following link: https://www.notion.so/Dime-qu-ense-as-y-te-dir-qu-g-neros-necesitas-20e175cfc3598020ac0fd30991921604?source=copy_link

or in other languages. Such a comparative perspective would not only facilitate the identification of diverse discursive patterns, but also enhance the understanding of the phenomenon by placing it within a broader and more representative context of the communicative complexity of the global business environment.

Based on the results of this study, two additional lines of future research are proposed: a more systematic study of oral genres in business-specific materials, and the triangulation of this analysis with data obtained from interviews and questionnaires, in order to help prioritize the contents of this typology and align them with the requirements of specific curricula tailored to professional business needs.

In relation to genre families, certain criteria can be identified that tend to limit their inclusion in BS textbooks, even when they are present in CC materials. Among these, length is a key factor in written texts such as manuals or regulations, whose extensive nature makes them less suitable for classroom use. For oral genres, duration plays a similar role, especially in those related to the press, which are difficult to integrate due to their temporal complexity. The number of people involved can also affect selection: genres that require group participation or refer to events with complex dynamics, such as team-building meetings, are often excluded. Genre specificity is another important factor: highly specific genres such as sponsorship contracts are usually omitted, while others with broader applicability, like rental agreements, are more likely to be included.

On the other hand, some criteria favour the inclusion of certain genres in BS textbooks, even when they are absent from CC materials. This is the case for widely used genres with simple structures that are applicable in multiple contexts, such as shopping lists or restaurant bills/receipts. Genres that combine multimodality with traditional communication channels, such as posters, banners, or flyers, are also more likely to appear, as are those that maintain relevance in classic formats, like printed CVs or radio advertisements. Finally, genres with a strong cultural connection to the Spanish-speaking world, such as the lottery ticket, find a place in BS textbooks due to their cultural and identity value, even if they do not appear in CC materials.

The prioritization according to the level and communicative purpose of discourse genres in business contexts is addressed in the second research question. The extracted genres have been categorized into five families (promotional, procedural, evaluative, transactional, and personal genres) and across seven business domains, namely: marketing and advertising; event management; crisis communication; internal communication and human resources; financial communication; institutional communication; and customer service. This classification is illustrated in the linked interactive text typology. In relation to the results obtained, the proposed typology presents both similarities and differences when compared to Calvi's (2010) classification, despite her focus on the tourism sector. This comparison highlights the interdisciplinary nature of language for specific economic purposes (Martínez Martínez, 2025).

Calvi (2010) organizes genres into families, including legal genres, which the author defines as those "regulating various aspects of tourism-related activities" (p. 22). In our typology, these are grouped under a similar category called *procedural purpose family*, which also encompasses regulations, normative texts, and other rule-governed documents. There are further overlaps with what Calvi (2010) and Pontrandolfo (2021) label as *commercial genres*, such as advertisements, travel catalogues, hotel brochures, and travel agency websites, and, in the case of Calvi (2010), *editorial genres*, such as travel guides and magazines, as

well. In our classification, the genres of these families, which are especially prevalent in BS manuals, are categorized according to their communicative purpose as *procedural* and *promotional*, since they not only promote products or services but also guide the user on what to do and how to do it. Another example of similarity between the families proposed by Calvi (2010) and those developed from our corpus is that of organizational genres, such as letters, invoices, contracts, and reports. Due to their frequency and distinct functions in both CC and BS manuals, our approach requires these genres to be divided into more specific families. For example, a letter or email in business contexts may serve different communicative purposes: *transactional* (requesting products or services), *procedural* (confirming orders or reservations with logistical details), *promotional* (sending commercial offers), or *interpersonal* (expressing thanks or polite engagement).

The results regarding the proficiency levels can be observed in the Appendix through the letters A, B, or C in parentheses to the right of each genre, and in a comprehensive way in Table 3, which shows the percentage corresponding to each family in relation to their proficiency level. In order to determine the level of each genre (beginner, intermediate, or advanced), we adopted the following procedure, consisting in the screening of relevant curriculum plans. First, the *Curriculum Plan* (Instituto Cervantes, 2006) was selected, as it includes most specialized genres involving lay participants (brochures, advertising spots, emails, etc.) as well as some genres used among specialists (memos, regulations, meeting minutes). Genres not covered in this reference were classified according to the levels mentioned in the *Business Spanish Curriculum Plan of the Fundación Comillas* (Martín Peris & Sabater, 2011). These include technical reports in the field, instruction manuals, and certain subgenres of business letters, as this curriculum is focused on expert-to-expert communication in business contexts. However, since it is an open-ended curriculum focused on the intermediate level and published over a decade ago, it omits certain lengthy, complex, and multimodal genres present in this study that also fall within the intermediate level. Among these are, e.g., legal citations and notifications, press releases, press conferences, presentation slides, and onboarding or welcome manuals. Therefore, to assign a proficiency level to these genres, the illustrative descriptor scales of the CEFR in its *Companion Volume* (Council of Europe, 2021, pp. 59–135) were consulted.

Table 3. Genres associated with the basic, intermediate, and advanced levels by families

	LEVEL A (%)	LEVEL B (%)	LEVEL C (%)
Promotional Genres	21.2%	47.1%	31.7%
Procedural Genres	17.9%	32.8%	49.3%
Evaluative Genres	6.8%	50.8%	42.3%
Transactional Genres	19.4%	45.2%	35.5%
Interpersonal Genres	30.4%	39.1%	30.4%

The analysis of discourse genres present in business communication manuals reveals a differentiated distribution based on the level of linguistic proficiency (A, B, and C), providing key information for the creation of a didactic textual typology in Business Spanish. At level A, genres from the interpersonal (30.4%) and promotional (21.2%) families predomi-

nate. Thus, at the beginning of Business Spanish learning, the focus is on developing basic social interaction skills and the ability to present products or services simply. This trend responds to the need to build elementary communicative competence and to establish and maintain initial professional relationships. At level B, genres diversify significantly, with an increase in evaluative (50.8%) and transactional (45.2%) genres. These results suggest that as linguistic competence increases, learners are able to handle more complex tasks, such as making assessments, issuing judgments, negotiating, or managing agreements. At level C, procedural (49.3%) and evaluative (42.3%) genres are highly present. Thus, advanced BS learning should focus on texts that require high technical precision and developed critical thinking, such as process manuals, audit reports, or strategic analyses. Nevertheless, social competence and the ability to manage interpersonal relationships through interpersonal genres continue to be developed across all levels. The findings of this study can be further strengthened by relating them to the Business Spanish certification exams offered by the Madrid Chamber of Commerce. These exams, available at B2 (Basic Certificate), C1 (Advanced Certificate), and C2 (Diploma) levels, assess precisely the discourse genres identified in our typology. For instance, at B2, candidates must comprehend economic texts and write short administrative documents such as emails or memos, which align with the predominant genres we have identified for that level. At C1, more complex tasks like analytical reports and oral presentations are required, reflecting the analytical writing and presentation genres in our distribution. At C2, the Diploma demands synthesis, specialized essays, translation, and oral exposition on economic topics, clearly mirroring the highly complex professional genres included in our typology. This correspondence between genre distribution by CEFR level and the Chamber's certification tasks has important pedagogical implications: it enables the design of Business Spanish teaching programs that are closely aligned with real-world labor market demands and official certification requirements.

On the basis of these findings, it can be concluded that a didactic textual typology for Spanish in business contexts should gradually include the five families of genres analysed: promotional, procedural, evaluative, transactional, and interpersonal. Finally, the results of this study underscore both the pedagogical and theoretical significance of the proposed typology, while also opening up new avenues for research in Languages for Specific Purposes in general, and Business Spanish in particular. Specifically, the pedagogical implications for the field of Business Spanish focus on a textual typology that, from a discursive and applied perspective, offers a practical framework for designing curricula based on the communicative functions of genres, their overarching purposes, levels of complexity, and frequency of use in CC manuals. Furthermore, this interactive typology supports a more informed and objective selection of relevant discourse genres, thus helping to overcome the frequent tendency of instructors to rely on personal intuition or familiarity when designing Business Spanish curricula. In addition, the typology facilitates pedagogical adaptation to evolving communicative practices in professional environments, enabling the recontextualization of discourse knowledge and the cultivation of genre awareness (Tardy, Sommer-Farias & Gevers, 2020). From a theoretical standpoint, this typology provides a comprehensive view of contemporary business discourse as a network of interconnected genres which, across varying formats and audiences, contribute to a unified communicative purpose and function.

FUNDING INFORMATION

This research has been funded by a Formación de Profesorado Universitario (FPU) grant from the Spanish Ministry of Universities (reference number: FPU23/03375) and the research project RASiCORAL: *Situated feedback in oral discourse competence: mediating the learning of general and specific discourses in plurilingual and intercultural contexts* (reference PID2024-156220OB-I00), co-funded by the Knowledge Generation Projects 2024, the Ministry of Science and Innovation (Spain), the European Union and the Spanish State Research Agency.

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APPENDIX

This appendix classifies the genres that were found in the corpus according to their family and functions. Different codes have been assigned to the extracted genres. **Bold** indicates genres that appear only in the Business Spanish (BS) manuals, underlining is used for written genres, and grey highlighting identifies genres found in corporate communication manuals but not included in the BS manuals. The level of proficiency required to produce or understand each genre is indicated in parentheses. Black text without underlining refers to the level established in the *Curriculum Plan* (Instituto Cervantes, 2006); a dotted underline corresponds to the level proposed in the *Business Spanish Curriculum Plan of the Fundación Comillas* (Martín Peris & Sabater, 2011); a wavy underline indicates the level of the textbook in which the genre appears; and *italics* reflect the use of CEFR descriptor scales from its *Companion Volume* to determine the genre's level.

Promotional genre family	
Functions in the field of marketing and advertising	Genres
<ul style="list-style-type: none"> • Promote and disseminate products and services through various channels. • Increase and relaunch sales. • Share user opinions about the consumed product or service. • Generate branded content. • Position the brand in a market. • Reinforce advertising performance before, during, and after the campaign. • Strengthen visual identity and brand image. 	<u>1.Press releases (B-C)</u>
	<u>2.Press conference (B)</u>
	<u>3.Press kit (C)</u>
	<u>4.Press statement (B)</u>
	<u>5.Video statement (B)</u>
	<u>6.Infographic (A-B)</u>
	<u>7.Podcast (B-C)</u>
	<u>8.Promotional video (B)</u>
	<u>9.Promotional email (B)</u>
	<u>10.Written social media post (B-C)</u>
	<u>11.Tweet (B-C)</u>
	<u>12.Oral campaign presentation (B-C)</u>
	<u>13.Oral campaign presentation slides (B-C)</u>
	<u>14.Brochure or flyer (A-B)</u>
	<u>15.Catalog (B)</u>
	<u>16.Logo (A)</u>
	<u>17.Commercial offer (A)</u>
	<u>18.Oral advertisement (A-B-C)</u>
	<u>19.Written advertisement (A-B-C)</u>
	<u>20.Commercial jingle (B-C)</u>
	<u>21.Slogan (A)</u>
	<u>22.Written advertorial (B)</u>
	<u>23.Oral advertorial (B)</u>
	<u>24.Website post (B)</u>
	<u>25.Written anecdote (B)</u>
	<u>26.Oral anecdote (B)</u>
	<u>27.Blog post (B-C)</u>
	<u>28.Oral journalistic report (B)</u>
	<u>29.Written journalistic report (B)</u>
	<u>30.Written journalistic interview (B-C)</u>

31. Oral journalistic interview (B-C)

32. Journalistic news (A-B-C)

33. Billboard (A)

34. Poster (B)

35. Banner (A-B)

36. Written testimonial (B)

37. Oral testimonial (B)

38. Business card (A)

Functions in the field of events and event management

- Generate interest and encourage participation in a brand-related event.
- Promote brand awareness during the event.
- Create events aligned with the brand's values.

39. Menu (A)

40. Personal or company oral presentation (A-B-C)

41. Personal or company written presentation (A-B-C)

42. Visit (B-C)

43. Brochure or flyer (A)

44. In-person conversation (A-B-C)

45. Business colloquium (C)

46. Seminar or webinar (C)

47. Conference or talk (C)

48. Presentation slides, conferences, and talks (B-C)

49. Promotional email (B-C)

50. Invitation (A)

51. Written social media post (B-C)

52. Tweet (B-C)

53. Manifesto (C)

54. Drink menu (A)

33. Billboard (A)

34. Poster (B)

35. Banner (A-B)

50. Travel guide (B)

51. Oral defense speech for a cause (B-C)

Functions in the field of crisis communication

- Share initiatives for resolving the crisis through various communication channels.

52. Written statement (C)

53. Oral statement (C)

4. Press statement (B)

5. Video statement (B)

31. Oral journalistic interview (B)

30. Written journalistic interview (B)

10. Written social media post (B-C)

11. Tweet (B-C)

Functions in the scope of general internal communication and HR

18. Oral advertisement (A-B-C)

19. Written advertisement (A-B-C)

<ul style="list-style-type: none"> Promote and disseminate products, activities, and services for employees. Publicize vacant positions in the company. Establish the training and professional milestones of an employee or future employee in documents and social media. 	<p><u>54.Job offer (A)</u> <u>55.Internal circular (B)</u> <u>56.Call for applications (B)</u> <u>57.Notification (B)</u> <u>27.Blog post (B-C)</u> <u>58.Newsletter (C)</u> <u>59.Linkedin profile (B)</u> 162.Informational meetings (B-C) 9.Promotional email (B-C) <u>60.Curriculum vitae (B)</u> <u>61.Video resume (B)</u> <u>62.Application letter (job, interview, internship, professional) (A-B)</u> <u>63. Biodata-biography (A)</u> <u>64.Personal file (A)</u></p>
<p>Functions in the scope of economic-financial communication</p> <ul style="list-style-type: none"> Promote and mobilize sponsorship and patronage relationships with stakeholders (CSR, sustainability, etc.). Distribute actions and show corporate transparency. 	<p><u>65.Sustainability report (B-C)</u> <u>66.Activity report (B-C)</u> <u>67.Position paper (B-C)</u> <u>68.Executive summary (C)</u> 69.Yearbook (B) <u>58.Newsletter (C)</u> 9.Promotional email (B-C) 162. <i>Product pitch (A-B-C)</i></p>
<p>Functions in the scope of institutional communication</p> <ul style="list-style-type: none"> Promote and disseminate products and services through various channels to consumers. Raise awareness and establish ways of collaboration for clients. 	<p><u>1.Press releases (B-C)</u> <u>2.Press conference (B)</u> <u>3.Press kit (C)</u> <u>4.Press statement (B)</u> <u>5.Video statement (B)</u> 9.Promotional email (B-C) <u>70.Postcard (A)</u></p>
Procedural genre family	
<p>Functions in the scope of marketing</p> <ul style="list-style-type: none"> Provide instructions for launching advertising campaigns. Organize the agenda of activities. Offer guidelines on corporate identity. 	<p><u>71.Briefing meetings (B-C)</u> <u>72.Written briefing (B-C)</u> <u>73.Procedural email (B-C)</u> <u>74.Run sheet / Rundown (B)</u> <u>75.Stakeholder and audience map (B)</u> <u>76.Timeline (A)</u> <u>77.Checklist (A)</u> <u>78.Budget (B)</u> <u>79.Organizational chart (A)</u> <u>80.Form (A)</u></p>

	<u>81. Technical sheet (C)</u>
	<u>82. Brand identity manual (C)</u>
	<u>83. Work calendar (A)</u>

Functions in the scope of events and event management	<u>71. Briefing meetings (B-C)</u>
	<u>72. Written briefing (B-C)</u>
<ul style="list-style-type: none">• Provide instructions for organizing events.	<u>77. Checklist (A)</u>
<ul style="list-style-type: none">• Organize the agenda of events and tasks.	<u>76. Timeline (A)</u>
<ul style="list-style-type: none">• Manage and coordinate the functions of all parties involved in the event.	<u>73. Procedural email (B-C)</u>
	<u>6. Infographic (A-B)</u>
	<u>78. Budget (B)</u>
	<u>84. Setup plan (B-C)</u>
	<u>85. Event protocol manual (C)</u>
	<u>47. Invitation (A-B)</u>
	86. Phone conversation or call (A-B-C)
	<u>87. Voicemail message (B)</u>
	<u>79. Organizational chart (A)</u>
	<u>80. Form (A)</u>
	<u>50. Travel guide (B)</u>
	<u>83. Work calendar (A)</u>
	<u>84. Map or layout (A)</u>

Functions in the scope of crisis communication	<u>85. Crisis communication plan (C)</u>
<ul style="list-style-type: none">• Plan, develop instructions, and execute communication strategies during crises.	<u>86. Action protocol (anti-rumors) (C)</u>
<ul style="list-style-type: none">• Regulate communication actions by employees and the company's Dircom (Director of Communications) during crises.	<u>163. Ethical code (C)</u>
	<u>6. Infographic (A-B)</u>
	<u>73. Procedural email (B-C)</u>
	<u>88. Court summons (B-C)</u>

Functions in the scope of general internal communication and HR	<u>71. Briefing meetings (B-C)</u>
<ul style="list-style-type: none">• Regulate the functions, rights, and duties of employees within the company and their behavior.	<u>72. Written briefing (B-C)</u>
<ul style="list-style-type: none">• Provide instructions on the services offered by the company to employees and how to resolve potential conflicts between employees or with consumers.	<u>13. Oral presentation slides (B-C)</u>
	<u>89. Internal regulations (C)</u>
	<u>90. Welcome and onboarding manual (B-C)</u>
	<u>91. Safety and prevention manual (C)</u>
	<u>92. Corporate culture manual (C)</u>
	<u>93. Rules and procedures manual (B)</u>
	<u>94. Internal communication guide or plan (C)</u>
	86. Phone conversation or call (A-B-C)
	<u>95. Directory (A)</u>
	96. Notice (B)
	<u>57. Notification (B)</u>
	<u>6. Infographic (A-B)</u>
	<u>77. Checklist (A)</u>

	<p><u>73.Procedural email (B-C)</u> <u>97.Employee statute (C)</u> <u>98.Regulations (B)</u> <u>76.Timeline (A)</u> <u>99.Collective agreement (C)</u> <u>100.Training plan (C)</u> <u>101.Shopping list (A)</u> <u>102.Schedule (A)</u> <u>103.Information note (A-B)</u> <u>149.Diagram (B)</u> <u>83.Work calendar (A)</u> <u>79.Organizational chart (A)</u> <u>87.Voicemail message (B)</u></p>
<p>Functions in the scope of economic-financial communication</p> <ul style="list-style-type: none"> • Manage collaboration agreements with stakeholders or interest groups. • Plan, develop instructions, and execute strategies to maintain and create new sponsorship relationships. • Regulate these relationships. 	<p><u>104. Advisory meeting (B,-C)</u> <u>105. Sponsorship plan (C)</u> <u>106. Strategic business plan (C)</u> <u>78. Budget (B)</u> <u>73.Procedural email (B-C)</u> <u>107. Expense item (B)</u> <u>79. Organizational chart (A)</u> <u>83. Work calendar (A)</u></p>
Evaluative genre family	
<p>Functions in the scope of marketing and advertising</p> <ul style="list-style-type: none"> • Evaluate the possibility of creating the campaign. • Analyze, track the campaign, and evaluate its impact. • Conduct image audits. 	<p><u>108.Graph (B)</u> <u>109.Written opinion poll or survey (B)</u> <u>110.Oral opinion poll or survey (B)</u> <u>111.Satisfaction questionnaire (B-C)</u> <u>112.Comments on social media (B-C)</u> <u>113.Press summary (C)</u> <u>114.Debriefing and counter-briefing meetings (B-C)</u> <u>11.Tweet (B-C)</u> <u>136.Product or service review (B-C)</u> <u>137.Media coverage report (B-C)</u> <u>36.Written testimonial (B)</u> <u>37.Oral testimonial (B)</u></p>
<p>Functions in the scope of events and event management</p> <ul style="list-style-type: none"> • Evaluate and replicate the involvement of parties in the event. 	<p><u>114.Debriefing and counter-briefing meetings (B-C)</u></p>
<p>Functions in the scope of crisis communication</p> <ul style="list-style-type: none"> • Evaluate the product or service negatively (creates a corporate reputation crisis). 	<p><u>119.Questionnaire (B-C)</u> <u>109.Written opinion poll or survey (B)</u> <u>110.Oral opinion poll or survey (B)</u> <u>120.Video reviews (B-C)</u> <u>75.Detractor map (B)</u> <u>10.Written social media post (B-C)</u> <u>11.Tweet (B-C)</u></p>

	<u>116.Written complaint (A-B)</u>
	<u>117.Oral complaint (A-B)</u>
	<u>118.Complaint forms (A-B-C)</u>
	<u>111.Satisfaction questionnaire (B-C)</u>
	<u>121.Accusation (C)</u>
	<u>122.Legal complaint (C)</u>
	123.Claim letter (A-B-C)
Functions in the scope of general internal communication and human resources	<u>124.Minutes or meeting report (B-C)</u>
	<u>108.Graph (B)</u>
<ul style="list-style-type: none"> • Select candidates to fill a position. • Implement advanced supervision of employee development within the company. • Relate actions carried out by the company. • Address employees' demands. 	<u>125.Performance evaluation interview (B-C)</u>
	<u>126.Professional development interview (B-C)</u>
	<u>127.Job interview (B)</u>
	<u>128.Cycle meetings (B-C)</u>
	<u>129.Technical journal (B)</u>
	<u>130.Self-assessment questionnaire (B-C)</u>
	<u>111.Satisfaction questionnaire (B-C)</u>
	<u>42.Visit (B-C)</u>
	<u>114.Debriefing and counter-briefing meetings (B-C)</u>
	115.Memorandum (B-C)
Functions in the scope of economic-financial communication	<u>108.Graph (B)</u>
	<u>109.Written opinion poll or survey (B)</u>
	<u>110.Oral opinion poll or survey (B)</u>
<ul style="list-style-type: none"> • Identify interest groups. • Evaluate the needs and expectations of stakeholders. • Provide ways to improve the user experience and communication with customers. • Measure communication results and return on investment (profitability and gains from the plan). 	<u>116.Written complaint (A-B)</u>
	<u>117.Oral complaint (A-B)</u>
	<u>131.Company balance sheet (B-C)</u>
	<u>132.Social balance (C)</u>
	<u>133.Annual company report (C)</u>
	<u>134.Income statement (B-C)</u>
Functions in the scope of customer service communication	<u>116.Written complaint (A-B)</u>
	<u>117.Oral complaint (A-B)</u>
<ul style="list-style-type: none"> • Evaluate the launch or opinions of users. • Analyze product reviews and their impact. 	<u>86.Phone conversation or call (A-B-C)</u>
	<u>118.Complaint form (A-B-C)</u>
	<u>135.Email of suggestion, complaint, etc. (A-B-C)</u>
	<u>136.Product or service review (B-C)</u>
	123.Claim letter (A-B-C)
Transactional genre family	
Functions in the scope of events and event management	<u>138.Restaurant bill (B)</u>
	<u>139.Invoice (B)</u>

<ul style="list-style-type: none"> Exchange information for service provision. Make decisions regarding event preparation. 	86.Phone conversation or call (A-B-C) 140.Negotiation (C) 141.Lease agreement (C) 142.Business email (B-C) 143.Receipt (B)
Functions in the scope of general internal communication and human resources <ul style="list-style-type: none"> Exchange and confront information and opinions from employees. Collect opinions on a specific issue. Build agreements between employees. 	144.Assembly (B) 164.Employment contract (C) 86.Phone conversation or call (A-B-C) 145.Debate (B-C) 146.Dismissal notification letter (A-B) 147.Dismissal meetings (B-C) 140.Negotiation (C) 148.Pay slip / Payroll (B) 149.Diagram (B) 80.Form (A)
Functions in the scope of economic-financial communication <ul style="list-style-type: none"> Exchange information with stakeholders for decision-making. Build agreements between stakeholders. 	142.Business letter (B) 144.Assembly (B) 145.Debate (B-C) 150.Written message in instant messaging channel (A-B) 140.Negotiation (C) 151.Sponsorship contract (C) 152.Transaction email (A-B-C)
Functions in the scope of institutional communication <ul style="list-style-type: none"> Protect the economic interests of the company. 	153.Free trade agreement (C) 154.Patent (C)
Functions in the scope of customer service communication <ul style="list-style-type: none"> Exchange information for service provision. 	155.Application / Request (A-B) 150.Written message in instant messaging channel (A-B-C) 86.Phone conversation or call (A-B-C) 140.Negotiation (C) 152.Transaction email (A-B-C)
Interpersonal genre family	
Functions in the scope of events and event management <ul style="list-style-type: none"> Establish and maintain relationships with others. 	156.Congratulation message (B) 43.Face-to-face conversation (A-B-C) 86.Phone conversation or call (A-B-C)

<p>Functions in the scope of crisis communication</p> <ul style="list-style-type: none"> • Establish and maintain relationships with others. • Approach those affected. 	<p>42. Visit (B-C)</p> <p><u>150. Written message in instant messaging channel (A-B-C)</u></p> <p>86. Phone conversation or call (A-B-C)</p> <p>43. Face-to-face conversation (A-B-C)</p>
<p>Functions in the scope of general internal communication and HR</p> <ul style="list-style-type: none"> • Improve employee satisfaction, engagement, and performance. • Involve employees in the company's mission, vision, and values. • Promote transparency and collaboration within the company. • Foster integration and motivate employees. • Manage conflicts. 	<p>156. Congratulation message (B)</p> <p>43. Face-to-face conversation (A-B-C)</p> <p><u>157. Team-building meetings (B-C)</u></p> <p><u>158. Thank-you letter (A-B-C)</u></p> <p><u>159. Message in virtual forum (A-B-C)</u></p> <p><u>150. Written message in instant messaging channel (A-B-C)</u></p> <p>86. Phone conversation or call (A-B-C)</p> <p>160. Motivational speech (A-B-C)</p> <p><u>161. Lottery ticket (A)</u></p>
