

The text genres of the recipe and the menu in the teaching of English

Auteur : Hendricé, Estelle

Promoteur(s) : Simons, Germain; Tunca, Daria

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Université de Liège

Faculté de Philosophie et Lettres

Département de Langues Modernes :

Linguistique, Littérature et Traduction

The text genres of the recipe and the menu in the teaching of English

Travail de fin d'études présenté par HENDRICÉ Estelle en vue de l'obtention du grade de Master en Langues et Lettres Modernes, orientation germaniques, à finalité didactique.

Promoteur : Germain Simons

Co-promotrice : Daria Tunca

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Introduction

As the field of didactic research constantly looks for new and better ways of teaching, it has to keep evolving and adapting to new needs, tendencies and technologies. A recent trend in the field of foreign language learning and teaching is that of the ‘genre-based approach’. This method consists not only in using different specific categories of texts (that are called text genres) as is usually done, but also in concretely studying the characteristics that unite the members of these categories and make them part of genres. For example, by exploring its inner structure. In this domain, scholarly discussions often focus on which text genres are the most important in foreign language learning and teaching, and as there are many genres that mobilise different skills and thematic fields, it is difficult to find a consensus.

In this dissertation, I will focus on two text genres that are related by one common thematic field: food. These two genres are the menu and the recipe. Both seem quite important in the teaching of foreign languages, because we encounter them in everyday life, and learners might therefore benefit from learning how to use them in the foreign language(s) they are studying. Moreover, using these text genres seems to fit into the action-oriented approach, which is also an approach that has been quite frequently researched in foreign language teaching since the *Common European Framework of Reference for Languages (CEFR)* from 2001 recommended it. Teaching the menu and the recipe fits into this approach because it familiarizes learners with genres that are present in everyday life, and they therefore prepare them to become social actors in society, which is the aim of the action-oriented approach. These two text genres are also very interesting because they mobilise various skills.

The first part of this dissertation will describe the theoretical framework of the notion of genre and the genre-based approach that is recommended for foreign language teaching. It will particularly focus on the genres of the menu and the recipe. Then, an analysis of what is officially recommended to foreign language teachers of the Wallonia-Brussels Federation will be done and there will be an observation of how teachers of the Liège school district claim to use text genres in foreign language classrooms of secondary schools. The last chapter will be dedicated to recommendations for teaching the genres of the menu and the recipe in English classes, based on what is recommended in scientific literature.

Before starting this dissertation, I feel like the reader might want to know why and how I chose this particular subject. I have always had a passion for cooking, especially baking. Therefore, when last year, my supervisor and didactics teacher, Professor Germain Simons, suggested that someone might write a dissertation about the text genres of the recipe and the menu in foreign language teaching, I thought it was a subject that was made for me; it would combine a field relevant

to my degree and one of my hobbies. At the time, the discussion around the genres of the menu and the recipe reminded me of a memory from my secondary school years: I remember a specific moment when our Spanish teacher had asked us to write down a recipe of our choice in class in order to create a recipe book with the contributions from all the students. I had really enjoyed this specific project. Since then, I have learned about the use of text genres in the teaching of languages and how important it is to properly teach them to students instead of only using these genres without investigating their structure and characteristics. This genre-based approach is a subject that I am really interested in and I am convinced that implementing it in class would present major advantages, both for teachers and for their students. Moreover, I would argue that discovering a culture, which is one of the aims of language classes, involves discovering its gastronomy; by tasting it in the country itself, but also by discovering it through a recipe. Thus, those two text genres seem essential to the learning of a language and of the culture(s) of the country or countries in which this language is spoken.

This dissertation will attempt to analyse how those two text genres are defined, perceived, and used in English as a foreign language throughout classrooms in secondary schools in Wallonia, the French-speaking part of Belgium, especially in the region of Liège. Across the chapters, I will also lay out my arguments, for and against each of the nine hypotheses that will be detailed below. In the second chapter, I will provide the reader with a theoretical framework that summarizes what has been established about text genres and what implementing a genre-based approach in language classes involves, before including the genres of the recipe and the menu to the model that will have been described and considering how the genre-based approach is compatible with the action-oriented approach. Then, in the third chapter, I will look for indications as to how text genres, and specifically the menu and the recipe, are dealt with in most official documents and legal requirements that apply to the schools of the Wallonia-Brussels Federation. We will see that the concept of text genre is never clearly defined in these documents and rarely mentioned. The fourth chapter is dedicated to a textbook analysis that will help determine if textbooks, which are tools that teachers often use, do use text genres according to the genre-based approach and if they do, whether they use the genres of the menu and the recipe. Here, I will develop a critical analysis of the use of these genres as an excuse to discuss the linguistic resources they mobilise. Next, the fifth chapter focuses on a questionnaire that was submitted to teachers from the Liège school district which asked questions about text genres, including the menu and the recipe. The goal of this questionnaire was to find out how teachers supposedly use text genres in class. Before sharing my conclusions, the sixth chapter will try to suggest ways to implement a genre-based approach in class and how to use the genres of the menu and the recipe while teaching students a foreign language.

1 Hypotheses and research questions

In order to have a clear plan to keep in mind throughout this dissertation, I will focus on researching nine hypotheses about text genres in general, as well as the two specific genres: the menu and the recipe. Each hypothesis can be transposed into a separate research question. The goal of this dissertation will be to answer these research questions and to expand my findings on the nine hypotheses that it was based on. I will first try to show that text genres, and especially the menu and the recipe, fit into the action-oriented approach. Secondly, I will study the *Common European Framework of Reference of Languages* to see if it includes the notion of text genres and if the menu and the recipe are mentioned in this document. Then, I will study the way that text genres are dealt with in education-related documents in the French-speaking part of Belgium. I will also specifically analyse the HoReCa¹ curricula to see if menus and recipes are more important in those documents, but also to find out if they are described as genres. The last three hypotheses will require me to analyse textbooks and collect data from teachers on how they perceive and use text genres. The table below presents the hypotheses that this dissertation will try to support or contradict, as well as the corresponding nine research questions which will be answered in each chapter.

H1	The text genres of the menu and the recipe fit in the action-oriented approach.	Q1	Do the text genres of the menu and the recipe fit in the action-oriented approach?
H2	The <i>Common European Framework of Reference for Languages (CEFR)</i> is the most influential reference in the domain of foreign languages. If it takes research into account, it should already include the notion of text genres.	Q2	Is the notion of text genres included in the <i>CEFR</i> and if so, is a genre-based approach recommended?
H3	The <i>CEFR</i> most probably recommends using the text genres of the menu and the recipe in the learning and teaching of English as a foreign language because they are part of daily life.	Q3	Does the <i>CEFR</i> recommend using the text genres of the menu and the recipe?
H4	As the notion of text genres seems to be a rather recent one for foreign language teaching in the French-speaking part of Belgium, I posit that it is not (or hardly)	Q4	Does the notion of text genres appear in the curricula and reference papers of the WBF?

¹ HoReCa is an acronym that designates the domain of hotels, restaurants and cafés. Some schools offer a curriculum in this field for students who want to learn the various types of professions related to this domain.

	recommended in curricula and reference papers of the Wallonia-Brussels Federation (WBF).		
H5	As the menu and the recipe are genres that relate to daily life, they are probably recommended by the current curricula and reference papers of the WBF which adopt the communication approach based on real life.	Q5	Are the text genres of the menu and the recipe recommended by the curricula and reference papers of the WBF?
H6	The text genres of the menu and the recipe are probably more important in the HoReCa curricula than in others because students will have to use them in their future career and the role of vocational education is to prepare students for their professional life.	Q6	Are the text genres of the menu and the recipe more important in the HoReCa curricula than in other curricula?
H7	Recent textbooks include the text genres of the menu and the recipe, and they follow the recommendations of the text genre approach because they are supposed to follow the <i>CEFR</i> and take the research into account.	Q7	Do recent English textbooks include the text genres of the menu and the recipe? If so, do they follow the text genre approach?
H8	If the text genres of the menu and the recipe are recommended by the WBF and/or by the <i>CEFR</i> , teachers use them.	Q8	Do teachers use the text genres of the menu and the recipe?
H9	The text genres of the recipe and the menu might be used by teachers, but it is possible that they are not fully exploited as is recommended in the theory.	Q9	Do teachers fully exploit the text genres of the menu and the recipe as is recommended in the theory? Is the text genre dimension explicitly studied?

Table 1: Hypotheses and research questions

2 Theoretical framework

2.1 Introduction

The aim of this second chapter is to provide the reader with a theoretical outline of what genres are and how a genre-based approach can be used in the field of the foreign languages didactics. It will summarize how the concept came to be studied in this domain, and why researchers determined it was relevant for pedagogy, especially for foreign language pedagogy. After having gathered information about text genres in general and the genre-based approach that can be implemented in language classes, it will be easier to focus on the menu and the recipe as genres that can be used in foreign language classrooms. In this chapter, I will also take interest in the action-oriented approach, which is highly recommended by the *CEFR*, a very influential (if not the most influential) document in the language teaching field. As mentioned in the previous chapter, I posit that using the genre-based approach to teach about menus and recipes matches what is recommended by the action-oriented approach. In this chapter, I will therefore try to answer the first research question, which is linked to this hypothesis. However, before that, I will first give an overview of the notion of genre and of the genre-based approach.

2.2 General outline

According to Bronckart (1996, p.2), the tendency to categorise texts dates back to antiquity. Since genres are a way to categorise texts, they have been a research subject in many different fields for quite a long time. The concept has been discussed in many domains, including linguistics, rhetoric, semiotics, and even sociology. Thus, the term ‘genre’ has been the centre of a lot of discussions and for this reason, it has been defined in many different ways, depending on the field it was researched in. One thing that must be kept in mind is that it is not easy to define the concept of genre, because there is no unique definition. What most people think of when they hear about text genres are the literary genres that one typically learns at school (the novel, the poem, etc...). Yet, the approach I will be taking in this dissertation also considers other non-literary genres as text genres. As McCarthy and Carter suggest in “*Language as Discourse: perspectives for language teaching*”, we could make the difference between ‘Literature’ with a big ‘L’ and ‘literature’ with a small ‘l’, which includes any textual production that does not typically belong to what we see as literature (1994, p.159). Both of these types of literature are included in what I will refer to as text genres. The genres of the menu and the recipe, on which I will focus in this dissertation, could therefore be seen as belonging to literature with a small ‘l’. Before specifically describing the notion of genre as well as the menu and the recipe in foreign language teaching, I will try to determine how they are usually defined, outside of the field

of education. To do so, I will research these terms in the dictionary² and I will try to define the menu and the recipe as social genres before considering them as ‘scholar’ genres³ that can be used in the genre-based approach.

In the dictionary, the term ‘genre’ is simply defined as “a particular type of literature, painting, music, film, or other art form which people consider as a class because it has special characteristics”, but it only reveals a small part of what ‘genre’ really refers to. The first thing that can be said about this definition is that many authors who have written about text genres do not only include literary genres in their definition of the notion. Indeed, they include other types of texts that could be described as belonging to ‘public genres’. As Miller writes, “classification is necessary to language and learning” (1984, p.151). As humans, we constantly feel the need to categorize what we encounter in our lives to associate or compare them with what we already know in order to understand them better. Therefore, the aim of categorizing texts into genres is to make it easier to understand the messages that we are constantly exposed to, as well as to make it easier to react to them. As Devitt writes, “knowing the genre means knowing not only, or even most of all, how to conform to generic conventions but also how to respond appropriately to a given situation” (Devitt, 1993, p.577). What leads one to identify certain texts as belonging to a genre are the characteristics they have in common, or as Campbell and Jamieson define it more poetically, « a genre is composed of a constellation of recognizable forms bound together by an internal dynamic” (1978, p.21, cited in C. Miller, 1984, p.152). Genres are also usually defined as being comprised of texts that are socially recognized as adapted to a given communicative situation” (Bronckart, 2004, p.104, cited in Lousada, 2007, p.4). Therefore, another element that the constituents of one genre have in common is the context in which they are used.

It has also been established that what links the texts among a genre is much more than common characteristics. Indeed, Devitt states that “to begin seeing how much more than classification or textual form genre comprehends, [we can] consider what we know when, as readers, we recognize the genre of a text” (1993, p.575). Schneuwly and Dolz, two influential authors in the domain of text genres in didactics also express the same idea when they write what follows:

“la preuve de l'existence de ce modèle dans les pratiques langagières diverses est précisément le fait que le genre est immédiatement reconnu, comme une évidence, tout comme il s'impose, à celui qui est à l'aise dans la pratique en question, comme une forme évidente que doit prendre son énoncé - sauf si, bien entendu, il veut, par calcul conscient d'effets possibles, s'en

² Sinclair, J. (2012). *Collins COBUILD Advanced Dictionary of English (7th edition)*. Glasgow: HarperCollins Publishers.

³ The distinction between social genres and scholar genres is made by Dolz and Gagnon (2008).

démarquer, ce qui sera visible comme écart aussi bien pour lui que pour les autres acteurs dans la pratique visée.” (Schneuwly & Dolz, 1997, p.29)

According to Devitt, “[b]ased on our identification of genre, we make assumptions not only about the form but also about the text's purposes, its subject matter, its writer, and its expected reader” (Devitt, 1993, p.575). Therefore, the characteristics that are analysed to group genres can include the subject matter, the purpose intended by the text, the register that is used, the structure of the text, the medium that is used to carry it, and many others. Richer establishes that there are five levels to the textual entity of the members of a genre: the socio-pragmatic level, the material level, the thematic level, the formal level and the stylistic level (Richer, 2005, 2009, cited in Bento, 2013, p.92). It is also important to note that a genre is dependent on the discourse community it appears in. This is the reason why we will later see that it is important to point at the differences between a genre in English and in French for example.

Even though many definitions of genres describe them as being stable, there is also an unstable element to them. As Swales claims, “genres are dynamic and open to change”, but he explains the fact that they are also seen as stable when he writes that “they are not ‘anything goes’” (Swales, 2004, cited in Lee, 2011, p.27). Marmy Cusin also sees text genres as stable and explains her view of genres in this way: “Par genre textuel, nous entendons donc toute forme textuelle suffisamment stable et partagée pour que les locuteurs la reconnaissent comme un support stable de l’activité langagière. Le conte, la lettre au courrier des lecteurs, la recette de cuisine ou le fait divers sont des genres textuels” (Marmy Cusin, 2014, p.3). In her definition, she describes the recipe, which will be discussed later in this chapter, as a text genre. Now that an attempt has been made to define the notion of genre outside of education, menus and recipes will be described and the common characteristics that the members of each genre present will be established.

According to the dictionary, “[i]n a restaurant or café, or at a formal meal, the menu is a list of the food and drinks that are available”. Indeed, a menu is typically a list of what someone can order at a restaurant, a café, or even at a school canteen, for example. Menus are generally written by the chef, the restaurant owner, or both. They must be structured, preferably in an order that matches the chronological order of the meal (e.g., starters, main course, desert), so that the reader can go directly to the section they want without having to read about what they already know that they will not choose. A menu must also be clear and contain enough details, so that the customer has a clear idea of what they order without needing to ask too many questions to the waiter. Since a lot of people encounter the menu quite frequently, one has certain expectations based on previous experience. For example, one would be surprised to go to a restaurant, open the menu, and find a text made of paragraphs.

The dictionary defines recipes as being “a list of ingredients and a set of instructions that tell you how to cook something”. The aim of a recipe is to communicate enough information for the

reader to be able to prepare a dish by following the instructions that are communicated. In order to belong to the genre of recipes, a text has to be clear, precise and, ideally, quite concise, because a reader might want to go through many different recipes before choosing the one that they will follow. The reader's aim in reading a recipe is to learn how to make a dish, or simply to follow the instructions to prepare a dish. Therefore, we could describe recipes as a genre in which texts are produced by a person who has knowledge about cooking a certain dish in order to transmit this knowledge to someone who needs information, in the aim of cooking this dish.

2.3 Text genres in the teaching of foreign languages.

2.3.1 Defining 'text genre' in a genre-based approach

As mentioned above, the concept of 'genre' has been at the centre of some linguistic (pragmatics, semiotics)⁴, rhetoric, literary and even sociological research for a long time. As Ken Hyland mentions in his paper "Genre: language, context and literacy" (2002), there are three broad schools of genre theory (p.114). Each of these schools is associated with a particular vision of genres that is studied from a rhetorical or a linguistic point of view. However, each theory will not be detailed here, as the focus of this dissertation is how this concept of genre can be used in foreign language learning and teaching.

My own personal understanding of text genres was mainly based on Professor Simons' because it is with his lessons that I became familiar with the notion. The view that I will adopt in this dissertation is therefore mainly based on and influenced by his model of the genre-based approach, which can be found in "*Les genres textuels en langues étrangères : entre théorie et pratique*" (2019). In this book, he provides an operational definition of text genres that combines six different definitions or theories that have already been used by the authors who deal with genres. Any time I will mention the term 'genre' or 'text genre', it will refer to this specific definition:

"Le genre textuel est un regroupement de productions langagières, écrites ou orales, relativement stables, qui s'inscrivent dans une société, une culture et un temps donnés. La maîtrise des caractéristiques d'un genre textuel est un outil qui permet d'agir dans une situation de communication donnée, tant en réception qu'en production" (Simons, 2019, p.45).

The notion of text genre will therefore be understood as a category that englobes relatively stable oral or written language productions, which belong to a specific society, culture, and time. Mastering the characteristics of a genre is a tool that allows one to act in a given communication situation, as a recipient but also as a sender who produces a message.

⁴ Chartrand, S. G., Emery-Bruneau, J. & Sénéchal K. (2015), p.4

According to the *Routledge Encyclopedia of language teaching and learning*, “the notion of genre as a framework for language instruction is relatively recent, emerging since the early 1980s” (Byram, 2000). It finds its origins in the idea that “[the] explicit teaching of genre can in fact lead to its acquisition” (Freedman, 1994, p.162). What I will focus on in this dissertation is what has been written about text genres in the domain of teaching, and especially in foreign language didactics. First of all, the main idea behind teaching genres is that they have to be taught explicitly, “[b]y explicit teaching of genre, the following is intended: explicit discussions, specifying the (formal) features of the genres and/or articulating underlying rules” (Freedman, 1994, p.162). As Hyland explains, using genres in teaching “represents a ‘visible pedagogy’ in which what is to be learned and assessed is made clear to students, as opposed to the invisible pedagogy of process approaches” (2003, p.26). Teaching genres in class does, indeed, involve teaching their components and their characteristics. Marmy Cusin writes that Schneuwly and Dolz have developed the hypothesis according to which “defining the teachable dimensions of a genre as precisely as possible makes their appropriation easier and makes the development of the diverse language capacities associated to it possible”, she claims that genres can therefore become a tool for teachers as well as students. (2014, p.3). For Marmy Cusin, using genres in class allows students to discover and understand the characteristics of a particular genre while also giving meaning to specific language learnings (2014, p.3).

According to Dolz and Gagnon, “[l]a notion de genre s’avère centrale pour la construction de capacités langagières des apprenants” (2008, p.187). Therefore, it is necessary to teach genres when teaching a language. For Dolz and Schneuwly, genre is used to articulate social practices and scholar objects (1997, p.27). Thus, by using genres in class, a teacher acts as a mediator between society and students. This is why, although research often focuses on academic and literary genres in teaching, it also seems important to use simpler genres that students encounter in their day to day lives. Schneuwly and Dolz also argue that one thing that teachers who use genres in class should be mindful of is that the genre discussed in class is always a variation of the reference genre which is issued from social practices (1997, p.34). Both authors call these variations of social genres ‘the didactic models of genres’ (1997, p.34) and they are summarized to be easier to grasp for students (Schneuwly & Dolz, 1997, p.35).

2.3.2 Implementing a genre-based approach in foreign language teaching and learning

Now that the concept of text genre in the context of pedagogy has been defined, we will focus on what a genre-based approach involves and how it can be implemented in foreign language teaching. The aim of this dissertation is to prove that the genres of the menu and the recipe should be used in language education. To do so, I first need to show that using a genre-based approach is interesting and brings added value to language instruction. A detailed list of all the advantages, as well as a list

of the possible disadvantages or critics that can be addressed to this approach, will be available in the next sections of this chapter.

According to Feez, “genre pedagogy is a response to the realization that knowledge about the stable patterns and possibilities of variation within texts across a range of social institutions is a form of cultural capital. The work of Martin and Rothery showed that not all students in our educational institutions have equal access to this cultural capital and that those with reduced access are less likely to achieve successful educational outcomes” (2002, p.55). Here, Feez claims that genre is a response to the unequal forms of cultural capital that students have. One of the main reasons why a genre-based approach is recommended is that it treats students as equals and does not assume that they all master the same genres. As Hyland argues, “teachers cannot take learners’ motivation for granted, nor rely on them having the appropriate cultural, social and linguistic background to effectively ‘engage’ with genres. Instead, pedagogies begin with the assumptions that students’ current norms and literacy abilities are widely different from those that they need, and that clear, research-grounded, genre descriptions are required to bridge the gap” (2002, p.126). While objecting to the idea that some teachers have that it is useless to teach genres in foreign language classes, because they think that students have already learned about them in other classes, Jacquin, Simons & Delbrassine also state that “croire que les apprenants d’une LE sont ‘naturellement’ capables de transférer leurs connaissances génériques de la langue de scolarisation vers la LE, c’est présupposer a) que ces genres textuels abordés sont les mêmes dans la langue de scolarisation et dans la/les LE enseignée(s), b) que tous les élèves maîtrisent ces genres dans la langue de scolarisation, et c) que ces genres textuels ne sont pas marqués sur le plan culturel, toutes hypothèses qui sont loin d’être évidentes.” (2019, p.2). What they write also presents two other reasons why genres must be taught: genres are not necessarily the same in two different languages and they are inevitably marked on a cultural level.

In order to treat students equally, the genre-based approach consists in teaching genres from the beginning, as if none of the learners had any knowledge about them and it therefore involves the teaching of generic resources. The main goal of this approach is what Schneuwly and Dolz describe as “la maîtrise aussi parfaite que possible du genre correspondant à la pratique langagière, pour qu’ainsi outillé, l’élève puisse répondre aux exigences communicatives auxquelles il est confronté” (1997, p.32). In this sense, using genres in class matches one of the goals defined by the “Décret définissant les missions prioritaires de l’enseignement fondamental et de l’enseignement secondaire et organisant les structures propres à les atteindre”⁵, which describes the main goals of basic and secondary education in the French-speaking part of Belgium and organizes the structures to attain

⁵ Communauté française de Belgique (1997). Décret définissant les missions prioritaires de l’enseignement fondamental et de l’enseignement secondaire et organisant les structures propres à les atteindre. Bruxelles : Communauté française. Bruxelles : Communauté française

these goals: “amener tous les élèves à s'appropriier des savoirs et à acquérir des compétences qui les rendent aptes à apprendre toute leur vie et à prendre une place active dans la vie économique, sociale et culturelle” (Communauté française de Belgique, p.5). By being able to take part in communicative situations, a student will also be able to take an active place in the economic, social and cultural life and become an actor in society. This is one of the reasons why the goal of such an approach should be the real appropriation of genres by the students rather than simply the reproduction of models learned in class. The last argument for why teachers should implement a genre-based approach in class is that most teachers already use genres implicitly. Simons writes “selon notre expérience de formateurs d’enseignants, peu de professeurs de LE en FWB sont conscients de l’existence de cette dimension générique, en dehors du champ littéraire, alors que leur enseignement – de par les inputs langagiers utilisés et de par les tâches de production demandées aux élèves –, comporte presque toujours une composante générique” (2019, p.46). Teaching genres explicitly could therefore make language teaching more efficient, and it would better prepare students for the task that they will be expected to accomplish.

Now that the importance of adopting a genre-based approach has been established, the reader still wonders how text genres can be used in language classrooms. First of all, as Simons notes, it is important to expose students to authentic material which is taken from reference social practices (2019, p.217). However, it is also important to present adapted material in cases where the authentic documents are too complex (Simons, 2019, p.217) or simply to provide what Schneuwly and Dolz call ‘didactic models of genres’ (1997, p.34). These models can be designed by teachers, they consist in building an exemplar of genre that can be used as a didactic tool. This way, students can learn more effectively from the input that they are exposed to. As Simons suggests, a good solution might be to mix both of these options, so that students have real examples as well as adapted ones (Simons, 2019, p.217).

Instead of only using a certain text genre in class without teaching about the genre itself, the genre-based approach involves explicitly teaching about the genre. Schneuwly and Dolz explain how to select what to teach:

“Pour définir un genre en tant que support de l’activité langagière, trois dimensions semblent essentielles : 1) les contenus et les connaissances qui deviennent dicibles à travers lui ; 2) les éléments des structures communicatives et sémiotiques partagées par les textes reconnus comme appartenant au genre ; 3) les configurations spécifiques d’unités langagières, traces notamment de la position énonciative de l’énonciateur et des ensembles particuliers de séquences textuelles et de types discursifs qui forment sa structure. Le genre ainsi défini traverse l’hétérogénéité des pratiques langagières et dégage toute une série de régularités dans l’usage” (1997, p.29).

According to them, the teaching of a genre should include the definition of what is communicated and which type of knowledge is transmitted through it, the structural elements that all the members of the genre present, the way in which a text from that genre is structured, the language units that are used by it, as well as the context that it appears or is used in. Another element that should be mentioned when implementing a genre-based approach is the fact that a genre depends on the culture in which it is used. Therefore, it seems important make students students aware of the fact that one specific genre produced in Britain, in British English, for example, does not involve the exact same rules as it does in the country in which they live. In his syllabus about text genres, Simons also adds that teaching about the reappropriations⁶ that can be done of certain genres might be interesting because it shows that text genres are not rigid and that the boundaries between genres have always been crossed by some language users (Simons, 2018-2019, p.171).

All in all, implementing a genre-based approach should involve explicit teaching about the characteristics and the internal structure of the genre that is discussed. The context in which a specific genre is used, as well as its purpose should also be included in this approach. Lastly, it should make students aware of the differences that can exist between realizations of the same genre within different cultures. The last chapter of this dissertation will include more concrete suggestions of how a genre-based approach should be implemented.

2.3.2.1 Advantages of implementing a genre-based approach

Most of the reasons why a genre-based approach should be implemented in foreign language classes were previously established, but the real advantages of adopting this method in class have not been presented yet. This section will focus on these advantages and give even more arguments to prove that focusing on genres in language instruction is important, and maybe even essential. I will discuss five major assets that can be attributed to the use of a genre-based approach in language classes. The advantages that I will describe include more equality in teaching and more coherence among the elements that are taught in one didactic sequence. I will also argue that implementing a genre-based approach gives more meaning to teaching, prepares students for their future life better, makes them more aware of cultural aspects and makes it easier for teachers to identify their student's difficulties. Therefore, thanks to the genre-based approach, teacher can design more adequate remedial plans adapted to these difficulties.

The first major advantage that comes from explicitly teaching genres in language instruction is that it brings more equality. In their article, Chenu, Crahay and Lafontaine express their concern

⁶ What is meant by the word 'reappropriation' is what is described by the word 'détournement' in French. Simons also calls them "hybrid genres". They are, for example, the result of producing a text that has all the characteristics of a genre except for the thematic field. (e.g., the recipe for love is a reappropriation of the text genre of the recipe).

about the fact that the ‘competency-based approach’ (l’approche par compétences in French), which was first recommended in the WBF in 1997 by the Décret Missions, might create more inequalities among students (Chenu, Crahay & Lafontaine, 2014 cited in Simons & Pagnoul, 2015). However, the genre-based approach offers a solution and allows teachers to use skills while avoiding inequalities among students. If text genres are not explicitly taught, students might not be completely equal. For example, a student might not be familiar with the text genres of the recipe and/or the menu, because they do not often go out for meals or cook, and they might therefore not be able to navigate and decode a menu or a recipe as easily as other students could. Not seizing the opportunity to use a genre-based approach in class can create major inequalities, as Simons explains:

“Renoncer à l’enseignement de ces codes génériques à l’école présente des risques d’inégalité, car c’est alors l’entourage (familial) qui devrait se charger de cette initiation, et on sait combien celui-ci est variable. Et il en va de même pour l’initiation aux genres littéraires, qui permettent non seulement de mieux appréhender la culture étrangère du pays dont on étudie la langue, mais aussi, de se développer, de s’enrichir, de s’ouvrir au contact de ces œuvres d’art. Ici aussi, il importe, pour des raisons d’équité, que cette initiation à la littérature, dont celle pour la jeunesse (voir Delbrassine et Ewers dans le volet I), soit prise en charge par l’école, en ce compris – et peut-être même surtout – dans l’enseignement qualifiant.” (2019, p.216)

Indeed, not teaching part of the resources that are needed to achieve certain tasks in class allows inequalities to appear between students, because all of them do not have equal opportunities of bridging the gap between what is taught in class and what is expected from them at home. Therefore, explicitly using genres in class also brings more equality in terms of assessments: sometimes, students are required to produce or understand text genres in assessments without having learned about them in class. For example, students might be asked to write an email for an evaluation without having previously learned about how to write one (i.e., the layout, the structure, the usual formulations at the beginning and at the end...) in class. Therefore, the students who are familiar with this genre are more likely to produce an adequate text belonging to this genre, while others who are not familiar with it can be disadvantaged only because the genre was not taught explicitly.

The next asset that will be discussed is also linked to the fact that a genre-based approach does not let assessments be unequal, it is the fact that thanks to genres, teaching can become more coherent. Indeed, before implementing a genre-based approach and focusing on a certain genre during a didactic sequence, teachers need to analyse the genre themselves first and establish a list of the resources and elements that they will have to teach. This makes didactic sequences, and therefore teaching, more coherent, because every activity is linked to the main goal of the sequence, which is that students can either produce or understand an exemplar belonging to a specific genre. Similarly, Jacquin asserts

that “[l]e genre permet d’éviter l’éclatement des différentes activités langagières travaillées isolément en classe et la perte de sens du travail de l’élève due à une trop grande fragmentation des objets” (2019, p.15). Therefore, explicitly teaching genres not only brings more coherence to didactic sequences, but it also gives more meaning to what is done in class because, as Dolz, Gagnon & Vuillet explain, “la modélisation didactique des deux genres scolarisés étudiés permet une clarification des finalités d’apprentissage relatives à la communication ciblées par les enseignants et articulées aux moyens linguistiques qui la rendent possible” (2016, p.2). The fact that the goal of a didactic sequence is clearer makes it more meaningful for student, who know exactly why they do the activities they take part in. I would also argue that, thanks to the genre-based approach, evaluation is less arbitrary, especially for written productions, because identifying the different resources needed to produce a genre already give teachers a list of the criteria they have to assess, and they can include them in a clear and objective evaluation grid.

Planning a didactic sequence around a specific genre also makes it easier for teachers to identify the resources that they need to teach. This is a solution to the problem that Simons, Segatto, Van Hoof and Vanhoof claim to have observed in their 2020 symposium:

“Selon notre expérience en tant que formateurs d’enseignants de langues modernes et d’après une enquête réalisée auprès de nos étudiants, les tâches de communication complexes (TCC) proposées par les enseignants novices en langues modernes mobilisent des ressources qu’ils n’ont pas toujours identifiées (clairement), et donc expliquées et exercées en amont dans la séquence didactique. Si les enseignants novices ont une idée relativement précise de la/des compétence(s) à exercer (compréhensions à l’audition et à la lecture, expressions orale et écrite, interactions orale et écrite), du champ lexical à maîtriser et du point de grammaire principal mobilisé dans la TCC, ils omettent plus souvent les fonctions langagières, l’aspect générique et la dimension stratégique de la TCC” (2020, p.181).

Thus, text genres are not only a tool for the students’ language learning, but they are also useful for teachers who have difficulties identifying all the resources that they should include in their sequences. Consequently, language instruction becomes more efficient.

Another element that makes foreign language classes more efficient thanks to the implementation of a genre-based approach is the fact that it is easier for teachers to identify the difficulties that their students encounter and thus, the remedial plans that they prepare accordingly can be more helpful. This idea comes from Dolz, Gagnon and Vuillet, who write the following:

“Nous proposons ainsi une démarche pour identifier les principaux obstacles des apprenants (aussi bien adultes de langue étrangère qu’élèves de l’école primaire), tandis que la caractérisation de chaque genre fournit un inventaire de lieux d’observation pour saisir les

tensions entre enseignement et apprentissage : cet inventaire nous apparaît fondamental pour l'évaluation de la production écrite.” (2016, p.2)

Indeed, the explicit teaching of each component of a genre allows teachers to identify which resource(s) students lack or have problems with. Remedial plans can therefore be designed accordingly, which should make teaching more efficient, since students will be able to target and work on the elements that they struggle with.

Another advantage of this approach, which is related to students' lives outside of school is that it makes them more culturally aware and gives them a form of power. As Hammond and Mackin-Horarick write, “[i]f students are able to understand, access and manipulate genres, they acquire ‘cultural capital’” (1999, cited in Paltridge, 2001, p. 8), which will be a great advantage in their future adult lives. Bradford-Watts also claims that “not teaching [genres] explicitly denies students the means to participate in and challenge the cultures of power they will encounter when interacting with members of the target culture”(2003, p.2). As Christie has observed, “[l]earning the genres of one's culture is both part of entering into it with understanding, and part of developing the necessary ability to change it.” (1987, p.30, cited in Hyland, 2003, p.27) Thus, if students learn the genres of a culture, they will be able to act in it adequately. As Miller writes, genres “serve as keys to understanding how to participate in the actions of a community” (1984, p.165 in Lee, 2011, p.24).

Preparing students to be able to take part in the actions of a community also has the advantage of preparing them to be good citizens who act adequately in society, which is one of the main goals of education in the WBF, which are detailed by the *Décret Missions* (1997): “préparer tous les élèves à être des citoyens responsables, capables de contribuer au développement d'une société démocratique, solidaire, pluraliste et ouverte aux autres cultures” (Communauté Française de Belgique, p.5). Moreover, Melissourgou and Frantzi claim that “[i]n international English language proficiency exams, genre awareness is required and often taken for granted (Hamp-Lyons 2003). According to official guidance (Cambridge English First handbook 2016, p. 28), candidates should be able to recognise basic generic elements such as a purpose for writing, identify the target reader and choose the appropriate style or tone” (2017, p.375). Consequently, using a genre-based approach prepares students, not only to become social actors, but also to be at ease for language proficiency exams, which have more and more value in multicultural societies and which clearly are an advantage when searching for a job.

2.3.2.2 Disadvantages of implementing a genre-based approach

Although this dissertation clearly focuses on proving that a genre-based approach can be very advantageous for language teaching. Nonetheless, it still seems important to present the possible

disadvantages of such an approach, the criticism that has been addressed to it, as well as the difficulties that teachers might encounter if they decide to implement it.

To begin with, there is one criticism that has been addressed to the general notion of genre and that can also be addressed to the genre-based approach:

“A salient criticism of the ‘genre model’ is that its emphasis on the direct transmission of text types does not necessarily lead on to a critical reappraisal of that disciplinary corpus, its field or its related institutions, but rather may lend itself to an uncritical reproduction of discipline. Thus, teaching genres may only reproduce the dominant discourses of the powerful and the social relations which they construct and maintain” (Luke, 1996, p. 314 cited in Hyland, 2003, p.24).

It is true that teaching models of genres can lead to students thinking one genre can only be used one way. Nevertheless, the potential negative effects can be avoided by simply presenting more than one exemplar of a genre to students. It is important to show them various text types that belong to the same text genre to make them aware of the fact that they should not limit themselves to reproducing one example. It is also important to explain to them that the didactic models that they sometimes encounter in class only reflect a part of what is done by actual language users. Another way to show students that they are still allowed to be creative and critical is to get them to create reappropriations of the text genres that are seen in class. For example, when talking about recipes in class, teachers could invite students to let their creativity show and write a recipe for something that is not food (e.g., happiness, a good party). Devitt addresses Luke’s criticism and claims that using genres can in fact resolve the split between the individual and society:

“One concern that has been raised in the past is that genre can become deterministic. Especially for such a social view of genre as this, some worry that the individual writer no longer matters. The split between the individual and society, however, is another false dichotomy that our new conception of genre can help to resolve” (1993, p.579).

Therefore, the criticism that is made towards using genres in class can be addressed, and there are solutions to avoid the disadvantages the authors who criticise this approach are worried about.

Aside from the critics that can be addressed to the genre-based approach, some obstacles can stand in the way of teachers who want to implement it in their classes. We will follow Jacquin’s description of four types of obstacles.

First of all, as Jacquin explains, the notion of genre is still, as written before, quite vague (2019, p.30). She explains that the differences between text types and text genres are unclear and that some genres lack linguistic descriptions (Jacquin, 2019, p.30). Therefore, it is not easy to design adequate didactic models even though they are essential to teaching genres explicitly. (Jacquin, 2019, p.30)

Another type of obstacles that Jacquin identifies is institutional obstacles. According to her, teachers are encouraged to teach ‘transferable’ abilities (four skills and linguistic resources: grammar and lexicon) (Jacquin, 2019, p.30). Indeed, as we will see later in this dissertation, most reference papers, curricula and textbooks focus on what Jacquin describes and do not really include the notion of genres. Therefore, there are not many tools that teachers who want to implement a genre-based approach can use to determine how they can do it.

Jacquin also explains that teachers’ representations of text genres can be an obstacle as well. She claims that many teachers share the opinion that text genres are not relevant in language instruction and that students already acquired knowledge about them in their first language, which is deemed sufficient to transfer them in another language (Jacquin, 2019, p.30-31). Others think that they already have too many aspects to teach and that teaching genres explicitly would make didactic sequences too consequent (Jacquin, 2019, p.30-31). However, as explained above, using a genre-based approach can be a good way to teach various resources in a coherent manner that makes sense to students.

Another obstacle, or difficulty, which is linked to the amount of various subject and resources that should be taught, is the fact that this method can appear to be very time-consuming. Jacquin describes it as a didactic constraint: it is difficult to access didactics models of genre and designing these takes a lot of time because existing texts have to be simplified and analysed thoroughly, which takes a substantial amount of time (2019, p.31). However, Simons responds to the idea that using genres is time-consuming and writes what follows:

“Bref, mettre la dimension générique au cœur de l’enseignement de la LE, ce n’est pas ‘prendre du temps’ à l’apprentissage des compétences langagières et savoirs linguistiques, c’est donner du sens à ces savoirs et compétences langagières, à travers l’apprentissage d’un genre textuel, qui permet de mieux comprendre le monde, mais aussi d’y agir” (2019, p.215).

He claims, as mentioned above in the sections dedicated to the advantages, that implementing a genre-based approach is not a waste of time and that it actually gives more meaning to what is taught.

2.3.3 The genres of the recipe and the menu in the action-oriented approach

2.3.3.1 Introduction

The first research question for which I will try to find an answer is the one related to the hypothesis that the text genres of the recipe and the menu fit perfectly into the action-oriented approach, because the genre-based approach itself is compatible with the action-oriented approach. Indeed, using these two specific genres puts students in plausible and realistic situations that they are likely to encounter in their day to day lives and which make them act as social actors who use language to accomplish

certain tasks. Offering a student the opportunity to be an actor of their learning can help them become a social actor, as the action-oriented approach suggests.

2.3.3.2 The action-oriented approach

The action-oriented approach is the general view of language use and learning that *the Common European Framework of Reference for Languages*, published in 2001 claims to relate to:

“A comprehensive, transparent and coherent frame of reference for language learning, teaching and assessment must relate to a very general view of language use and learning. The approach adopted here, generally speaking, is an action-oriented one in so far as it views users and learners of a language primarily as ‘social agents’, i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action. While acts of speech occur within language activities, these activities form part of a wider social context, which alone is able to give them their full meaning. We speak of ‘tasks’ in so far as the actions are performed by one or more individuals strategically using their own specific competences to achieve a given result. The action-based approach therefore also takes into account the cognitive, emotional and volitional resources and the full range of abilities specific to and applied by the individual as a social agent.” (*CEFR*, p.10)

This approach consists in considering language learners as social actors who accomplish tasks, and therefore act, in a given context. To accomplish each task, a specific set of skills is required. The *CEFR* uses this approach to have a basis for what it will describe and establishes what each key notion means. Even though the authors mention which general view of language use and learning they are taking as a framework, they do not explicitly give methodological indications which let teachers know how they should actually teach what the *CEFR* recommends them to. Therefore, even after reading the full document, teachers are still left wondering about the methods they can and should use. For Simons and Pagnoul, plurilingualism and pluriculturalism play a big role in this action-oriented approach. (2015, p.16). Contrarily to the action-oriented approach, we will see in the next chapter that the genre-based approach is not explicitly recommended in the *CEFR* and that the terms related to it are rarely mentioned in the original document from 2001 as well as its companion volume from 2018.

In this approach, a task is “any purposeful action considered by an individual as necessary in order to achieve a given result in the context of a problem to be solved, an obligation to fulfil or an objective to be achieved” (*CEFR*, 2001, p.10). In her paper about the action-oriented approach in language instruction in France, Margaret Bento cites Springer who claims that a task is oriented towards a goal, requires strategy and planning, has relevance and meaning, involves the learner, offers

any possible implementation of the resources, clearly defines an identifiable communicative result, is realistic and feasible (Springer, 2009, p. 30 cited in Bento, 2013, p.90). This gives a more concrete definition of what a task should be for the action-oriented approach. According to Eliane Lousada, the notion of task can refer to the action of ordering something at the restaurant, writing a postcard, [and] taking part in a phone conversation (2007, p.4), for example.

Simons and Renson explain that “l’approche actionnelle implique avant tout des tâches ciblées, collaboratives dans la classe, et dont l’objet principal n’est pas la langue. Si l’objectif principal d’une tâche n’est pas la langue, cela peut être une autre production ou un autre résultat (par ex. la planification d’une sortie, faire une affiche, (...) choisir un candidat, etc.)” (Conseil de l’Europe, 2018, p.27 cited in Simons & Renson, 2019, p.23). They claim that in class, the action-oriented approach involves using target and collaborative tasks for which the main goal is no longer the langue. By implementing this approach in class, students will act in the aim of accomplishing a task and use the language that they are learning as a tool, whereas they usually focus exclusively on the language when they are in language classes.

2.3.3.3 The genre-based approach in the action-oriented approach

As mentioned above, the *CEFR* adopts the action-oriented approach as a general view of language learning, but it does not provide teachers with concrete methods to teach languages. However, many of the authors who have written about this approach claim that the genre-based approach is a method that can be used to achieve the goals that are set by the *CEFR*. This means that using text genres in class can also lead students to accomplish tasks and act as social actors.

According to Lousada, who explains Rosen’s view, the idea of comparing the genre-based approach with the action-oriented approach was born from one observation : the *CEFR* gives us a framework, but it is still a theoretical tool (Rosen, 2006, in Lousada, 2007, p.2). One can wonder: how this framework can be transposed into the classroom (Rosen, 2006, in Lousada, 2007, p.2). Lousada writes that it is precisely from this practical point of view that a comparison between both approaches can be interesting: working with text genres can be seen as a solution to this question (2007, p.2). She considers that implementing a genre-based approach in class allows teachers to follow the guidelines of the *CEFR*’s action-oriented approach and her idea is to create concrete didactic tools based on the *CEFR*’s recommendations (2007, p.5). To do so, she writes, we can use genre-based activities (2007, p.5). The concrete didactic tools that Lousada mentions could be created from text genres. In this section, we will consider various elements from the action-oriented approach and compare them with what the genre-based approach consists in.

In the action-oriented approach, the learner is seen as a social actor who uses language to accomplish tasks in specific contexts and act in society. Lousada describes the learner of the action-

oriented approach as “a subject who produces a text to attain a goal in a given communicative situation: the text will have to be adapted to the situation” (Lousada, 2007, p.5). Therefore, if the social actor needs to produce a text that is adapted to the situation, they must be aware of what the situation is and know what type of production is adapted to the situation. Teaching genres does provide learners with explicit information about which type of text should be produced according to the situation in which they are, because teaching a specific genre involves discussing the context it appears in. As Jacquin explains it, text genres can be a means of action that the student has in order to act as an actor, it therefore serves as a social means of action (2019, p.16). This reflects what was said previously in this chapter, about knowledge of genres allowing students to act in society and giving them power. Freedman and Medway also claim that, “for the student, genres serve as keys to understanding how to participate in the actions of a community” (Freedman & Medaway, 1994, p.3). Therefore, according to Simons, it seems obvious that, in order to lead students to accomplish tasks as social actors, teachers should make them familiar with the reference social practices that they will encounter, both receptively and productively and, therefore, to some text genres that originate in these social practices. (Simons, 2019, p.42-43). Indeed, implementing a genre-based approach in class, exposing students to authentic examples and making them reflect on their structure, the context they arise in, as well as the resources they mobilise should give them a clear idea of what is expected from them in similar contexts. All in all, the idea that the language learner is a social actor is compatible with both the action-oriented and the genre-based approach.

In the action-oriented approach, the resources that the learner, as a social actor, has to use to accomplish tasks are seen as tools. Simons and Pagnoul criticise the fact they are not directly visible (2015, p.35). The genre-based approach can bring a solution to this issue because it consists in making the resources needed to accomplish a task more explicit and teaching them. This also contributes to all learners having equal resources as social actors. Text genres really are an important tool for social actors, because having learned about genres that are frequently used in society means that they have acquired the linguistic resources to communicate, as well as the knowledge needed in order to act. Simons writes:

“l’approche générique s’intègre parfaitement dans l’approche actionnelle préconisée par le Cadre européen commun de référence pour les langues (CECRL) car elle met l’accent sur la notion de l’agir social. En effet, être familiarisé avec les caractéristiques de genres tels que le Curriculum Vitae, l’entretien d’embauche, le débat de société, la critique de film, l’itinéraire de voyage (voir contributions suivantes), etc. permet de mieux comprendre la société dans laquelle on vit, de s’y insérer et d’y intervenir.” (2019, p.216)

I agree with Simons’ conclusion, but I personally think that being familiar with genres related to culture is equally as important as being familiar with the examples of genres that he gives. Indeed,

being familiar with cultural aspects also allows learners to act as social actors who have power in a given society and leads them towards their social emancipation, which is one of the goals of education that are described in the “Décret Missions” from 1997 (Communauté française de Belgique, p.5). This is one of the reasons why I think that the genres of the menu and the recipe are also important in language teaching. In the next section, I will argue that these genres fit in the action-oriented approach.

All in all, I share Simons’ opinion when he writes: “it seems that if we implement the action-oriented approach recommended by the *CEFR*, the text genre has to take a central position in the legal recommendations for education in the WBF and in the rest of Europe as well” (Simons, 2019, p.54). It is true that the action-oriented approach recommended by the *CEFR* is already included in the reference papers and curricula of the WBF. Since it has been established that the genre-based approach brings added value to the way the action-oriented approach can be used in class and because both approaches are entirely compatible, it seems necessary to give the genre-based approach the importance it deserves in language instruction. As previously mentioned in this chapter, this approach brings a lot of advantages to language learning and teaching. Thus, combining these advantages with those of the action-oriented approach could make language instruction more efficient.

2.3.3.4 Menus and recipes in the action-oriented approach

As mentioned above, when implementing the action-oriented approach in language classes, learners are seen as social actors who act through the tasks that they accomplish and who are focused on completing these tasks rather than on the language they use in the process. The *CEFR* itself mentions that ‘ordering a meal in a restaurant’ is one of the actions that are described as tasks for the action-oriented approach (2001, p.10). Even though using the text genre of the menu is not exactly the same as ordering a meal in a restaurant, it is still compatible with the action-oriented approach. Indeed, when writing a menu, the learner acts as a social actor and focuses on the goal of their action, which is to inform the customer. Being the recipient of a menu also makes the learner focus on the goal of the task rather than on the language itself.

The same observations can be made about recipes. In his article, Victor Saudan explains that the culinary domain can be seen as an immersive domain, that is, a thematic domain in which students use the foreign language as a communication tool to do something together, for example, cooking (2015, p.15). Therefore, if the culinary domain allows students to use the language that they are learning as a tool to accomplish a task and lets them focus exclusively on the goal, then using genres related to this domain in class should be considered as fitting in the action-oriented approach.

2.3.4 Using the menu and the recipe in a genre-based approach

2.3.4.1 Why use the text genres of the menu and the recipe in instruction?

The importance of implementing a genre-based approach in class has already been established and the advantages were presented. In this dissertation, I not only argue that teachers should teach about genres more explicitly, but also the genres of the menu and the recipe should be used in secondary school language classes, even though what I will discuss are advantages that can appear even in other language learning contexts.

First of all, I will use Rosen's words to say that both of these genres "belong to the task family 'close to real life', chosen according to the needs of learners outside of class or outside of the learning context" (Rosen, 2010, p.489). If these genres involve doing tasks that are close to real life in class, learners are more likely to seize their importance and meaning, in a school system where they do not always understand the goal behind what they are doing in class. Moreover, these genres are related to food and gastronomy, which are part of culture. Therefore, teaching about the genres of the menu and the recipe in class would involve all the advantages of the genre-based approach that were previously described, a better sense of what they are doing in class means for students, as well as an education to the culture(s) in which the language that is taught is spoken, which, it is often forgotten, should also be one of the goals of language classes.

Unfortunately, although using these genres in class according to the genre-based approach would bring added value to what is done in language classes, Saudan notes that "the analysis of activities in language classes that somehow thematise the culinary domain allows us to understand that this domain is often used as a pretext to use the grammar or the vocabulary in the target language. Therefore, we observe an important reduction in terms of contents, forms and functions of this culinary domain. The cultural approach is also concerned by this reduction: it seems that most part of the gastronomic information reproduce very general and stereotyped images, often old and brought only in an 'ethno-national' perspective." (2015, p.15). In the other chapters of this dissertation, we will try to find out if the documents we analyse confirm what Saudan claims. However, I maintain that these genres are truly worth using in class because they involve learning about culture, social reference practises but also linguistic resources, that way foreign language classes focus on more than simply learning how to use the language, especially the grammar and the vocabulary, properly.

As mentioned, one of the advantages of using recipes and menus in language class, is that it include a cultural element that is often neglected even though it seems unthinkable to learn a language and never learn about the culture(s) associated to it. According to Saudan's study, a lot of teachers consider that the gastronomic domain is the most important one to transmit knowledge on the culture of the target language (2015, p.15). I agree with Paradowski who quotes A. Sonnenfeld in his article:

“Food is perhaps the most distinctive expression of an ethnic group, a culture, or, in modern times, a nation” (A. Sonnenfeld, *Food: A Culinary History from Antiquity to the Present*, 1999, xvi, cited in Paradowski 2018, p.50). All in all, it seems obvious that teaching about the genres of the menu and the recipe is necessary in foreign language classes.

Another positive aspect of using the two genres in language instruction is their educative richness, as Saudan explains: “[l]e domaine thématique alimentaire [représente une extraordinaire richesse éducative], notamment en vue de l’élaboration de compétences langagières et (inter-)culturelles” (2015 p.12). Indeed, even though menus and recipe can appear not to be quite poor on a linguistic level, or at least in terms of syntax and style, just like Simons describes it for property advertisement (2019, p.229), does allow students to acquire more than simply knowledge about the grammar and the vocabulary. By learning about these genres, they can acquire skills (not only related to language) that will be useful for them. To the teachers who think that these genres are too weak to be taught as a productive goal, we could answer, in the way that Simons explains for property advertisement (2019, p.230), that they can also be a good starting point for other types of productive tasks such as suggesting each other dishes at a restaurant’s table, or going shopping for the ingredients required for a recipe. As Simons writes, these activities perfectly fit in the action-oriented approach described earlier, in which the learner is seen as a (future) language user who must accomplish tasks through the foreign language (2019, p.230).

The familiarity of the two text genres plays a big role in the interest students have in them. Indeed, these genres are more or less known by all, at least in their own culture and mother tongue (Simons, 2019, p.225). These genres belong to everyday life, and students may thus understand the importance of learning about them in class. What is great with the fact that menus and recipes are familiar genres that are not too difficult on a linguistic level is that it is an attainable challenge for students. It can therefore have the effect of making students more confident, especially the ones who usually struggle in language class. Saudan, who interviewed teachers for his project *Les Mets et les Mots*, explains that the goal that most of them target with activities linked to food is students’ motivation (2015, p.15). According to him, simply talking about cooking or even cooking together has a considerable effect on all the student’s motivation, particularly for the weaker ones (Saudan, 2015 p.15). Saudan’s research confirms the idea that weaker students can gain motivation, and therefore confidence, through learning about those genres, probably because they realize that they can accomplish tasks in a foreign language even though they are not always able to do it learning activities that seem harder to them. Because simpler tasks bring students more confidence, we could imagine that they will also be more confident when confronted to harder tasks that follow those centred on the menu and/or the recipe.

Another asset of using the genres of the menu and the recipe in a genre-based approach is that both teachers and students can easily have access to authentic documents thanks to technology. Indeed, it is easy to find these resources online in order to give students real examples of text genres in class and teaching about them is relevant because they can easily have access to those text genres in the target language to pursue tasks in their life. For example, a student who wants to bake a typically British recipe can easily find an authentic recipe online and having learned about this genre in class will make it less difficult to understand and use it. The same thing also applies to menus, even though using menus in real situations that involve the foreign language requires students to travel.

The last advantage that I will mention specifically comes from teaching the genre of the recipe in class: indirectly, while learning about recipes in a foreign language, students acquire life skills that they will be able to use in their daily life. Teenagers who attend secondary school are at a stage of their life in which they learn to be more independent, and learning about some basic recipes and ways of cooking can lead them towards their independence, because they will have acquired a new useful practical skill while also learning language skills.

2.3.4.2 Typology of the text genres of the recipe and the menu.

2.3.4.2.1 Introduction

The text genres of the menu and the recipe will be included in Simons' model of text genres. To do this, examples of menus and recipes, both in English and in French, were collected and gathered in a corpus that can be accessed in Appendix 1. The reason why a corpus was created is that, as Schneuwly and Dolz write, “[p]our caractériser les genres [...] il est indispensable de procéder à un recueil de documents authentiques. [...] Plus le corpus sera riche et varié, plus l’observation portera sur des réalisations textuelles diverses correspondant aux genres de textes travaillés [...], permettant d’établir des normes langagières d’usage ‘objectives’ sur lesquelles baser les attentes concernant le comportement des élèves » (1998, p.70). This corpus includes recipes that could be found online, because they are authentic exemplars of the genre that students usually have access to without having to travel or buy whole cooking books in English. The menus were also taken from restaurant websites because it was impossible for me to travel to an English-speaking country this year and collect examples of menus by myself. However, it might be interesting for teachers to collect authentic documents when they travel to a country where the language that they teach is spoken in order to present authentic documents to their students.

2.3.4.2.2 Integrating menus and recipes into Simons' model

According to Simons, “text genres can be grouped into text genre families (Mas & Turco, 1991, cited in Simons, 2019, p.225), when they present a number of common characteristics or ‘generic

invariants'. These text genres themselves can englobe different text types which different criteria make different from one another" (2019, p.225) Different text genre families can share a common communicative macro-function (Simons, 2019, p.224). The figure below, found in Simons' contribution (2019, p.225) illustrate this englobing/englobed relationship that Simons describes.

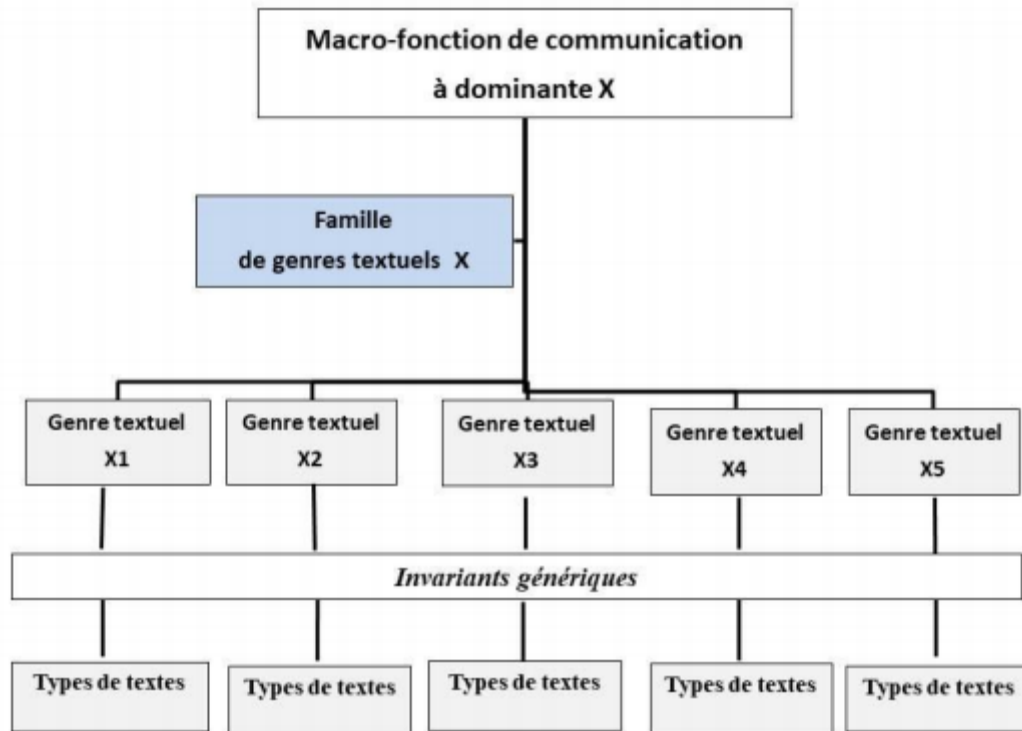


Figure 1: Modélisation de la relation entre 'macro-fonctions de communication', 'familles de genres' et 'genres textuels', taken from Simons, 2019, p.225.

In this section, the genres of the menu and the recipe will be included in this model. Simons himself claims that this procedure can be applied to menus and recipes, which, he says, are relatively simple genres, particularly because the targeted communicative macro-functions as well as the format are easily identifiable (2019, p.230).

2.3.4.2.2.1 The menu

According to J. R. Martin, both the menu and the recipe belong to the domestic discourse (Martin, 2002, p.274). The first genre that will be included to this model is the menu. Simons describes the main communicative macro-function of the menu as 'informing the client' (2019, p.47), we will therefore include this text genre in the macro-function called 'giving information'. The text genre family this genre belongs to is the family of 'service encounter genres', whereby, as Martin claims, goods and services are exchanged (2002, p.274). The different text types that belong to the text genre of the menu include handwritten menus (e.g., on a slate), online menus, takeaway menus, and the text

type most people think about when they hear the word ‘menu’: the typewritten restaurant menu, which is usually presented in a booklet.

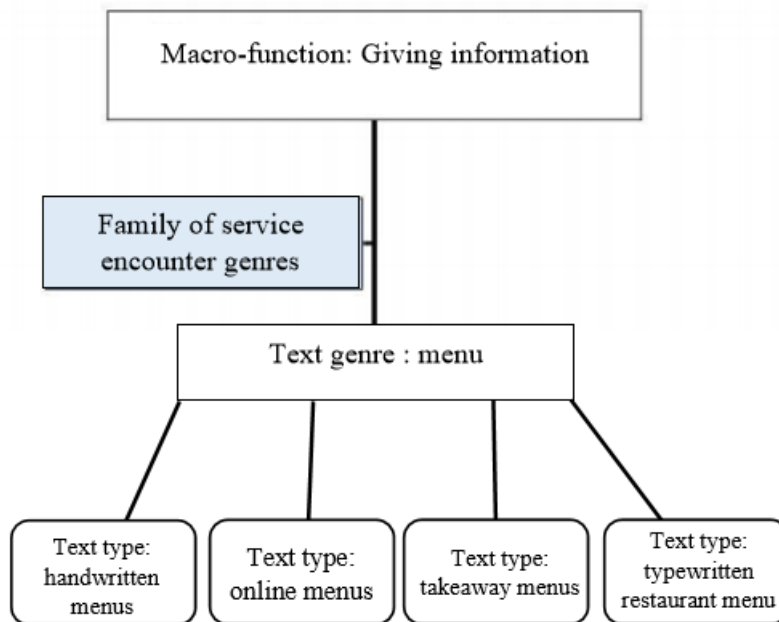


Figure 2: Including the text genre of the menu in Simons' model.

2.3.4.2.2.2 The recipe

The recipe, as previously mentioned, also belongs to the domestic discourse. The main communicative macro-function of recipes is to give instructions, and all the genres that belong to the family of procedural text genres (Martin, 2002, p.274) have this macro-function in common. The text genre of the recipe include the following text types: online written recipes, recipes from a cookbook, recipes from a magazine, handwritten recipes, online video recipes and a very recent text type that was created by the use of a new technology: TikTok recipes, among others.

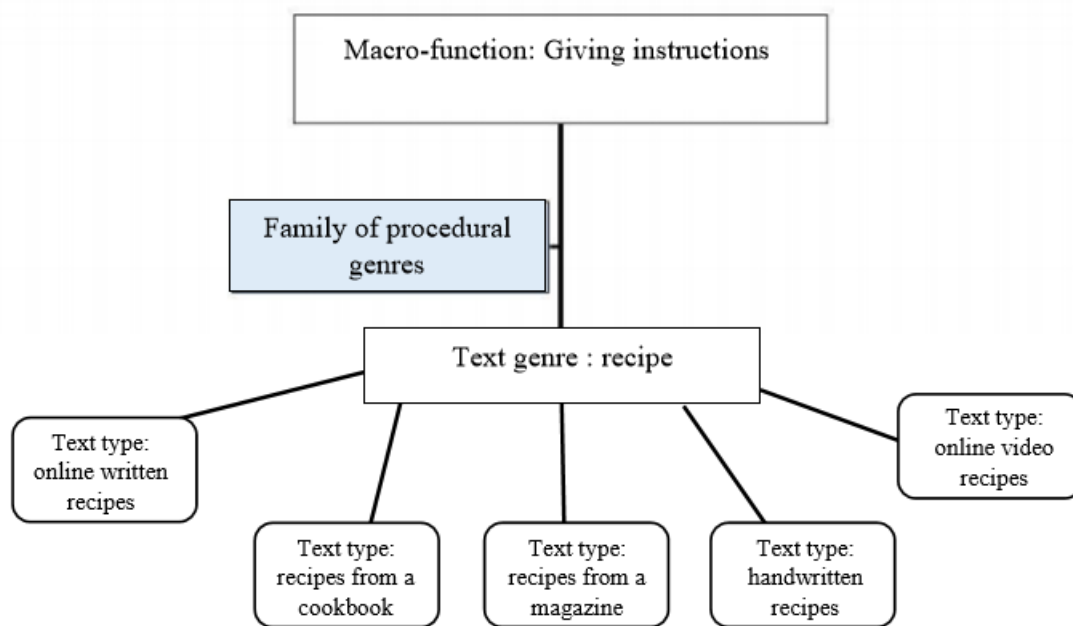


Figure 3: Including the text genre of the recipe in Simons' model.

2.3.4.2.3 Defining the structure of menus and recipes.

Now that the text genres this dissertation focuses on have been included in Simons' model, it seems relevant to define the main structure and common characteristics of both genres, because these features are the ones that should be made explicit in language classes. The following table present the characteristics of both genres:

	Menu	Recipe
<i>Generic invariants</i>	<ul style="list-style-type: none"> Information about the restaurant (e.g., name, phone number, ...) Different sections (presented in a specific order) <ul style="list-style-type: none"> Starters (hot or cold) Main course: meat, pasta, fish, ... Dessert Drinks (Alcoholic drinks, cold or hot drinks) Wines (if there is not a specific wine list) Description of different menus (e.g., 3 course menu) Prices (but there are exceptions) 	<ul style="list-style-type: none"> Title Number of servings List of ingredients (including the quantities needed) Instructions for the preparation, presented in chronological order Cooking time
<i>Linguistic resources</i>	<ul style="list-style-type: none"> Vocabulary Vocabulary of food and drink, polite forms Grammar Constructions to expres choices ('I would like...') Questions ('Can I have this?' 'Are there tomatoes in this dish?') Adjectives (e.g., roasted, smoked, crispy, tender) (un)count nouns Language function : 	<ul style="list-style-type: none"> Vocabulary Kitchen utensils, action verbs, ingredients (lexical field of food), numbers and quantities. Grammar (un)count nouns, the imperative

	Asking for something Expressing choices Suggesting options	<ul style="list-style-type: none"> • Language function : Giving instructions Describing one's actions Giving tips
<i>Other resources</i>	<ul style="list-style-type: none"> • Visual/graphic: It is quite unusual, but there might be pictures of dishes. • Cultural aspect: typical food and drinks 	<ul style="list-style-type: none"> • Visual/graphic: Images (of the ingredients, of the different steps, of the dish) • Cultural aspect: typical food, measurement units
<i>Communicative macro-functions</i>	<ol style="list-style-type: none"> 1. Informing customers about the dishes and describing them. 2. Encouraging customers to order dishes. 	<ol style="list-style-type: none"> 3. Informing readers about the way to prepare a dish. 4. Encouraging readers to cook. 5. Giving orders and describing the steps of a recipe.
<i>Reappropriations</i>	/	e.g., the recipe for... friendship, love, disaster

Figure 4: Defining the structure, generic invariants and linguistic resources of menus and recipes.

As can be observed in the table, menus are typically divided into different sections. According to Paradowski, “section progression in menus tends to be rather universal: dishes are generally listed by courses in the order in which they are eaten: appetisers, entrées (in the order: main consequence, starchy or staple item, vegetable, salad, bread), desserts, and beverages, with the prescription that cold and hot dishes be best listed separately. Often, dessert, specials and seasonal menus appear as clip-ons or separate insert” (2018, p.68). He writes that, as “a menu is not a novel, it should be kept short. Item description ought to be precise and explanatory, vivid and enticing, but not overly poetic” (Paradowski, 2018, p.68).

As the table above shows, recipes also have a specific structure. Paradowski describes recipes as being “one of the few genres with the typography, layout, and superordinate macrostructure so conventionalised, interculturally stereotyped and easily recognisable that the text type can be identified even by a total linguistic dilettante” (Nordman 1996, p.558, cited in Paradowski, 2018, p.54). Recipes are usually separated into two sections: the ingredients and the instructions. They often contain illustrations, mostly of what the finished dish looks like. Paradowski describes the typical structure of recipes: “On a macroscale, conventionalised English-language recipes invariably begin with a presentation of the ingredients, typically including the preliminary preparation stages (‘¼ cup fresh parsley – chopped’), followed by the instructions. Demoting the ingredients until the discussion of the preparation is relatively uncommon.” (2018, p.61 – 62). He adds that “English-language readers expect orderly paragraphing [...] Some cookbooks additionally follow the trend of numbering the preparation steps” (Paradowski, 2018, p.62).

3 Official documents and legal requirements of the Wallonia-Brussels Federation

3.1 Introduction

In Belgium, teachers follow the recommendations and requirements issued by the WBF, which publishes various documents instructing teachers what to teach, and recommending ways in which this material might be taught. The reference papers of the WBF, which are called ‘référentiels’ in French, are common to all the schools within the Wallonia-Brussels Federation and provide indications as to what has to be taught at each level of a student’s education. Other documents, curricula, which give methodological guidelines to follow the requirements provided by the reference papers, are issued by the different networks and only apply to the schools that are part of these networks. Indeed, the public school system in Belgium is divided into three networks: the official WBF network, the subsidised public school network and the free subsidised school network (denominational or not). The reference papers are issued by the WBF and apply to all three networks, while each organising power is free to issue its own official documents, curricula and recommendations. The analysis of the reference papers and curricula are supposed to give us answers to the fourth, fifth and sixth research questions.

In order to understand if the text genres of the recipe and the menu are used in the teaching of foreign languages in secondary schools of Belgium, we have to know if the official documents and legal requirements recommend that teachers use these genres or instruct them to do so. I will thoroughly analyse the official documents of each network and I will also take a look at the different curricula for the HoReCa section in qualifying technical education and vocational education, which can be organized by any network, in search of what they recommend concerning the two text genres this dissertation focuses on. The HoReCa branch of education is a section that prepares students to work in one of three domains: Hotels, Restaurants and Cafés. It goes without saying that the students who have chosen this career path will have to master and use the text genres of the menu and the recipe in their future professional lives, at least in their language of education. Therefore, I expect that these genres are even more important for the teaching of English in the HoReCa curricula than in other types of secondary education.

Before analysing these reference papers and curricula, we will first observe another document, the *Common European Framework of Reference for Languages*. Considering that the *CEFR* is a common framework for language learning in Europe and that Belgium is a European country, the reference papers issued by the WBF, and therefore the curricula across the different networks should follow the guidelines of this document. I will therefore also analyse the *CEFR*, along with its *Companion volume* from 2018, to see if genres, especially the menu and the recipe, have any importance in it. The analysis of these two documents will allow us to answer the second and third research questions.

3.2 The importance of text genres in the *CEFR (Common European Framework of Reference for Languages)*.

3.2.1 Introduction

The *CEFR* is a document that is followed by most language teachers across Europe, as well as the various education systems who establish the curricula for language classes, as its title indicates, it is a framework of reference for foreign language learning and it was published by the European Council in 2001. This very influential document is mostly known for its threshold levels, which are now the most common reference tool for language learning levels across Europe. Since this document is so prominent in language teaching, it is relevant to analyse it as a way to find out whether it mentions text genres, including menus and recipes. If it is the case, the way in which these terms are used by the authors could indicate which definition they adopt throughout the pages. If text genres are important in the *CEFR*, it will be interesting to find out if they are equally as important in the WBF reference papers, which should in theory follow the *CEFR* guidelines that were created after 2001. However, if the *CEFR* does not use the concept of text genres, it might lead us to posit that reference papers do not use it either. As to the genres of the menu and the recipe, it will be interesting to see what the *CEFR* suggests that teachers do with them in their language learning classes. As mentioned earlier, the 2018 *CEFR Companion volume with new descriptors* will also be analysed to discover if text genres have gained more importance between the 2001 *CEFR* and its more recent companion volume published in 2018.

3.2.2 Text genres

The term ‘text genre’ is not mentioned in either the 2001 *CEFR* or its 2018 *Companion Volume*. This might indicate that this concept does not receive much consideration from the *CEFR* authors even though the teaching of text genres seems to fit into the action-oriented approach that they explicitly encourage language teachers to use, which authors have demonstrated in papers published after the apparition of the *Framework*. Indeed, links between the genre-based approach and the action-oriented approached have been established by a few different authors (Bento, 2013; Lousada, 2007; Simons, 2019⁷), who claim, for example, that focusing on the understanding and the production of text genres in language teaching can be a good way to follow the guidelines of the action-based approach in the classroom (Lousada, 2007, p.2).

⁷ Simons, G. (2019). De la place des genres textuels dans les familles de tâches en langues modernes. In Jacquin, M., Simons, G. & Delbrassine, D. (Éds., 2019). *Les genres textuels en langues étrangères : entre théorie et pratique*. Bern: Peter Lang.

The term ‘genre’ appears seven times in the two hundred sixty-five pages that constitute the *CEFR*, which seems to reflect the fact that text genres do not have much importance in the document. Each occurrence is detailed in the table below in order to give the reader a clear view of what is discussed⁸. The first occurrence of this word, on page 62, is not included in any type of definition whatsoever. This might lead us to hypothesize that the authors assume that readers already know what “genre” means and refers to in the context of language teaching and learning. On page 93, text types are described as belonging to text genres. Although this occurrence reflects the idea that genre is an englobing category of text types, the terms ‘type of text’ and ‘genre’ are later used as synonyms, on page 160. It is surprising to see that the same authors differentiate both terms and describe their relation to one another in one part of the document and also use both terms as synonyms later on in the text. This paradox makes it seem like even the authors of the *CEFR* do not completely master both concepts around which there have been so many discussions in scientific literature. On page 93, the authors also relate text genres to macro-functions. This seems to fit in with Simons’ approach to text genres (2019, p.49) because he establishes that certain macro-functions can be common to various text-genre families. A link is also made between text genres and pragmatics on page 97, as is shown by the fact that “matters often dealt with under ‘genre’ are treated [...] in 5.2.3 ‘pragmatic competences’”. However, with this formulation, it seems that the term “genre” does not refer to a specific concept and that it is blended into the general subject of pragmatic competence. Text types, text genres and macro-functions therefore seem to be related and be a matter of pragmatics, but the borders between these concepts are very unclear, maybe because they are not clearly defined in the context of language learning. Lastly, one element from the *CEFR* that corresponds to the genre-based approach is the fact that when describing the roles of genres, authors establish that they help learners anticipate and comprehend text structure and content. This is the only time the *CEFR* highlights one of the advantages of using genres in the classroom.

Page	Quotes
62 (x2)	<p>Creative writing</p> <p>C2: Can write clear, smoothly flowing, and fully engrossing stories and descriptions of experience in a style appropriate to the genre adopted.</p> <p>B2: Can write clear, detailed descriptions of real or imaginary events and experiences, marking the relationship between ideas in clear connected text, and following established conventions of the genre concerned.</p>

⁸ This presentation of the occurrences with tables was inspired from Simons (Ibid., p.41)

93	Texts have many different functions in social life and result in corresponding differences in form and substance. Different media are used for different purposes. Differences of medium and purpose and function lead to corresponding differences not only in the context of messages, but also in their organisation and presentation. Accordingly, texts may be classified into different text types belonging to different <i>genres</i> . See also Section 5.2.3.2 (macrofunctions).
97 (x2)	- Sections 4.6.1 to 4.6.3 confine themselves to text types and the media which carry them. Matters often dealt with under ' genre ' are treated in this Framework in 5.2.3 'pragmatic competences'. - Similarly, 'conversation', 'debate' or 'interview' may denote the communicative interaction of the participants, but equally the sequence of their exchanged utterances, which constitutes a text of a particular type belonging to a corresponding genre .
160	Task familiarity: cognitive load may be lessened and successful task completion facilitated according to the extent of the learner's familiarity with: [...] type of text (genre).
165	text type: familiarity with the genre and domain (and with assumed background and sociocultural knowledge) helps the learner in anticipating and comprehending text structure and content;

Table 2: Summary of the occurrences of 'genre' in the CEFR.

The terms 'text type', 'text-type' and 'type(s) of text' respectively appear eighteen, three and five times in the two hundred sixty-five pages of the *CEFR*, which is significantly more than the term 'genre'. Again, the table below shows all these occurrences, presented with the part of text they belong to. On page 13, there is the idea that identification of text types is a pragmatic competence, just like genres are described as. This shows again how similar genres and text types are. As discussed above, authors make a difference between text types and genres in the way that they describe the latter as being an englobing category for text types (p.93). The concept of medium is seen as closely related to text type, because according to the *CEFR* authors, they both depend on the function they perform in a text (p.94). Another concept that is also associated to text type is register. Some examples of written and spoken text types are listed on page 95. Such a list does not exist for text genres, but the examples listed here could be considered as families of text genres rather than text types (e.g., public announcements and instructions). As to the more specific way text-types should be used in language learning, the *CEFR* encourages readers, and particularly teachers, to think about which text type learners will need to deal with receptively, productively, interactively and in mediation. Lastly, the authors attribute text types the same advantage as they did for text genres: they help the learner in anticipating and comprehending text structure and content.

Page	Quotes
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13	Pragmatic competences are concerned with the functional use of linguistic resources (production of language functions, speech acts), drawing on scenarios or scripts of interactional exchanges. It also concerns the mastery of discourse, cohesion and coherence, the identification of text types and forms, irony, and parody.
93	Differences of medium and purpose and function lead to corresponding differences not only in the context of messages, but also in their organisation and presentation. Accordingly, texts may be classified into different text types belonging to different genres.
94 (x4)	A similar ambiguity of classification thus arises between text-types and media to that between text-types and activities. Books, magazines and newspapers are, from their physical nature and appearance, different media. From the nature and structure of their contents they are different text-types . Medium and text-type are closely related and both are derivative from the function they perform.
95	4.6.3 Text-types include: spoken, e.g.: [...] written, e.g.:
96	Users of the Framework may wish to consider and where appropriate state: <ul style="list-style-type: none"> • with which text types the learner will need/be equipped/be required to deal a) receptively, b) productively, c) interactively, d) in mediation.
97	Sections 4.6.1 to 4.6.3 confine themselves to text types and the media which carry them.
120 (x2)	- The term 'register' is used to refer to systematic differences between varieties of language used in different contexts. This is a very broad concept, which could cover what is here dealt with under 'tasks' (section 4.3), ' text-types ' (4.6.4) and 'macrofunctions'(5.2.3.2). - Acquaintance with more formal or more familiar registers is likely to come over a period of time, perhaps through the reading of different text-types , particularly novels, at first as a receptive competence.
146 (x2)	- textbook instruction, explanations etc., test and examination rubrics, teacher's classroom language (instructions, explanations, classroom management etc.). These may be regarded as special text-types . Are they 'learner-friendly'? What consideration is given to their content, formulation and presentation to ensure that they are? - In receptive, productive and interactive modes, how far may learners be expected and helped to differentiate text types and to develop different styles of listening, reading, speaking and writing as appropriate, acting both as individuals and as members of groups (e.g. by sharing ideas and interpretations in the processes of comprehension and formulation)?
147 (x2)	Users of the Framework may wish to consider and where appropriate state the place of texts (spoken and written) in their learning/teaching programme and exploitation activities: e.g

	<ul style="list-style-type: none"> • whether learners are a) expected b) helped to differentiate text types and to develop different listening and reading styles as appropriate to text type and to listen or read in detail or for gist, for specific points, etc.
165 (x2)	<p>- Text characteristics</p> <p>In evaluating a text for use with a particular learner or group of learners, factors such as linguistic complexity, text type, discourse structure, physical presentation, length of the text and its relevance for the learner(s), need to be considered.</p> <p>-text type: familiarity with the genre and domain (and with assumed background and socio-cultural knowledge) helps the learner in anticipating and comprehending text structure and content;[...]</p>
172	<p>Upper secondary level: Continuing the example in this scenario, consideration should now be given to:</p> <p>- maintaining the emphasis with regard to FL2 on comprehension, concentrating in particular on different text types and the organisation of discourse, and relating this work to what is being done or has already been done in the mother tongue, whilst also using skills learnt in FL1;</p>

Table 3: Summary of the occurrences of ‘text type’ and ‘text-type’ in the *CEFR*.

The companion volume, which is described by its authors as a complement to the 2001 *CEFR* focuses on “highlighting certain innovative areas of the *CEFR* for which no descriptor scales had been provided in the 2001 set of descriptors, but which have become increasingly relevant over the past twenty years” (p.23). Just like the original *CEFR*, this companion volume does not include any mention of ‘text genres’, but it does however use the term “genre” twenty-nine times out of two hundred thirty-five pages. The terms ‘text-type’, ‘text type’ and ‘type(s) of text’ can respectively be found twice, five times and sixteen times in the document. These numbers are interesting because, whereas it was the terms ‘text-type’, ‘text type’ or ‘type(s) of text’ that had more importance in the 2001 *CEFR*, the noun ‘genre’ is used slightly more often than the three reunited in this companion volume published in 2018. The most significant change that can be observed is that the number of occurrences of genre in the companion is three times more important as in the original framework. Whereas the 2001 *CEFR* almost exclusively uses “genre” as a synonym of ‘text type’, the authors of the *companion volume* really use them as two distinctive words, and they actually give examples of genres: “spoken production activities are organized in categories in terms of three macro-functions (interpersonal, transactional, evaluative), with two more specialised genres: Addressing audiences and Public announcements” (p.69).

In this companion, the authors claim that they are less focused on the four skills and that this leaves room for new approaches like the genre-based approach, which is seen as having advantages. Namely, it “encourages the activation of content schemata and acquisition of the formal schemata (discourse organisation) appropriate to the genre” (p.31). Another advantage of genres is that their specific functions and reading purpose can be used to categorize reading material (p.60). Thus, it is easier to choose reading material from the same category, for example, to make sure that both the learning part and evaluation of a lesson will focus on the same kind of material. Overall, genres are seen as having a content and a formal schemata, related to structure. They also involve expectations from the reader as well as established conventions, which have to be followed in order to produce a text that will belong to a specific genre. For the authors, genres are mainly determined by language, style and register.

In terms of how genres can be used in the classroom and what should be taught about them, the authors mention that “production, both oral and written, involves learning the expectations and conventions of the genre concerned”. This clearly indicates that the expectations and conventions have to be taught when teaching about text genres. On page 76, genre is mentioned in the context of creative writing. For the authors, it involves following the established conventions of the genre and using a language style that is appropriate to both the genre and the reader.

The concept of genres is only used in guidelines for levels below B2. At B2 levels, learners are supposed to be able to use genre-related clues to approach texts and to use the genre conventions and textual patterns they are already familiar with in another language to guide their comprehension (p.160). At C levels in general, “concepts are technical or complex, and the user/learner [should be] able to present the content in a different genre or register that is appropriate for the audience and purpose” (p.126). Thus, they have to be aware of the genre dimension. At C1 level, learners should be able to adapting their language and changing the genre of a text to make it more accessible (p.126). At C2 level, authors expect learners to be able to employ the structure and conventions of a variety of written genres in a written production.

3.2.3 The menu

After looking at how text genres are dealt with in the *CEFR* and its companion volume, we will now observe how the text genres - on which this dissertation focuses - are used in those documents. The menu is mentioned ten times across the *CEFR*, which is not a lot considering the document is over two-hundred pages long. As it can be observed in the table below, menus appear as examples in the descriptions of what is expected at each level, almost exclusively in terms of reading and only for levels below B1. The only exception to this appears on page 87, where the *CEFR* describes oral mediating activities and establishes that learners are supposed to be able to act as intermediaries

between two speakers who do not speak the same language. An example of oral mediation is interpreting information from a menu. Menus are categorized as texts belonging to the public domain, but they are never explicitly described as a text genre and they are not listed as an example of text types on page 95.

Page	Quotes
26	Table 2. Common Reference Levels: self-assessment grid Understanding > Reading / A2 Level: I can read very short, simple texts. I can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus and timetables and I can understand short simple personal letters.
49	Table 5. External context of use: descriptive categories Public domain / Texts : Menus
70	Reading for orientations (table) A2: Can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus , reference lists and timetables.
87	4.4.4. Mediating activities and strategies > 4.4.4.1. oral mediation • informal interpretation: [...] • of signs, menus , notices, etc.
231	Document C1 DIALANG self-assessment statements CEF Level A2 – Reading : I can find specific information in simple everyday material such as advertisements, brochures, menus and timetables.
235	Document C2 The overall (concise) scales for reporting DIALANG scores CEF Level A2 – Reading: Your test result suggests that you are at level A2 in reading on the Council of Europe scale. At this level people can understand very short, simple texts. They can find specific information they are looking for in simple everyday texts such as advertisements, leaflets, menus and timetables and they can understand short simple personal letters.
250	ALTE Breakthrough Level: a basic ability to communicate and exchange information in a simple way. Example: CAN ask simple questions about a menu and understand simple answers.
Appendix D (x3)	Document D2 ALTE social and tourist statements summary Reading: ALTE Level 3: CAN understand detailed information for example a wide range of culinary terms on a restaurant menu , and terms and abbreviations in accommodation advertisements. ALTE Level 1: CAN understand straightforward information, for example labels on food, standard menus , road signs and messages on automatic cash machines. ALTE Breakthrough Level: CAN understand simple notices and information, for example in airports, on store guides and on menus .

Table 4: Summary of the occurrences of 'menu' in the CEFR.

In the companion volume, the term “menu” is only used six times and it is used in examples of what learners are supposed to be able to do at pre-A1 and A2 levels. There are therefore less occurrences of “menu” in the companion volume than in the original *CEFR*, but the term is used in the same way and it is never explicitly described as a text genre either, only as an example of text. What might be concluded from this is that using menus is only recommended for learners of A1 and A2 levels and that it is therefore an “easy” genre that should be used with beginner learners.

3.2.4 The recipe

The *CEFR* mentions recipes less frequently than menus. Indeed, there are only two occurrences of the term in this document. Since both occurrences of “recipe” had the word “cooking” in the same sentence and because cooking involves a recipe in most cases, the term “cooking” was also included in the research and three occurrences were found in total. Recipes are classified as a type of text from the personal domain (p.49), but not as a genre. Cooking is seen as belonging to practical skills and know-hows, and more precisely to living skills (p.104). The *CEFR* seems to express that this type of living skills, which learners have normally acquired before learning a new language, is necessary to deal with the communicative situations they are involved in and act as a social actor in a foreign language. As they write, “all human competences contribute in one way or another to the language user’s ability to communicate and may be regarded as aspects of communicative competence (p.101)”. Therefore, cooking, and therefore, following a recipe, can be seen as an aspect of communicative competence, because it consists in reading or listening to someone else and following their instructions. Lastly, on page 15, “cooking by following a recipe” is described as including a language component. This means that language is not the main goal of the activity and that the strategies applied to achieve it also relate to other activities.

Page	Quotes
15	The relationship between strategies, task and text depends on the nature of the task. This may be primarily language-related, i.e. it may require largely language activities and the strategies applied relate primarily to these language activities (e.g. reading and commenting on a text, completing a ‘fill in the gaps’-type exercise, giving a lecture, taking notes during a presentation). It may include a language component, i.e. where language activities form only part of what is required and where the strategies applied relate also or primarily to other activities (e.g. <i>cooking</i> by following a <i>recipe</i>).
49	Table 5. External context of use: descriptive categories “ Recipes ” appears in the personal domain, under the category of “texts”. (<i>cooking</i> and eating are under the category “operations”)

104	<p>5. The user/learner's competences > 5.1. General competences> 5.1.2. Skills and know-how (savoir-faire)</p> <p>5.1.2.1. Practical skills and know-hows include:</p> <p>Living skills: the ability to carry out effectively the routine actions required for daily life (bathing, dressing, walking, <i>cooking</i>, eating, etc.); maintenance and repair of household equipment, etc -> the learner will need this living skill to communicate effectively in an area of concern</p>
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Table 5: Summary of the occurrences of 'recipes' and 'cooking' in the CEFR.

In the *CEFR's* companion volume, the number of occurrences of 'recipe' and 'cooking' is almost the same as in the original *CEFR*, the first term is mentioned three times and the second one as well. First of all, recipes and cooking are mentioned in the context of reading, listening, mediating a text and goal-oriented cooperation. When it comes to reading, A2 level learners are supposed to be able to read a recipe, which is considered as a practical, concrete and predictable text, for orientation and find specific information in them as long as they are written in simple language (p.62). In terms of reading instructions, A2 learners should be able to follow a simple recipe, especially if there are pictures to illustrate the most important steps (p.64), and B1 learners are expected to be able to follow simple instructions given on packaging, e.g., cooking instructions (p.64). It is interesting to see that a distinction is made between a recipe and cooking instructions. Both could be seen as very similar text genres belonging to the same genre family. What is also surprising is that cooking instructions on a packaging are supposed to be understood by learners of a higher level although recipes seem to be more complex than simple cooking instructions on a package. This might be explained by the fact that for A2 learners, the authors specify that they should be able to follow a recipe, "especially if there are pictures to illustrate the most important steps" (p.64). Then, another productive skill that can be targeted with cooking instructions is listening. At A2 level, learners are supposed to be able to understand and follow a series of instructions for familiar, everyday activities such as cooking, provided they are delivered slowly and clearly (p.58). At the same level, students are also expected to be able to mediate a text and "relay (in Language B) in a simple way a series of short, simple instructions provided the original speech (in Language A) is clearly and slowly articulated" (p.191). Recipes are given as an example of personal text that can be mediated this way. Lastly, cooking together" is given as an example of goal-oriented co-operation. It "concerns collaborative, task-focused work, which is a daily occurrence in real life, especially in professional contexts" (p. 88). In this case, learners work together and focus on the goal rather on the language. For this type of co-operation activities, learners should follow the discussion. This can go from "understanding simple instructions explained directly to him/her to understanding detailed instructions reliably" (p.88).

Learners should also actively contribute to the work and use language to do so, “from simply asking for things and giving things to speculating about causes and consequences and organising the entire task” (p.88). What we can conclude from this is that a recipe can be a good starting point for involving the student in a goal-oriented co-operation activity in which they focus on the goal and are less focused on whether what they say is ‘correct’ or not. It might therefore be beneficial to teach learners about the text genre of the recipe before they engage in such an activity, so they become more familiar to the structure and to the lexical field of (preparing) food, which will inevitably make the goal-oriented co-operation easier. Indeed, students would then acquire common basic knowledge and they would not have to face a lack of understanding for example.

3.2.5 Conclusion

All in all, it appears that text genres are not given much importance in the *CEFR*. The term ‘text genre’ itself never appears in it nor in its companion volume. The word genre is used, but more often in the companion volume than in the original document, as can be seen in the table below which summarizes the number of occurrences for each term that was looked up. However, the concept does not seem to be very clear for the authors themselves, who sometimes use ‘genre’ and ‘text type’ as synonyms. Furthermore, the term is never clearly defined, which leaves room for a lot of interpretation from the readers. In the companion volume that was published in 2018, the authors seem to have given more importance to genres even though the way in which they are used does not completely match what is recommended by the authors who have studied the question. The companion volume seems to point to the right direction in terms of making genres more central to language teaching, but there is still a long way to go before it does. Since it was established that the genre-based approach fits into the action-oriented approach that the authors of the framework recommend, let’s hope that if a new *CEFR* or companion volume is published, it will make one step forward towards the approach that was described earlier in this dissertation.

	‘text genre’	‘genre’	‘text type’, ‘text-type’ & ‘type(s) of text’	‘menu’	‘recipe’ / ‘cooking’
<i>CEFR (2001)</i> 265 pages	0	<u>7</u>	26	10	2 / 5
<i>Companion volume (2018)</i> 235 pages	0	<u>29</u>	23	6	3 / 6

Table 6: Summary of the occurrences in the *CEFR* and its *Companion Volume*.

Therefore, in the WBF, reference papers published between 2001 and 2018 probably do not use text genres a lot because they were supposed to follow the guidelines from the *CEFR*. However, new curricula published after 2018 might have adapted to the new guidelines provided by the companion volume and include the concept slightly more. Nevertheless, based on the *CEFR*, reference papers and curricula of the WBF probably still do not use the concept a lot because it seems quite new and unclear, even for the *CEFR* authors themselves, who are the ones providing guidelines.

Menus and recipes are mentioned a few times in the *CEFR* and its companion volume. Although they are sometimes referred to as text types, they are never described as text genres. There is no significant increase of occurrence to be observed between the 2001 document and its companion volume. Both recipes and menus are always mentioned in the context of receptive skills (reading and listening), but they are never associated with productive skills. The reason behind this could be that reading and listening to menus or recipes corresponds to how learners will have to approach these genres in real life. Indeed, except for people who work in a culinary domain, one does not very often have to create and write a recipe or even a menu and one is more likely to only be the recipient of such a text. However, it might be worth it to teach learners about these text genres in order to familiarize them with the genres, which will inevitably make it easier for them to understand them as recipients of a message. Also, teaching learners who want to work in the domain of restaurants and cooking how to produce these text genres can be really good and it might give them additional tools for their future career. This is the reason why the different curricula for the HoReCa branches of vocational education will be analysed later in this chapter. Finally, menus and recipes are only mentioned in the descriptions of what learners who are at level B1 or below should be able to do in terms of receptive skills. We can therefore see that the *CEFR* intends them to be used for learners of lower levels. Only for recommendations at levels B1 or below, and only as receptive competence. To conclude this part of the third chapter and to answer the research questions linked to it, I would say that the notion of text genres is barely used in the *CEFR*. Indeed, the notion of genre is present in the document, and especially in its 2018 companion volume, but the concept does not seem to be clear, and the way it should be used is never defined. Therefore, the notion of text genre is included, but nothing really important is said about it and there is no recommendation of a genre-based approach whatsoever. Concerning the menu and the recipe, the *CEFR* does include these genres in its guidelines, but they are never described as text genres. Thus, we cannot affirm that the text genres of the menu and the recipe are used in the *CEFR*, but rather that menus and recipes are only mentioned as examples of the texts that learners should be able to understand.

3.3 The importance of text genres in the reference papers and curricula of the WBF

3.3.1 Documents common to all networks: reference papers

Now that the *CEFR* has been analysed, we will focus on the reference papers of the WBF, which are common to all the networks and which give indications in terms of what learners have to learn at each level. As mentioned earlier, considering that Belgium is a European country, the people in charge of writing reference papers for secondary school language classes in the WBF should take the principal guidelines from this document into account to design what will indicate teachers what they should teach.

3.3.1.1 *Socles de compétences* (2018)

Among the five pages of the document “Socle de compétences”, which defines the skills that students are supposed to attain during their first two years of secondary school, there is no mention of ‘genre’ nor of ‘recette’. ‘Menu’ is the only researched term that appears: “À l’issue de la troisième étape de l’enseignement obligatoire, l’élève sera capable, dans les limites définies à l’intérieur de chaque compétence, de comprendre et de s’exprimer oralement dans les domaines suivants : [...] 10. Nourriture et boissons : des informations et des demandes sur : [...] - les repas, le **menu** et les prix” (p.52). After their second year of secondary school, students are therefore expected to be able to understand and orally produce information and demands about menus. This is the only indication that could be found in this document and that relates to the subject of this dissertation. However, menus are only presented as an example here, and they are not defined as a genre.

‘genre textuel’/ ‘genre’	‘recette’	‘menu’
0	0	1

Table 7: Occurrences of 'genre', 'recipe' and 'menu' in the document "*Socles de Compétences*" (2018)

3.3.1.2 *Compétences terminales et savoirs requis à l’issue des humanités générales et technologiques. Langues modernes.* (2017)

The document « *Compétences terminales et savoirs requis à l’issue des humanités générales et technologiques. Langues modernes* » describes the skills that students from the general and technological types of secondary education are supposed to achieve at the second and third level of their secondary education in two-hundred thirty-three pages. In this document, the skills that are expected to be attained at each level are presented as U.A.A. (Unités d’Acquis d’Apprentissages). No occurrence of the term ‘genre’ can be found in this reference paper. However, seven occurrences of ‘recette’ and six occurrences of ‘menu’ were found.

‘genre textuel’/ ‘genre’	‘recette’	‘menu’
0	7	6

Table 8: Occurrences of 'genre', 'recipe' and 'menu' in the document "*Compétences terminales et savoirs requis à l’issue des humanités générales et technologiques. Langues modernes.*" (2017)

Neither recipes nor menus are ever defined as a genre. They almost exclusively used as examples in the descriptions of the media forms that are included in each U.A.A.

Six of the occurrences of ‘recipe’ are included in units that target reading skills, at levels between A1+ and B2-. Recipes are given as examples of documents with injunctive or actional purpose and a difference is made between documents that include images or not (‘recipes’ and ‘illustrated recipes’). Recipes that include illustrations are only given as examples for levels A1+ and A2. For the listening skills at level A1+, recipes are given as an example of audio-visual media.

Out of the six occurrences of ‘menu’, four are also used to give examples of document when targeting listening skills, between A2 and B2- levels. According to this reference paper, menus are an example of documents with an informative purpose. At level B2-, the example given is described as an ‘elaborate menu’, which might mean that there are more details. The two other occurrences of ‘menu’ appear under the section that describes thematic fields for the first and second foreign language, in the category of food and drinks. For first foreign language classes of the second degree of secondary school (third and fourth year), teachers of a Germanic language should discuss the different dishes that compose a menu for the first time. In second foreign language classes, the same theme (the different dishes that compose a menu) also has to be discussed, but no other specific recommendation is given.

3.3.1.3 *Compétences terminales et savoirs requis à l’issue des humanités professionnelles et techniques. Langues modernes. (2017)*

The document « Compétences terminales et savoirs requis à l’issue des humanités professionnelles et techniques. Langues modernes” describes the skills that students from the vocational and technical types of secondary education are supposed to achieve at the second and third level of their secondary education in one-hundred sixty-five pages. The skills are also presented as U.A.A. in this document. Again, there was not any occurrence of the term ‘genre’, but there were six of ‘recette’ and four of ‘menu’. It is surprising that there are not more occurrences of both terms in this document, because it gives indications of the skills that have to be attained for the types of education that include HoReCa sections. But maybe this lack of difference is due to the fact that this reference paper describes the goals for the language classes that are common to various sections, and not the goals for specific language classes dedicated to HoReCa students.

‘genre textuel’/‘genre’	‘recette’	‘menu’
0	7	4

Table 9: Occurrences of 'genre', 'recipe' and 'menu' in the document "Compétences terminales et savoirs requis à l’issue des humanités professionnelles et techniques. Langues modernes." (2017)

Again, six of the seven occurrences of the term ‘recette’ can be found as examples of media for reading skills, at the same levels as in the previous document while one of the occurrences is an example of audio-visual medium for a listening skill. The seventh occurrence of ‘recette’

Concerning the occurrences of ‘menu’, they are fewer in this document than in the one discussed above. Three of the occurrences are included as examples of document when targeting listening skills, at A2 and B1- levels and they are examples of documents with an informative purpose. A distinction is made between documents that contain illustrations and those that do not. The last occurrence appears in the list of thematic fields that are discussed at the third degree (fifth and sixth years) with students from the qualifying technical type of education who have four periods of language classes each week. As it was the case in the previous documents, the different dishes that compose a menu are a subject related to food and drinks that should be discussed for the first time at the level indicated.

3.3.1.4 Qualification and training profiles

The qualification and training profiles designed for the different sections of vocational and technical types of education are also described as being part of the reference papers issued by the WBF. Therefore, these documents have also been analysed to find occurrences of the terms ‘genre’, ‘menu’ and ‘recette’. Only the profiles that were most likely to include the genres that would be analysed were chosen and observed. Here is a table that summarizes the number of occurrences that were found for each term and in each document.

	‘genre’	‘menu’	‘recipe’
<i>Enseignement ordinaire – Professionnelle – 6ème</i>			
<i>Restaurateur – Profil de formation (PF) (34 pages)</i>	0	12	1
<i>Cuisinier/Cuisinière de collectivité – PF (14 pages)</i>	0	3	1
<i>Restaurateur – Profil de qualification (PQ) (14 pages)</i>	0	10	0
<i>Enseignement ordinaire – Professionnelle – 7ième</i>			
<i>Chef de cuisine de collectivité – PF (20 pages)</i>	0	6	1
<i>Enseignement ordinaire – Technique de qualification – 6ème</i>			
<i>Hôtelier-Restaurateur PF (71 pages)</i>	0	10	6

Table 10: Occurrences of 'genre', 'recipe' and 'menu' in the qualifying and training profiles.

In those qualifying and training profiles, no occurrence of the term ‘genre’ could be found. There are, as expected, more occurrences of ‘menu’ and ‘recette’ in these documents, because they precisely describe what students will have to master. However, menus and recipes are never mentioned as being genres. Therefore, these reference documents obviously contain more details about menus and recipes than the reference papers for more general types of education, but the notion of genre is completely absent from them.

3.3.2 Curricula

Since the reference papers are common to all the networks in the WBF and give indications as to what has to be taught, we will now examine how each network recommends their teachers to teach this material. To do so, we will go through the curricula issued by each of the three networks of public schools in the French-speaking region of Belgium. However, considering the fact that the ‘term’ genre is never mentioned in any of the three reference papers that were just analysed and that curricula follow reference papers, it is highly doubtful that curricula will include the notion. However, the analysis will be conducted to see the assumption that was made can be verified or not. Therefore, it will be interesting to see if any of the curricula include the notion of text genres at all, but especially if they mention menus and/or recipes. Then, seeing if different networks deal with genres (and specifically the menu and the recipe) the same way will also be relevant. Lastly, I will specifically analyse the curricula for HoReCa students because that is where the genres of the menu and the recipe are most likely to have a lot of importance, since they will be part of the students’ future career and everyday life. One of the hypotheses of this dissertation was that the genres of the menu and the recipe are more important for students in the HoReCa branch than for any other type of education, we will see if this can be confirmed based on the curricula or, in the contrary, if this hypothesis turns out to be false.

3.3.2.1 For the Wallonia-Brussels federation network

The term genre never appears in any of the five curricula that were analysed from the WBF network, as the table below shows, even the one that focuses on the fourth sector of vocational education, which is the ‘Hôtellier-Alimentation’ one. The terms ‘menu’ is mentioned in all five documents, but ‘recette’ is surprisingly not included in the curriculum that was just mentioned. Both terms are used exactly the same way as they were in the reference papers analysed in the previous section.

		‘genre’	‘menu’	‘recette’
These curricula	<i>Langues modernes : Outil d’accompagnement du référentiel</i>			
	<i>‘Socles de compétences’</i> . 1 ^{er} degré commun, 4 périodes/semaine. (2018) 143 pages	0	2	5

<i>Langues modernes outil d'accompagnement du référentiel 'Compétences terminales et savoirs requis à l'issue des humanités générales et technologiques'. 2^e degré de l'enseignement général. Langue moderne 1. 4p/s. (2018) 154 pages</i>	0	4	3
<i>Langues modernes outil d'accompagnement du référentiel 'Compétences terminales et savoirs requis à l'issue des humanités générales et technologiques'. 2^e degré de l'enseignement général et technique de transition. Langue moderne 2. 4p/s. (2018) 179 pages</i>	0	2	5
<i>Langues modernes outil d'accompagnement du référentiel 'Compétences terminales et savoirs requis à l'issue des humanités professionnelles et techniques'. 2^e degré TQ. Formation commune. 2 à 4p/s. (2018) 171 pages</i>	0	2	5
<i>Note pédagogique. Cours de langues modernes dispensés dans les options de base groupées. Secteur 4 : Hôtellerie-Alimentation. Options 'restauration' et 'hôtelier-restaurateur'. (2018) 74 pages</i>	0	5	0

Table 11: Occurrences of 'genre', 'recipe' and 'menu' in the curricula issued by the WBF network.

3.3.2.2 For the free subsidised network (denominational)

Out of the five curricula that were analysed, three out of five do mention the notion of 'genre', which is surprising because none of the curricula from the WBF mentioned genres. Then, four curricula mention both menus and recipe. However, menus and recipes are never clearly described as text genres even though one curriculum includes an example of learning situation that seems to take a notion similar to genre into account.

The curriculum that mentions the term 'genre' the most is the one for the first degree of secondary school (first and second year). Although it does not entirely match the definition this dissertation adopts of 'text genre', it is very close. The term 'genre' is used to ask students to think about what genre of message they would send to a friend in a certain situation. They have to produce texts from four different 'genres': narrative, descriptive, injunctive and explanatory (p.64). Later, there is another example of activity in which students are asked to identify the genre of the document that they have to read.

In the second curriculum that was analysed, there is an example of learning situation that focuses on a recipe. The activity described is called 'How to cook rice' and can be observed in Appendix 2. The different components of the activity strongly resemble what a genre-based approach does, without ever naming anything of the sort. For example, the curriculum lists the steps that have

to be done before the activity and this list includes “identifier les éléments de la recette (matériel, ingrédients et savoir-faire) et les commentaires” and “extraire les informations qui constituent les différentes étapes de la cuisson du riz ; pour plus de précision, ajouter les remarques qui permettent une meilleure maîtrise des différentes étapes de cette préparation culinaire” (p.70-71).

In two other curricula, which were published in 2002, the term genre is mentioned in the definition of ‘Task families’:

“La famille de situations, c’est l’ensemble des situations faisant appel à la même compétence, de même complexité, d’un même niveau d’exigence. Pour garantir l’équivalence entre les situations d’une même famille, il est important de caractériser une famille de situations à travers quelques constituants, liés au support de la situation ou à la production attendue. Ex : un texte/une production de tel genre, de tel niveau de difficulté et de telle longueur. » (3, p.25 & 4, p.41)

It is surprising to find the term in these curricula because they are not the most recent ones and they still include an element of definition for the concept of genre even though none of the reference papers, that are more recent, actually define the term.

		‘genre’	‘menu’	‘recette’
1	<i>Langues modernes. 1er degré Commun. (2018) 114 pages</i>	3	2	2
2	<i>Langues modernes. Formation Générale Commune. 2e et 3e degrés Professionnel et Technique de qualification. (2017) 129 pages</i>	0	4	10
3	<i>Langues modernes. 2e et 3e degrés. Technique de qualification. (2002) 124 pages.</i>	2	6	2
4	<i>Langues modernes. 2e et 3e degrés professionnels. Activités au choix de l’établissement. (2002) 53 pages</i>	1	2	0
5	<i>Langues modernes. Options groupées. 2e degré de qualification professionnelle ÉCONOMIE : ‘Vente’ ‘Travaux de bureau’. 3e degré de qualification professionnelle ÉCONOMIE ‘Vendeur/vendeuse’ ‘Auxiliaire administratif(ive) et d’accueil’ HÔTELLERIE ‘Restaurateur/Restauratrice’ HABILLEMENT ‘Vendeur(se)/Retoucheur(se)’. (2002) 117 pages</i>	0	6	5

Table 12: Occurrences of 'genre', 'recipe' and 'menu' in the curricula for the free subsidised network (denominational).

3.4 Conclusion

Even though the concept of text genre is sometimes used in reference papers and curricula that teachers of the WBF are supposed to follow, it is never explained or clearly defined, and there is never any indication about how text genres could be useful in foreign language teaching. The *CEFR*, and especially its more recently published volume companion, do mention text genres and try to define the concept, but it is still very vague and the guidelines specifically addressed to teachers of the WBF do not follow this path. Therefore, teachers cannot properly understand the concept and what it could

bring to their way of teaching. Thus, most teachers of the WBF are probably unfamiliar with the idea of using genres in the classroom and have probably not adopted any type of genre-based pedagogy.

A turning point in making teachers of the French-speaking part of Belgium familiar with genres is the fact that the genre-based approach is now included in the University curricula for future upper-secondary language teachers. Maybe the change will have to come from below rather than from the top. Indeed, it might come from the teachers themselves, specifically young teachers, who will have learned about the concept during their higher education to bring it to schools. Then, the institution in charge of designing reference papers and curricula might realize that this approach deserves to be given importance in the documents that are supposed to guide teachers. We share Abbaszadeh's opinion when she writes that "[i]t would be interesting for the genre-based approach to be adopted by the designers of the documents we analysed, because 'a focus on genre enables curriculum designers to group together texts that are similar in terms of purpose, organization, and audience' (Paltridge, 2001, p. 4, cited in Abbaszadeh, 2013, p.1880)" (2013, p.1880). Another question that is brought about by this reflection could be worth thinking about: Does change first appear in classrooms and grow its way up to the institution in charge of designing reference papers and curricula, or does it necessarily have to be included in these documents to make its way 'down' to classrooms? Or maybe it goes both ways? This is a very interesting question to which a whole other dissertation would have to be dedicated. Instead of extending this reflection, we will go back to the main subject of this paper and, after having observed what is recommended, we will look at the tools that teachers are given in textbooks.

4 The importance of text genres in English textbooks

4.1 Introduction

An analysis of eighty-seven textbooks focusing on English as a foreign language was conducted in order to answer the seventh research question: “Do recent English textbooks include the text genres of the menu and the recipe? If so, do they follow the text genre approach?”. The aim was to determine if English textbooks often include the text genres of the recipe and the menu, and if they do, whether the activities they propose fit into the learning method that focuses on text genres. Out of those eighty-seven textbooks, only ten were found to contain at least one recipe, and nine were found to include at least one menu. However, the number of occurrences is not as important as the ways in which these menus and recipes are exploited in each textbook. What follows is a detailed analysis of how each textbook that uses recipes and menus does so.

4.2 Methods

The first step was to determine the goal of this textbook analysis and which research question it would address. Then, the research questions were used to determine the selection criteria for the textbook corpus in order to get a precise idea of which textbooks would be chosen for the analysis. After this, and before conducting an analysis, the analytical criteria had to be established to match the research question and hypotheses. Finally, after all this preliminary work, the analysis could be conducted.

4.2.1 Textbook corpus

As mentioned above, the first thing that had to be done for this textbook analysis was to determine which kind of textbooks would be analysed. The first criterion, which was advised by Prof. Simons, was that all the textbooks that would be analysed had to be available at the Alpha Germaniques library of the University of Liège. This was not only for a practical reason, but mostly due to the fact that these textbooks are available there because they were ordered by the Department of Didactics of Modern Languages, sometimes following the requests of students who asked for them to prepare their traineeships but particularly because the Department of Didactics knows which textbooks are used in the schools they send their students to. Therefore, the textbooks available at this library are supposed to reflect the textbooks that are used in the schools of the Liège Province, by the teachers in charge of training didactics students, who could be called supervising teachers. In terms of language level, Prof. Simons suggested that I analyse textbooks going from intermediate to advanced level. This choice of level was determined by the fact that by having a master degree in didactics, a teacher typically teaches in the fourth, fifth, and sixth years of secondary school and therefore mainly uses those levels. Due to the Covid-19 sanitary crisis, I was not able to go to the library and pick the

textbooks from the shelves myself. I had to make an appointment and the textbooks were prepared for me by one of the librarians. Although I had precisely asked for textbooks between intermediate and advanced level and published between 2000 and now, the librarian who prepared the books for me did include some starter, elementary and pre-intermediate textbooks that I decided to have a look at anyway, to see if there were more recipes in textbooks of lower levels. After all, foreign language teachers can also teach second and third foreign language classes, for which textbooks of these lower levels are required. It was actually interesting to do this, because I was able to notice a slight difference in the way that the menu and the recipe are treated in lower-level and higher-level textbooks. Therefore, my corpus consists of textbooks between pre-intermediate and advanced levels. The librarian had also included a few textbooks that were published before 2000 to the pile of textbooks he gave me, and I also decided to analyse them because some older textbooks are still used in schools, due to economic reasons for example. A total of eighty-seven English textbooks were analysed; most of them were general textbooks, but some of them focused on specific skills such as listening or speaking. For some of the textbooks, I had access to the student’s book, the teacher’s book and the workbook, but for others, I only had access to one or two of the three. A detailed list of the textbooks that were analysed can be found in Appendix 3.

4.2.2 Textbook analysis preparation

In order to prepare the analysis of the eighty-seven textbooks, I devised tables⁹ with criteria that would help me to accurately analyse them and to find answers to my research question which was: “Do recent English textbooks include the text genres of the menu and the recipe? If so, do they follow the text genre approach?” The following table is the one I used for each recipe and menu that I found in the textbooks that were analysed:

Textbook (Name, Level, Year)	
Is the textbook recommended by the Belgian education authorities?	
Unit	
Subject	
Appears under section: Grammar, Vocabulary, Reading, Listening, Writing, Speaking, ...	
Which skills are pursued by studying the menu / recipe?	

⁹ This analysis table was inspired by the one Anamaria Popovics uses in her 2019 dissertation.

Is it used to learn or to improve a point of grammar? If so, which one?	
Is it used to enrich vocabulary?	
What are the learning activities pursued through the genre?	
Are there learning activities related to the genre? If so, what are they?	
Is there access to an audio recording or a video?	
Is there an element of reappropriation (recipe for love, ...) ? ¹⁰	
How many different recipes/menus are included?	
Is the dish/menu typical of an anglophone culture? If so, which one?	

Table 13: Questions for the analysis of textbooks.

First of all, the title of the textbook, the level it is adapted to, as well as the year of its publication are important factors. The level is relevant because at the end of the analysis, it will become clearer at which learning levels the two genres are mostly taught. This information might make it possible to see a specific tendency in the type of activities that is used for lower and higher levels. As for the year of publication, it will be important to determine whether using these genres is a recent “trend” or if it has been done for a long time. The second item in the table asks “Is the textbook recommended by the Belgian education authorities?”, because if a textbook is indeed recommended, we could assume that it is because it is in line with the recommendations issued in the different reference papers. This information could be determined thanks to the [enseignement.be](http://www.enseignement.be) online research platform¹¹ which allows one to research the name of a textbook to see if it is authorised and subsidised of by the WBF. Then, the title of the unit gives information as to what the genres of the menu and the recipe are usually paired with: are they associated with food in general, with travelling, with culture, with health? The fourth item is there to see what title the recipe or menu appears under. The fifth item mentioned in this table is that of the section under which the recipe or menu appears: is it included in a section dedicated to grammar, vocabulary, reading, listening, writing or speaking? The sixth item is broadly related to the previous one: which skills are pursued by studying the menu or recipe? The seventh and eighth items in the table are meant to determine even more precisely what each of the genres are used for: are they used to learn a point of grammar and/or vocabulary? The ninth item is even more specific: what learning activity is pursued directly through

¹⁰ This item was only used for recipes because reappropriations of menus do not seem to exist.

¹¹ [Enseignement.be http://www.enseignement.be/index.php?page=25137&navi=614](http://www.enseignement.be/index.php?page=25137&navi=614)

the genre? This question will help build a typology of the activities created around each genre. The next one concerns the learning activities that are related to the genres; it will determine if other activities are related to the genre without directly using it. The eleventh item is about whether the textbook provides access to an audio recording or a video related to the recipe or the menu (e.g., of the instructions or of people discussing a menu), because when the recipe or menu is used to improve listening skills, it is interesting to see what type of medium is used, and this will also help determine if different text types are used for each genre. Since I want to know if reappropriations of the recipe are often used, because it might be interesting to teach about them in a genre based approach, the twelfth item, which is specifically related to the genre of the recipe, asks whether the textbook mentions anything about them. Then, there is a criterion about how many different recipes or menus are included. In the theoretical part, I mentioned that it was important to show various illustrations of one text genre in order to give students more than one example. In the case of recipes and menus, the more documents the students are exposed to, the more varied vocabulary input they get. The last item asks the question of whether the dish or menu is typical of an Anglophone culture¹². Since one of the aims of foreign language classes is to teach about the culture(s) related to the language in question, it might be interesting to use recipes of dishes or menus that are typical of a culture. For example, using the recipe for scones, which are typically British and served at the famous tea time, in an English class, would accomplish two goals with one lesson and teach about a text genre as well as provide cultural information to the students.

In terms of method, the table of contents of each textbook was carefully examined in search of the keywords “food”, “menu” and “recipe”, and if one of those keywords was present, I consulted the unit in question to see if any menu or recipe were used. If there were, the table above was used to collect more specific information about each text. Appendix 4 and 5 contain the completed tables for menus and recipes. Having proceeded this way, I may have missed some elements because a recipe or a menu could have been included in another unit and not mentioned in the table of contents. For example, there could have been a unit dedicated to the imperative, where a recipe is given as an example. What follows is an overview of how menus and recipes are used in the textbooks that were analysed, pictures of these textbook activities are available in Appendix 6 (*Textbook extracts*).

4.3 Overview

4.3.1 Menus

4.3.1.1 Starter

4.3.1.1.1 *English in mind 1*, second edition, Student’s book: “The Coach House, evening menu”

¹² I am using the indefinite pronoun here because I assume that among all the textbooks, there will be some that focus on British culinary culture and others on American culinary culture

One menu is used in the sixth unit called “This is delicious”, in the section “listen and speak”. The menu is not particularly typical of an anglophone culture. This menu is divided into four parts: starters, main courses, desserts and drinks. The listening skill is used here because the menu is linked to a listening comprehension: the students have to tick what the people in the recording order. The speaking part occurs among the activities following the listening comprehension, and which is loosely linked to the menu. Students are asked to work in small groups and role play a dialogue in a restaurant. They have to take turns being the waiter and the customer. The textbook provides a few sentences to help with the role play, such as “Are you ready to order?” and “What would you like to drink?”. According to the textbook’s table of contents, this menu is also used to make students use demonstrative determiners and formulations used to ask for something, such as “I would like...”.

4.3.1.2 Elementary

4.3.1.2.1 *Step Up 1*: “Can I have...?”

A Turkish menu is used in the seventh unit of the textbook *Step Up 1*, which is called “Anything else?”. This menu is a one-page list with a kebab selection; it is not divided into different parts but it indicates prices and gives details about each option. In this textbook, the menu is used to make students read because questions related to comprehension are asked on the page that follows the menu, and students have to read the menu carefully to answer them. The new vocabulary that seems to be targeted here is linked to this type of food (e.g., “nan”, “skewers”), quantities (e.g., “a tub”), and abbreviations (e.g., “btl”, “ltr”). The textbook also gives information on how to say prices in English and explains that a dollar is worth one hundred cents, and a pound one hundred pence. This textbook is recommended by the Wallonia-Brussels Federation.

4.3.1.3 Pre-Intermediate

4.3.1.3.1 *English in Mind 1*, student’s book: “Eat for life”

In the sixth unit of this textbook, called “Eat for life”, a school canteen menu is presented to students. It is divided into three parts: starters, main course, and desserts. The students have eight illustrations of food above the menu, and they have to match them with the items on the menu. After this, the menu is used as a tool for a listening comprehension: in the audio recording, students order their food at the canteen. The students listening to this have to identify which dish(es) is/are chosen by the people in the recording. Some of the sentences from the listening comprehension are used to introduce a grammar point about ‘some’ and ‘any’. There is also a speaking activity related to the menu: students have to discuss who ordered what in the audio recording, then, in groups of two, they have to enact a role play where one student orders food at the canteen, and the other works there; they have to look at the menu and talk about it. The textbook gives them a few expressions they can use, such as “What

would you like?” or “Here you are.” The students are asked to exchange roles after they have done the role play once. This textbook is recommended by the Wallonia-Brussels Federation.

4.3.1.3.2 *Good news*, Pre-intermediate, Anglais 5^e: Palier 1, 2^e année: “The traditional American breakfast”

This menu from “The international Kid Pancake Restaurant” belongs to the third lesson of this textbook’s first unit. This lesson is called “The traditional American Breakfast” and discusses typically American breakfast food. This menu contains two distinctive parts: special breakfast, and drinks. The special breakfasts all have a creative name (e.g., Silver five for pancakes), and the menu gives an illustration of each type of breakfast, as well as a description of what they contain. The prices are indicated in dollars on the menu, next to each option. In the first part of the unit, students have to listen to an American teen talk about her favourite food for breakfast and they are invited to discuss what they have for breakfast with the class. After that, they are encouraged to take a look at the menu. They are asked to explain it and say what each dish contains. They are also asked to explain the names on the menu. What follows the menu is a listening activity in which students have to listen to a conversation at a breakfast restaurant and have to figure out what French toast is. Then, they have to role play ordering their breakfast at the International Kid Pancake Restaurant with only 10 dollars. This menu appears on the same page as a recipe for a blueberry smoothie. It is the only textbook in which a recipe and a menu seem to be linked, even though the only connection is that they appear on the same page and in the same unit. It is also important to note that only one question is asked about this recipe and that is “What other fruits can you use?”. This is why this recipe will not be discussed in the “recipe” section.

4.3.1.4 Intermediate

4.3.1.4.1 *Listening extra*: “That sounds delicious!”

The seventh unit of the textbook *Listening extra* contains the menu of a Thai restaurant called “Taste of Thailand”. This menu is divided into three parts: starters, main course, and desserts. The menu presents its dishes as being authentic Thai food. The vocabulary that is practised here is linked to the structure of the menu and relates to how to discuss dishes and food, and there are also a few adjectives to describe what a dish tastes like. The listening extra textbook is very detailed and provides a warm up, a main activity and a follow-up for each theme it deals with. Here, students are first encouraged to talk about dishes they like and what they taste like. Then, the menu is presented to them and they have to read it carefully and discuss the dishes from the menu that they like and do not like. The first listening task is to listen to a conversation at the restaurant, and complete an order sheet, as if they were the waiter. After this, they have to listen to the next part of the conversation and answer questions

about how the people in the audio recording found their food. The follow up activity consists in students practising each role in the conversation from the audio recording before creating their own restaurant role play.

4.3.1.4.2 *Real Life*, Intermediate, workbook: “Food around the world”

The seventh unit of the *Real Life* Intermediate workbook, which is called “Fast food”, contains one small menu although the student book does not contain any. The menu’s aim here is to make students practise new vocabulary from the unit. It is simply a menu divided into starters, main courses, and desserts, and there is a ‘fill in the gap’ activity. Next to the gaps, there are letters in brackets, and students have to rearrange these letters to make words to complete the menu. All the words that have to be guessed are adjectives describing what the food tastes like (e.g., ‘sweet’, ‘spicy’) or how it is cooked (e.g., ‘tender’, ‘grilled’). There is no other activity related to the menu.

4.3.1.4.3 *Speaking extra*: “Menu, please!”

Just like *Listening Extra*, *Speaking Extra* provides very detailed activities around each document it presents. In the seventh unit of this book, which is called “Food and drink”, there is a section called “Menu, please!”. This section focuses on “ordering food in a restaurant”, and it is also meant to show students how to make suggestions. Therefore, it uses vocabulary related to suggestion (e.g., “How about...?” and “Shall we...?”) as well as vocabulary related to food. The warm up activity consists in talking about food allergies, restrictions, or special diets (vegetarianism) and what people who have these allergies or follow these diets can and cannot eat. The main activity focuses on the menu that is given in the textbook and is divided into a listening part and a speaking part. The menu itself is divided into five categories: starter, main course, side order, dessert and drink. The dishes in this menu do not seem to be typical of any specific culture, and the prices are displayed in euros. Students are first asked to read the menu carefully and underline the words that they do not know; then they are asked to help each other understand the meaning of words. After this, the teacher is meant to introduce the listening comprehension, in which students are going to hear six different people choose from the menu and have to match the speakers to the characters listed below the menu. For example, they have to determine who is a vegetarian. The speaking part of the main activity is a role play that is meant to happen in groups of four. Each student has to pretend to be one of the characters from the list in question two (a vegetarian, a person allergic to seafood, a person trying to lose weight...). They have to discuss the menu together and decide what they will order. As part of the activity, they also need to suggest dishes to each other. At the end, they have to guess each other’s character after they have decided what to order. This game can be repeated so that each student can pretend to be different characters. The follow up activity invites students to form pairs and create three new meals composed

of a starter, a main course, a side dish, a dessert and a drink, using the menu or their own ideas. Each meal has to be impossible for one of the characters to eat. After this, they have to exchange notes with another pair, and they have to guess which character cannot eat which meal.

4.3.1.5 Upper-Intermediate

4.3.1.5.1 *Headway*, Upper-intermediate, Student's book: "Planning a menu"

In the sixth unit of the *Headway* Upper-Intermediate's Student's book, called "Expressing quantity", there is a speaking activity that focuses on menus. There is no menu shown in the book, but students have to create menus themselves while thinking about the people they have to prepare the menu for. The book presents four different situations and, for each situation, it describes who is invited to eat at the student's house. Students have to plan a menu for their guests, including a first course, a main course, and a dessert. The follow up activity consists in writing a shopping list based on the menus that were created, and it makes students use expressions of quantity, which is the aim of the unit.

4.3.1.5.2 *Real Life*, Upper-intermediate, Student's book: "Describing dishes"

The activity "describing dishes" is part of the sixth unit of *Real Life*, Upper Intermediate, "Something different". This menu is rather small and only displays two options for the starters and the main courses, and one option for dessert. What is special about this menu is that it is "adventurous food" - for example, there is roast pigeon. The activity that is presented by the menu is a discussion in pairs. Students have to talk about which dishes from the menu they would try or not. After that, they have to discuss two questions in groups: "Are you adventurous with food?" and "Is there any food that you refuse to eat?". It is not explicitly mentioned in the unit, but this discussing deriving from the menu seems to be a way of making students use modal verbs such as 'would', 'might' and 'could'.

4.3.1.6 Advanced

4.3.1.6.1 *American English File*, Level 5: "A recipe for disaster"

Unit 9B from *American English File* Level 5 is called "a recipe for disaster" and it contains a menu from "Ben's bistro". It is divided into three parts: starters, main courses, and desserts. For each dish, the menu mentions its name, and describes the dish in a little more detail. This menu also gives the price of each dish. The first activity students are invited to take part in is imagine that they are in a restaurant and are studying the menu. They have to choose what they want and compare their choice with a partner's. After this, students are given a chart with four columns: ways of preparing food, vegetables, fruit, sauces and dressings. They have to complete each column with at least three words from the menu. The following activities linked to the menu focus on pronunciation, first on the

different sounds at the end of -ed adjectives, which there are many of in the menu, and then, on the pronunciation of different terms found in the menu.

4.3.2 Recipes

4.3.2.1 Elementary

4.3.2.1.1 *Listening extra*: “What’s cooking?”

In the seventh unit of *Listening extra*, called “Food and drink”, there is an activity around a recipe for risotto. The warm up consists in a reminder of words related to food and preparing food. The main activity is centred around the listening comprehension. First of all, students are given six pictures that they have to put in the correct order after hearing a chef talk about how he makes mushroom risotto. After this, they can listen to the audio recording again and they have to fill in the gaps in the recipe card. The last thing students have to do is work in pairs and use the pictures as well as the completed recipe card to describe how to make the risotto; they have to take turns describing each stage. The follow up activity asks students to work in groups and think of a recipe they know how to make. Then, they have to make a list of all the ingredients that are needed and practise explaining how they make the dish. After this, they can also do a presentation in front of the rest of the class, and the class has to decide which dish seems to be the tastiest. Other students can also note down their classmates’ recipes.

4.3.2.1.2 *Speaking extra*: “Recipes”

The seventh unit of *Speaking extra*, named “Food and drink” presents an activity adapted to elementary level students and centred around recipes. The topic of this activity is preparing food and the activity is supposed to take the form of a game focusing on the function of giving instructions. The warm up invites teachers to put students into groups of three and give a dictionary to each group. On the board, the teacher has to draw two columns: food/drink and ways of making food/drink. Then, the teacher has to write twenty words on the board, and the groups of students have to put them in the right column as fast as possible. After this, it is important to check that all the students understand the meaning of each word.

The main activity is divided into a miming and a speaking part. By way of demonstration, the teacher mimes making a fried egg sandwich while giving instructions as they do it. Then, they ask: “what am I eating?” The student who guesses what it is stands in the front of the class and mimes the same recipe, following the instructions that the teacher gives. Then that student repeats the instructions aloud. For the speaking part of the activity, students have to form groups and each member receives a recipe card that has pictures illustrating the different steps of the recipe. They keep this recipe card secret. Student A reads the instructions to student B who mimes them, and the others

have to guess the recipe. This has to be repeated with the other recipes until everyone has done each part of the activity once (giving instructions, miming and guessing). For the follow-up activity, students work in groups again and they have to write a list of instructions for another recipe. After that, one team gives these instructions to another team that mimes them; each team member gives one line of instructions.

Here, there are three different recipes that are illustrated. Out of nine instances of recipes found in textbooks, this textbook is the only one to propose more than one recipe simultaneously. What is interesting is that, although the activity is meant for learners who are at the elementary level, the book only provides images and twenty words of vocabulary, which might be too little for the students to be able to explain the recipes correctly.

4.3.2.1.3 *Step Up 1*: Popcorn

The recipe that is used in *Step Up 1*'s eighth unit is a recipe for making popcorn. Popcorn seems to be quite typical of the USA even though it is eaten around the world. The recipe does not have a "typical" structure because it is presented as a fill in the gap exercise and contains images for each step. First of all, students have to match the ingredients and utensils in the list with those in the picture. Then, they have to complete the recipe with the right verbs. The follow-up activity invites students to write the recipe for their favourite Belgian dish and sent it to an American friend. This activity mobilises writing skills, and students have to follow the right structure, which is given to them.

4.3.2.2 Pre-Intermediate

4.3.2.2.1 *Good News*, Pre-intermediate, Anglais 5^e: Palier 1, 2e année: "A nice cup of tea"

The first lesson of the ninth chapter from *Good News* is called "A nice cup of tea" and focuses on an aspect of British culture: tea. This chapter teaches students how to make tea and teaches them about the history of tea. Therefore, the "recipe" that is presented is typical of an anglophone culture. The instructions for making a nice cup of tea is given in the form of an audio recording. Students have to listen to it and put the pictures they have in the book in the right order. After listening, they are also asked what is needed to make a cup of tea. Then, students are asked to work in pairs and mime the preparation of tea. The student that is not miming has to guess what the other is doing.

4.3.2.2.2 *Inside Out*, Pre-intermediate: "104 things to do with a banana"

In the sixteenth unit from this textbook, which focuses on lifestyle, there is a section about food preparation. In this part, a page from the website "104 things to do with a banana" is displayed. Only ten short summaries are shown on the page of the website that is included in the textbook, and the website that is shown seems to allow readers to click on each one-line recipe to see the more detailed

version of it. Students are asked to tick the dishes they would like to try and put a cross next to the ones they would not.

4.3.2.2.3 *Step Up 2*: “Banana pancakes”

In the sixth unit, “Shop till you drop!”, the section entitled “Let’s do some breakfast shopping” presents a recipe for American banana pancakes, which are typical of American culture. This recipe is used as a basis for a reading comprehension. Students are given the recipe which contains the list of ingredients and the instructions for the preparation of the pancakes. There are some gaps in the instructions and students have to fill them in thanks to the list of ingredients. After this, there is an activity that is meant to clarify a grammar point. Students have to classify ingredients into two categories: countable and uncountable nouns. This is followed by various activities about countable and uncountable nouns, as well as expressions of quantity.

4.3.2.3 Intermediate

There was no recipe in the intermediate textbooks.

4.3.2.4 Upper-Intermediate

4.3.2.4.1 *Gateway*, Upper-intermediate, Student’s book: “Healthy eating”

In *Gateway*’s sixth unit, “Eating habits”, a “healthy recipe” is presented to students: the recipe for egg fried rice. There is a listening activity around this recipe. First of all, students have a list of ingredients and they have to listen to the audio recording and write down the quantities needed. After this, there are five pictures illustrating ways of cooking, and words corresponding to those, and students have to label the pictures using the right word. Then, the book proposes a more open exercise and tells students to listen to the recipe and take notes on how to prepare the dish before comparing them with a partner and telling the class how they think they can make the dish. The activity that follows this is a speaking activity where students have to talk about themselves: Would they make the dish? Who usually does the cooking in their home? The last activity that students can take part in and that is still related to the recipe is a group activity: they have to plan a meal (main course and dessert) for two special occasions. For this, they have to do research, then present their recipes to the class and explain the health benefits of the recipes they have selected. At the end, the class has to vote for the tastiest meals.

4.3.2.4.2 *Gateway*, Upper-intermediate, Workbook: “A healthy recipe”

In addition to the recipe in the student's book, *Gateway* Upper-Intermediate's workbook also gives a recipe for vegetable chili for students to practise what they learned about in the student's book. This recipe appears in the sixth unit of the workbook, which is called "healthy habits".

4.3.2.4.3 *Language in Use*, Upper intermediate, Classroom book: "Creative cooking"

In the sixth unit, "Do it yourself", there is a part called "creative cooking" which is introduced by a recipe for "Baked tuna and apple flambé". The latter does not seem to be a reappropriation of the genre, but it does not seem to be a serious use of the genre, because it is said to be what you make when "your friends turn up unexpectedly and you haven't done any shopping", and it describes a recipe that does not seem to be serious. Still, this belongs to the genre of the recipe because it has the characteristics of the genre: a title, a list of ingredients, and instructions. Students are first asked to fill in the gaps in the recipe. These words are all verbs that describe ways of preparing food. After this, students are asked if they would eat this dish. The second activity is a writing activity that invites students to work in groups. On a piece of paper, each group writes a list of ingredients which they then give to another group who will write a recipe with those ingredients. This encourages students to use the verbs from the recipe again. After this, students are asked to discuss the results.

4.3.2.5 Advanced

There was no recipe in any of the advanced textbooks that were analysed. This could lead us to think that the genre of the recipe is too simple for learners at an advanced level.

4.4 Conclusion

Out of the eighty-seven textbooks that were analysed, thirty-nine mention food in one way or another, but only ten use a menu, and nine include a recipe. Even though what was observed during this analysis cannot count as general assumptions because everything that will be said only applies for the small sample of textbooks that were studied, I will make an attempt at drawing conclusions from this research.

Among the textbooks that include menus, it seems important to note that all except one have what can be called a "typical" structure and are separated into two, three, four or even five categories. However, this structure (e.g., starter, main course, dessert, drinks, ...) can only be observed and it is not explained in any of the textbooks. This may be explained by the assumption that students already know this structure and are familiar to it. Only four out of ten menus display prices although it seems to be one of the specific features of the genre. Menus are used as a departure point for a role play about ordering food in four out of ten textbooks, and they are the basis for a role play involving discussions and suggestions (in one of the textbooks). This type of activity seems to be more frequent

for learners at intermediate level or below. Finally, six out of ten textbooks offer a listening activity focusing on, or involving the discussion of, a menu. The menu seems to be used mainly to practise receptive rather than productive skills, although four textbooks invite students to practise their productive skills at the intermediate and upper-intermediate levels. Therefore, it seems that, when it comes to the menu, textbooks prefer receptive skills for levels between starter and intermediate, and productive skills for intermediate and above. As expected, the vocabulary that is used in the menus mainly focuses on food and drinks and ways of preparing food. Some textbooks also mention expressions of quantity and adjectives related to food when part of a unit or a whole unit focuses on the menu. In one case, the menu also brings about the subject of eating restrictions. The only grammar point that was observed in some of the menus, but especially in the role play conversations surrounding it, were modals (would, might and could) when the *Real Life* Upper-Intermediate unit talks about adventurous foods, and not the imperative as it could have been expected. In terms of speech functions, those that were found in the activities around the menu involved those of ordering food, making suggestions and explaining a menu.

There were nine textbooks that included and used at least one recipe. Only seven of these recipes contained a list of ingredients, but all nine of them gave the instructions for the preparation of the dish. Pictures that illustrate the different steps in the recipe were only used at elementary and pre-intermediate levels, which seems to be a strategy to help learners visualize what the words they are learning mean. The vocabulary used in the recipes obviously focused on food and drinks and ways of cooking food, but there are also some instances where textbooks used recipes to touch upon the subject of expressing quantities. In terms of grammar, the only real grammar point that seems to have been linked to a recipe involved countable and uncountable nouns in the *Step Up 2* textbook. As to speech functions, the recipe in *Speaking extra* is used to practise giving instructions. Although recipes were sometimes used as a basis for discussions or role plays, it seems that the textbooks that were analysed and contained recipes used those for receptive skills rather than productive ones. Finally, looking at the language learning levels of the textbooks that recipes appear in indicates that there are no recipes in textbooks at intermediate and advanced levels, but there are still three textbooks for the upper-intermediate level that do include recipes, which makes it impossible to state that recipes only appear in textbooks targeting levels below intermediate. However, it is the case that most recipes were found in textbooks of lower levels, and maybe that is because food and drinks is one of the first lexical field a foreign language learner learns about.

The research question that this textbook analysis was meant to answer was “Do recent English textbooks include the text genres of the menu and the recipe? If so, do they follow the text genre approach?”. The answer is that some recent English textbooks do use those text genres, but out of those that were analysed, only a small number actually include a menu and/or a recipe. For both

genres, the text genre approach does not seem to be followed in textbooks, because menus and recipes are only used as tools, and their internal structure is never made explicit or studied carefully. Therefore, recent English textbooks are not necessarily good tools to teach students about menus and recipes according to the text genre based approach. However, some resources can be taken from textbooks, but teachers would have to work on these resources to adapt them to the approach. For example, a teacher could take one from a textbook, or even a few from different textbooks, and study the structure in class. As a result, textbooks can help give a basis for the genre-based approach, but they are not adapted to be the only medium through which learners learn about the genres of the menu and the recipe.

5 Survey on the use of the text genres by teachers of the Liège school district

5.1 Introduction

In order to answer the eighth and ninth research questions: “Do teachers use the text genres of the menu and the recipe?” and “Do teachers fully exploit the text genres of the menu and the recipe as is recommended in the theory? Is the text genre dimension explicitly studied?”, I decided to design a questionnaire to collect declarative data from actual teachers from the Liège school district. First, I wanted to know if the text genres of the menu and the recipe were used by teachers. Secondly, the questionnaire was meant to determine if teachers fully exploited the text genres of the menu and the recipe as is recommended by the text genre based approach, and if they concretely treated the text genre dimension in class. It is important to keep in mind that, although this questionnaire was anonymous, what the respondents answered might not completely reflect the reality. Therefore, the answers to these questions can give an indication of how the genres of the menu and the recipe are used in classrooms, but it will not be possible to make unequivocal assumptions based on the answers that were collected. We will still consider the results of the survey as good indicators of what teachers think of text genres and how they deal with them in class.

5.2 Methods

The aim of the questionnaire was to collect declarative data on the habits of teachers related to the genres this dissertation focuses on. I decided to create an online questionnaire because it was more convenient than a paper version, for both the respondents and the person analysing the data. It was conceived following the advice of Prof. Simons and Audrey Renson, a PhD student who is currently writing her doctoral thesis about the text genre of the debate, and who taught us how to design a questionnaire, get people to answer it, and analyse the data. Following Prof. Simons’ advice, the questionnaire was sent to respondents as part of a large questionnaire that brought together four different questionnaires from students writing their dissertation in the field of didactics. This was decided in order not to let the respondents get the impression that they had a lot of different questionnaires to answer. By doing so, we hoped to increase the response rate. Moreover, some questions from other questionnaires might actually give us access to data that we had not thought about ourselves. For example, in the respondent’s profile, I had not thought to ask a question designed to ask teachers at which level they taught (e.g., fourth year, second foreign language).

Each one of us first built a questionnaire by ourselves before sending it to Prof. Simons for feedback. After revising it based on his comments, we put our four different questionnaires together and agreed on the questions that we would keep for the first part, which was common to all of us: the “respondent’s profile”. This part of the questionnaire was meant to allow us to match answers with specific profiles and make it possible to determine if there were any tendencies within groups of

people who shared some characteristics. For example, we might find out that that teachers from the same network use text genres the same way because they rely on similar recommendations. After we put our common questionnaire together, we sent it to Prof. Simons and Audrey Renson for another round of feedback, which helped us to further improve our document.

We then wrote a joint introduction to the questionnaire. This introduction was meant to give information about what the questionnaire was about, who was supposed to answer it, how long it would take and why it was built. Each of us wrote a short summary of their individual questionnaire because respondents had the choice to answer all four parts, or only choose some of them. To follow the General Data Protection Regulation from 2016, we also used that space inform respondents that this questionnaire was anonymous, that the information they would give would stay confidential and would only be used for our dissertations.

Next, we had to choose the platform we would use to make our common questionnaire accessible online. We tried different ones, but we had to find something that allowed us to ask a lot of questions of different types. We finally decided to use Google Forms because it allowed us to ask an unlimited number of questions and it was also possible to create a different section for each questionnaire. Moreover, it seemed quite convenient in terms of data analysis because the platform automatically provides graphs and an Excel document with all the results.

When the questionnaire was online, we proceeded to a pre-test phase. For this pre-test, we were able to rely on the help of Audrey Renson and of the three assistants of the didactics team in the Department of Modern Languages at the University of Liège (Alain Segatto, Julie Vanhoof and Florence Van Hoof), as well as on the help of seven more people (including some of our former secondary school teachers and supervising teachers from our traineeships).

The final step was to send our questionnaire out to our future respondents. Here we were once again able to rely on the help of the didactics team, who sent it to all the supervising teachers they were collaborating with. It has to be noted that these teachers might not reflect the average teacher because, due to their being supervising teachers, they might be slightly more informed and experienced in terms of the recent recommendations given by the research. More details about the profile of the respondents will be provided below.

5.2.1 Questionnaire Design

Having previously explained how the group questionnaire was designed, I am now going to explain how I prepared my section of the questionnaire, which focused on the text genres of the menu and the recipe. This section was built following the funnel method, going from general questions to more specific ones. Each question was designed to find out information about one specific element, so as to avoid unclear answers and misinterpretations.

In my part of the questionnaire, I used different types of questions. First of all, I used ‘yes and no’ questions, which were sometimes followed by open questions asking respondents to explain or justify their choices. Apart from that, I tried to avoid open questions because they are more complex to analyse. I also used multiple choice questions for which respondents could choose only one answer, and others for which they could choose one answer or more. I always specified that in the question. After the ‘yes or no’ and the multiple-choice questions, I used the Likert scale to ask respondents how much they agreed with a series of statements. I chose to use the four-level Likert scale in order to avoid people going for the neutral answer, which Audrey Renson told us is a possible tendency when using a five-level Likert scale. Indeed, neutral answers do not give significant information, so it is better to avoid them. The four answers on the scale were the following: “Pas du tout d’accord” (strongly disagree), “Pas d’accord” (disagree), “D’accord” (agree), “Tout à fait d’accord” (strongly agree). I used another type of scale to ask respondents about how often they used each genre. For this, the items on the scale were the following: “jamais” (never), “une fois tous les deux ans” (once every two years), “une fois par année” (once a year), “une fois par semestre” (once a semester), “une fois par période” (once a trimester), “une fois par mois” (once a month). At the end of my questionnaire, I also left some space for people to make comments about text genres in general and about the text genres of the menu and the recipe, but this was optional.

5.2.2 Pre-test stage

At the pre-test stage, eleven people were asked to answer the questionnaire before anyone else, and to take notes of mistakes they could find, of technical problems or simply of elements that we could change to improve our questionnaire. Of course, and as it was expected, the people who pre-tested the questionnaires found a few mistakes due to inattention that we immediately corrected. Thanks to the pre-test phase, I was also able to make a few adjustments to the questionnaire to make it clearer. There were also bigger changes that were made following the feedback we received. These are discussed below. For a detailed table of the changes that were implemented between the pre-test phase and the definitive online version, see the table “*Changes implemented following the pre-test phase*” in Appendix 7.

The first suggestion Alexandra Provoost, a fellow student writing her dissertation in the field of didactics, and I received, since we were both asking questions about text genres, was from Julie Vanhoof, who suggested that we give a broad definition of text genres and maybe even examples so that the respondents would have a clear idea of what we were talking about. We thus decided to agree on a definition, which we supplemented with some examples:

“Le genre textuel est un regroupement de productions langagières, écrites, orales ou audiovisuelles, relativement stables, qui s’inscrivent dans une société, une culture et une époque données. La maîtrise des caractéristiques d’un genre textuel est un outil qui permet d’agir dans une situation de communication donnée, tant en réception qu’en communication.” (Simons, 2019, p.45).

Exemples : l’annonce immobilière, la publicité, le débat, le mode d’emploi.

This definition is the ‘operational definition’ that Simons uses in *Les genres textuels en langues étrangères : entre théorie et pratique (2019)*, in which he writes about the importance of text genres in families of task in foreign languages¹³. A change was also made to the title of our group-questionnaire, which was not precise enough. The original title was “Enseignement des langues” and we changed it to “Questionnaire à destination des enseignant·e·s de langues en Belgique francophone”. This title gives the reader all the information they need (i.e. what the questionnaire is about and who should answer) in the first sentence.

5.2.3 The main questionnaire

The main questionnaire that focused on the text genres of the menu and the recipe contained twenty-eight questions. The respondents who do not use these particular text genres were only asked to answer twelve of these questions. The first questions were about text genres in general; whether the respondents remembered learning about this notion during their studies, if they thought they mastered the notion, if they used genres, etc... Then, there were a few questions about their views on text genres in general, and the rest of the questions focused on the menu and the recipe in particular, asking respondents what they thought of each genre and how they used them in class.

5.2.3.1 Choosing the questions

In this part, I will explain why I chose to ask each question and what their goal was. For this, I will also clearly introduce the questions. Since the questionnaire was in French and this dissertation is in English, I will translate the question for the sake of uniformity. I will only present the questions from my part of the questionnaire and not those from the respondent’s profile. Appendix 8 contains a copy of the questionnaire, including the introduction, the respondent’s profile questions, as well as my part on the text genres of the menu and the recipe.

¹³ Germain, Simons. *De la place des genres textuels dans les familles de tâches en langues modernes*. In Jacquin, M., Simons, G. & Delbrassine, D. (éds scien., 2019). *Les genres textuels en langues étrangères : entre théorie et pratique*. Berne : Peter Lang.

Part one:

The aim of this part was to know if respondents were familiar with the concept of text genres, and if they were, in which part of their education they had learned about them. The last questions from this first part were destined to determine if teachers used text genres in class, and especially the menu and the recipe. Thanks to these questions, respondents were given indications as to which questions they should answer in the rest of the survey.

1. “During my initial SCIENTIFIC training, I remember learning about the notion of text genre. O Yes O No”
2. “If the answer is yes, which genre(s) do you remember learning about? (Open-ended question)”
3. “During my initial PEDAGOGIC training, I remember learning about the notion of text genre. O Yes O No”
4. “If the answer is yes, which genre(s) do you remember learning about? (Open-ended question)”

These first four questions were meant to determine if teachers had learned about the notion of text genre during their scientific or pedagogic training. The capital letters were used in the questionnaire to bring attention to the difference between each question.

5. “I think I master the notion of text genre: O Yes O No”

“If you answered “yes” to the fifth question, please try to define the notion of text genre with your own words, without going back to look at the definition provided above.”

The goal of this fifth question was to find out if some teachers thought they mastered the notion, and if they did, to see how they understood the concept. It will also be interesting to see if the definitions given by the respondents match the definition that I chose to adopt in the second chapter.

6. “I use text genres in class: O Yes O No”

“If your answer is “no”, please only answer questions 10 to 15.”

The answer respondents gave to this question determined if they had to answer to the rest of the questions from the questionnaire or only a few of them. Indeed, questions 10 to 15 ask respondents about their opinion on text genres. If respondents answered “no”, these following questions will make it possible to find out what might be the reasons behind their decision not to teach them.

7. “In class, I use...

O The text genre of the menu O The text genre of the recipe O Both O Neither”

“If your answer was “neither”, please only answer questions 8 to 15.”

The same way the previous question directed the respondents to the next questions they had to answer, this question directs the respondents who answered “neither” to questions about their perception of text genres, particularly the menu and the recipe, and their usefulness in a foreign language class. Thanks to their answers to these questions, we might understand why teachers do not use any of the two text genres.

Part two: “To what extent do you (dis)agree with the following statements?”

The second part of this questionnaire is meant to find out more about how teachers perceive text genres, especially the menu and the recipe, and what they think of their utility in class. For all the questions in this part of the questionnaire, respondents had to choose one of four answers from a Likert scale: ‘strongly disagree’, ‘disagree’, ‘agree’ or ‘strongly agree’.

8. “The notion of text genre is necessary in foreign languages teaching.”

9. “I think it is essential to discuss the text genre (the internal structure, the common characteristics) of a document that I am dealing with in class.”

The aim of the two questions above was to find out how important teachers who use text genres think these are. Do they use them because they are convinced that they are essential, or do they teach them even though they feel that text genres are not very important?

The following questions were asked to all the respondents, even those who do not teach genres at all, and the ones who do not teach about the menu nor about the recipe. The goal was to find out which elements of a genre-based approach were seen as disadvantages by teachers, especially by those who do not use them. The questions 12 to 16 were also meant to determine why some teachers use text genres in class but not the menu and the recipe. I also wanted the respondents who do use the genres of the menu and the recipe to answer these questions. Indeed, the fact that they use them does not mean that they do not see any disadvantage to using them in class, so I wanted to know about their opinion too.

10. “Teaching about a text genre takes too much time.”

With this question, I wanted to determine if the reason why teachers do not follow the genre-based approach is because it takes too much time to prepare. Unfortunately, this last precision was not mentioned in the actual questionnaire and the answers might therefore be slightly unclear. This question was also addressed to teachers who use text genres in class because some of them might use them despite the amount of time it requires.

11. “I do not see the interest of the text genres of the recipe and the menu because the type of education I teach in does not prepare students for the HoReCa domain.”

The goal of this question was to find out if teachers thought the genres of the menu and the recipe were only interesting for students of the HoReCa domain, and therefore, useless for others types of education.

12. “At the level I teach, the text genres of the menu and the recipe are too simple on a linguistic level.”

This question was supposed to work out if one of the reasons why teachers do not use the menu and the recipe was that these genres are too simple, and therefore maybe too easy, in a linguistic point of view.

13. “The text genres of the menu and the recipe are too weak on a linguistic level.”

The goal of this question was similar to the last one, but here, the idea is not that the menu and the recipe could be seen as too simple, but rather too weak, on a linguistic level. That means that maybe some teachers think these genres do not mobilise enough linguistic resources.

14. “I think the text genres of the menu and the recipe are too practical (based on pragmatics).”

Maybe some teachers think that the genres of the menu and the recipe are too functional to actually use them in class. This is why I chose to ask this question.

15. “Some text genres other than the menu and the recipe seem more important to me.”

The aim of this question was to see if one of the reasons why teachers do not teach about the menu or the recipe is that other genres are more important. Some of the teachers who do teach these genres might also think that others are more important.

16. “If your answer for the last statement (15) was ‘agree’ or ‘strongly agree’, please cite the text genres you find more important.”

With this question, I wanted to know which genres seemed more important for the teachers thought other genres than the menu and the recipe were more important.

Part three:

The aim of this third part of the questionnaire was to collect information about how teachers who do teach about the menu and the recipe in their English classes do it, as well as what they teach about them. At the end of this part, there are a couple of questions about how often the respondents who do

use these genres tackle both of them. The last question is about whether teachers group both text genres when they teach their students about them. While I was writing this dissertation, I realized that after the seventh question, I should have indicated that those who had answered ‘the text genre of the menu’ or ‘the text genre of the recipe’ only had to answer the questions about the genre they taught. However, the questions being non-mandatory (i.e., people did not have to answer them to go to the next part), respondents could choose to answer only the questions about the text genre they use in class. For questions 17 to 25, respondents had to choose one of the four answers from the same Likert scale as the one used in part two.

“The following questions are about how you use the text genres of the menu and the recipe in your teaching of English. If you have NEVER taught English, or if you DO not USE these text genres, you can ignore the last questions and go directly to the next questionnaire. Thank you for the answers you have given so far.”

17. “When I talk about recipes in class, I work on the internal structure (e.g., the big parts: ingredients, utensils, steps) of this genre with the students.”

18. “When I talk about menus in class, I work on the internal structure (e.g., the big parts: starters, main dish, dessert, drinks) of this genre with the students.”

The goal of the two previous questions was to see if teachers who do use the text genre(s) of the menu and/or the recipe teach their internal structure.

19. “The text genre of the recipe is only a pretext/ an excuse to discuss the linguistic resources it mobilises (e.g., the vocabulary linked to food, the imperative, etc.).”

20. “The text genre of the menu is only a pretext/ an excuse to discuss the linguistic resources it mobilises (e.g., the vocabulary linked to food).”

With questions number 19 and 20, the goal was to find out if teachers use those genres as a pretext or an excuse to discuss the linguistic resources they mobilise.

21. “When one of my lessons tackles the text genre of the recipe, I teach the characteristics that are common to all recipes (e.g., title, servings, list of ingredients, quantities, steps of the preparation).”

22. “When one of my lessons tackles the text genre of the menu, I teach the characteristics that are common to all menus (e.g., the different parts).”

The aim of these two questions was to work out if teachers teach their students about the characteristics common to all the texts belonging to the text genre they teach.

23. “When one of my lessons tackles the text genre of the recipe, I teach the differences between the genre in the language of instruction (i.e., French) and the genre in the foreign language that I teach.”

24. “When one of my lessons tackles the text genre of the menu, I teach the differences between the genre in the language of instruction (i.e., French) and the genre in the foreign language that I teach.”

The goal of question 23 and 24 is to determine if teachers who teach about the menu and/or the recipe include a comparison between the genre in the instruction language and the genre in the foreign language that is being learnt. As we mentioned it earlier, it can be interesting to do so in order to let students know the same genre can appear under different realizations in two different languages.

25. “When one of my lessons tackles the text genre of the recipe, I teach my students about the reappropriations of this genre (e.g., “the recipe for happiness”, “the recipe for love”).”

With this question, I wanted to know if teachers taught about the reappropriations of the recipe. I only asked this question for the genre of the recipe because I could not find any example of menu reappropriations, therefore, it seems like they do not exist, or at least that they are not used as frequently as recipe reappropriations.

→ Questions about frequency:

The next two questions still belong to the third part, but they ask about frequency. Therefore, the Likert scale was adapted and respondents could choose between six options: “never”, “once every two years”, “once a year”, “once a semester”, “once a trimester” and “once a month”. These questions were supposed to let us know more about how often teachers who use the text genres of the menu and the recipe do it.

26. “How often do you use the text genre of the menu?”

27. “How often do you use the text genre of the recipe?”

28. “When you tackle the text genres of the menu and the recipe in class, do you group them?”

The aim of the very last question was to find out if teachers who used both genres grouped them, for example because they share a common lexical field (i.e. food), or if they taught them separately.

5.2.4 The respondents

The choice of the target audience was quite obvious from the start. Since this dissertation is about the genres of the menu and the recipe in the teaching of English, the audience I was targeting were

teachers of English as a foreign language who teach within the Wallonia-Brussels Federation, and especially around the Liège Province. Because we decided to regroup four questionnaires, the actual public turned out to be broader and any foreign language teacher in the Wallonia-Brussels Federation could answer the questionnaire. However, those who do not teach English could only answer a few questions from my questionnaire. Between the 13th of May and the 30th of June 2020, 61 people answered to the respondent’s profile part of our questionnaire. Out of these people, only 45 answered my part of the questionnaire. What follows is a summary about the 61 people who answered the respondent’s profile.

The panel of teachers who answered our questionnaire was quite diverse. First of all, the number of years respondents have been teaching varies from less than 5 years to more than 31 years. As can be seen in the figure below, even though the respondents are distributed quite evenly in all seven categories, the most represented one is teachers who have been teaching for 11 to 15 years.

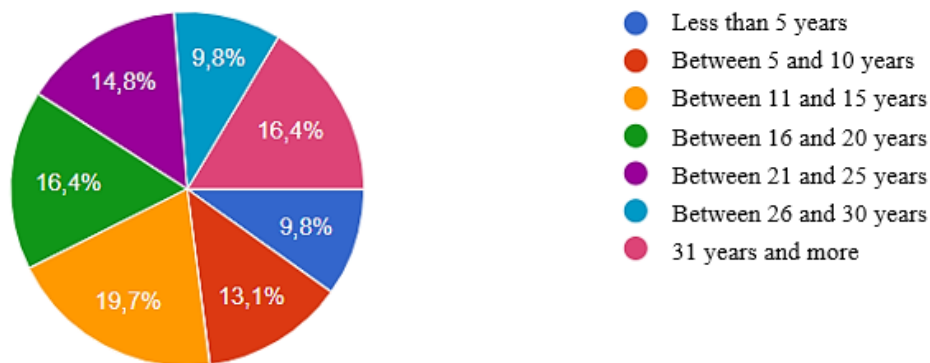


Figure 5: Question 1 (Respondent’s profile) - How long have you been a teacher? – Results

The scientific degrees held by the respondents are various. A little more than half of them, i.e., 52,4% or 32 people, hold what is called a “licence” in germanic languages and literatures, which was previously the name of the equivalent of a master’s degree. Eight respondents have a master’s degree in modern languages and literatures and fourteen hold a bachelor’s degree in germanic languages from a higher school. Only one of the respondents has a bachelor’s degree in germanic languages issued by a university. Less than four respondents hold other types of degrees, including a “licence” in Romance languages, a French as a foreign language bachelor’s degree, a Master of Advanced Studies (MAS) in Anglo-American studies, a master’s degree in translation, and even a master’s degree in speech therapy. Regarding the teaching certificates, almost half of the respondents (29) hold an “Agrégation de l’Enseignement Secondaire Supérieur”(AESS) diploma in germanic languages while four people hold an AESS diploma in modern languages. Thirteen people have an AESI (“Agrégation de l’Enseignement Secondaire Inférieur”) diploma in modern languages, which means they can only teach at the lower level of secondary school. Other teaching certificates include a Pedagogic Aptitudes Certificate (PAC) in modern languages, which four respondents hold, a

“Certificat d'aptitude pédagogique approprié à l'enseignement supérieur” (CAPAES) and certificates for the teaching of French as a Foreign Language. We had also asked respondents in what types of education they taught and we let them choose more than one answer, there are therefore more answers than the number of respondents. The majority of respondents, forty-seven of them, teach at the upper secondary school level, while fifteen people teach at the lower secondary level. Three people teach at both of these levels. Four respondents work in primary schools, two people teach in higher education, two others teach at university, another two teach social advancement (i.e., “promotion sociale” in French) classes and one of the respondents teaches in companies.

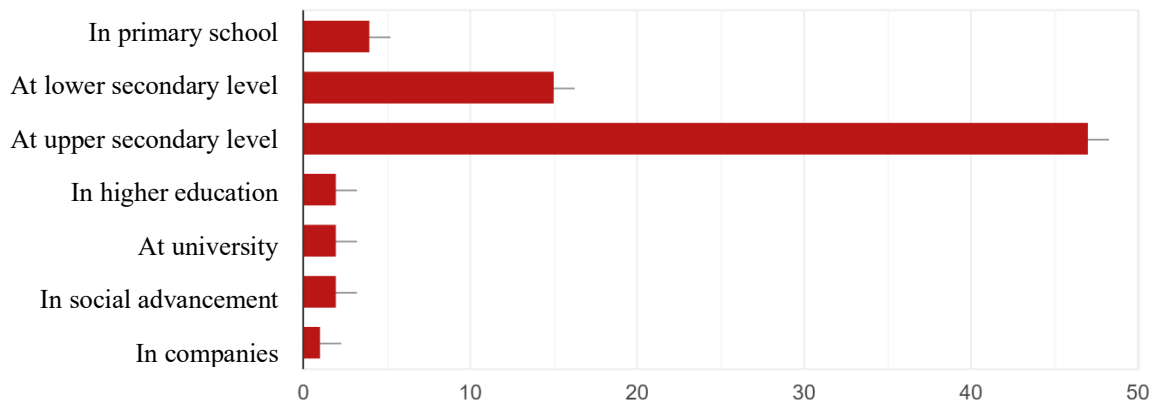


Figure 6: Question 4 (RP) - I teach... – Results

We also wanted to know which network(s) the respondents taught in. As mentioned in the third chapter, there are three networks: the official WBF network, the subsidised public school network and the free subsidised school network (denominational or not). Because we designed two different answers for the denominational and the non-denominational free subsidised schools, respondents could choose between four options. Once again, the respondents were able to choose more than one answer because some teachers do teach in two different networks. As can be seen on Figure 3, most of the teachers who answered the questionnaire work for the free subsidised network, in denominational schools (43 respondents), then, 18 people work in the official WBF network. Two of the respondents work for the free subsidised network, in non-denominational schools, and two other respondents work for the subsidised public network. There are four teachers who work for two different networks simultaneously.

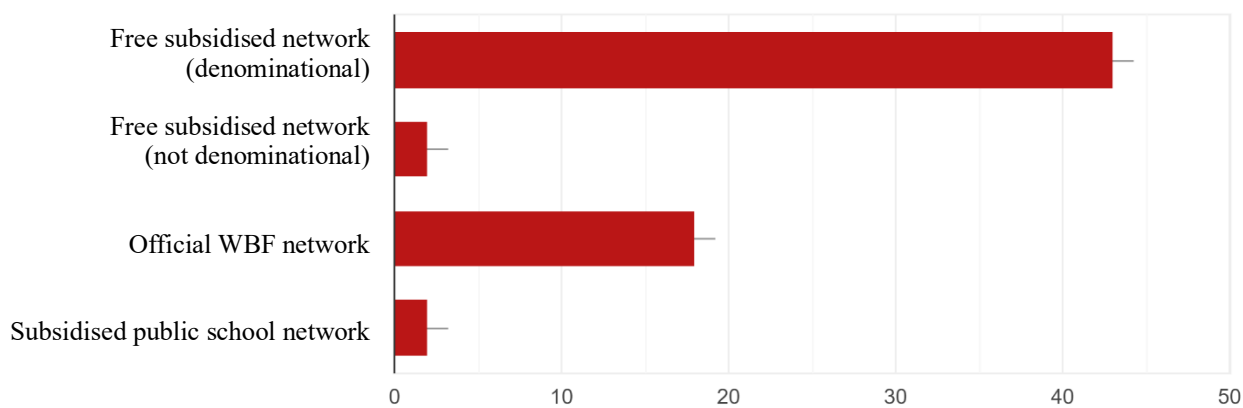


Figure 7: Question 5 (RP): In which network(s) do you teach? – Results

After this, and in order to have a really clear idea of what type of teachers the respondents were, we designed a question about the type(s) of education they teach in. The figure below shows that almost all of the respondents, 90,2% of them (i.e., 55 people), teach in the general secondary education. Twenty-five teachers work in the qualifying technical secondary education while only fourteen teach in the transitional technical secondary education. A mere six respondents are teachers in the vocational secondary education. Then, there are a few teachers (ten in total), who teach in other types of education, outside of secondary education. These other types of education include: social advancement (two respondents), reception and education arrangements for immigrant students (What is called DASPA in French, for “dispositif d’accueil et de scolarisation des élèves primo-arrivants”) and primary school, which is not concerned with types of education. The fact that there were not many language teachers from the vocational type of education who answered our questionnaire (only six out of sixty-one) might be explained by the fact that some branches of vocational education do not include any foreign language class in their curriculum, so there are less language teachers in vocational schools than in general schools for example. The types of education in which students can choose to follow a HoReCa-specific curriculum are the qualifying technical secondary education as well as the vocational type of education. The next question from the respondent’s profile will let us know whose answers we need to analyse particularly carefully in order to see what is done with the genres of the menu and the recipe in language classes dedicated to HoReCa students.

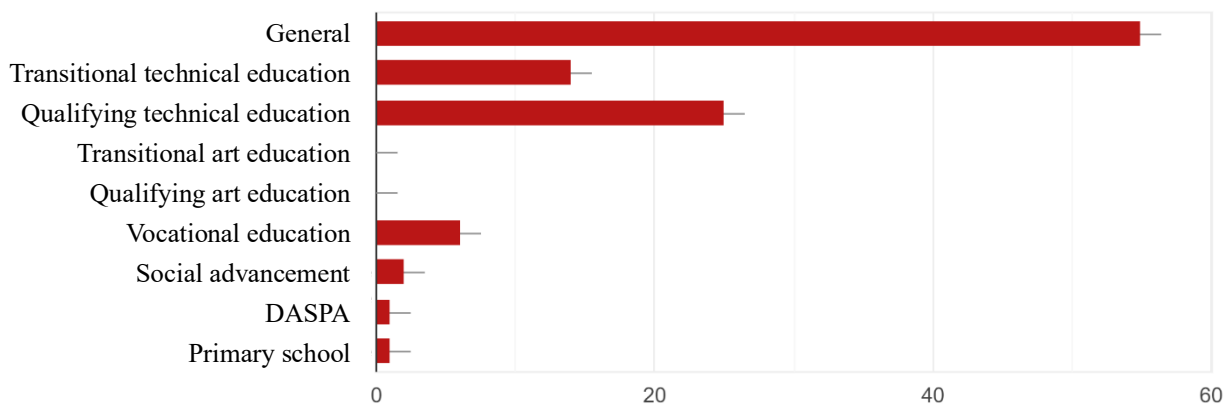


Figure 8: Question 6 (RP): In which type(s) of education do you teach? – Results

There were very few teachers who teach or have taught in the HoReCa field, either in the vocational or the qualifying technical types of education. Indeed, as the figure below shows, only ten of the sixty-one respondents answered “yes” to the question “Do you teach or have you ever taught in the HoReCa branch?”. Unfortunately, only eight of the respondents who answered yes to this question actually answered my part of the questionnaire. There are therefore not enough respondents from this HoReCa branch for us to draw general conclusions about how the genres of the menu and the recipe are dealt with in this type of education, as it was expected. These respondents’ answers will be very interesting anyway and we will try to see how teachers who teach to HoReCa students use the genres that are studied in this dissertation.

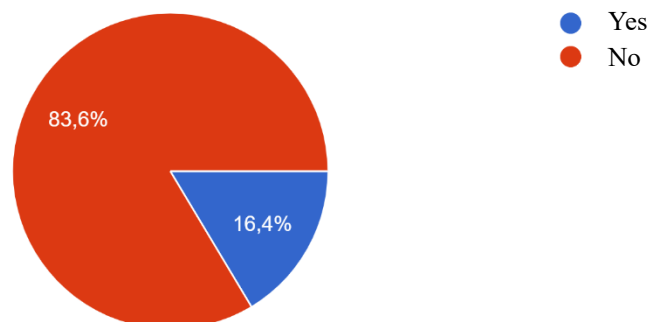


Figure 9: Question 7 (RP) – Do you teach or have you already taught to students in the HoReCa section? – Results

Finally, in terms of the languages taught by our respondents, forty-eight of them teach at least two different languages. Most of the people who answered our questionnaire, that is forty of them, teach English. Dutch is the second most taught language with thirty-seven respondents teaching it, followed by German (eleven), Spanish (eight), Italian (one) and French (one). There was also one last question in the respondent’s profile which consisted in the teachers selecting the classes in which they were teaching this year, (e.g., fourth year, second foreign language)

but the analysis of the results would be quite long. Therefore, I will only use this data if I consider that it is essential to explain some of the answers.

5.3 The results

5.3.1 Overview of the results

Overall, only forty-five respondents out of sixty-one answered the part of the questionnaire which focused on the text genres of the menu and the recipe. In this section, I will analyse the data collected with this part of the questionnaire and try to interpret them before drawing conclusions in the last part of this chapter. I will also confirm or reject the hypothesis linked to the use of text genres by teachers in the Liège region. The spreadsheet containing the results of the questionnaire can be accessed in Appendix 9.

As explained in part 5.2.3.1 (Choosing the questions), the first four questions from my questionnaire were supposed to give us information about whether teachers had learned about the notion of text genres during their initial scientific training or during their initial pedagogical training, or maybe even during both. First of all, only 17,8% of the respondents remember learning about this notion during their initial scientific training whereas 26,7% of them remember learning about it during their initial pedagogic training. It would thus seem that for the respondents, text genres were more approached during the pedagogic training than during the scientific training. This goes against what I personally expected because most respondents indicated in the respondent's profile that they had followed their initial scientific training in the domain of literature and we know, as mentioned earlier, that the notion of text genres has been used in the field of literature to categorize literary texts for a long time before being picked up by researchers interested in language teaching. All but two of the respondents who answered "yes" to the first question followed a scientific training in Germanic languages and only five of them also remember learning about text genres during their pedagogic training.

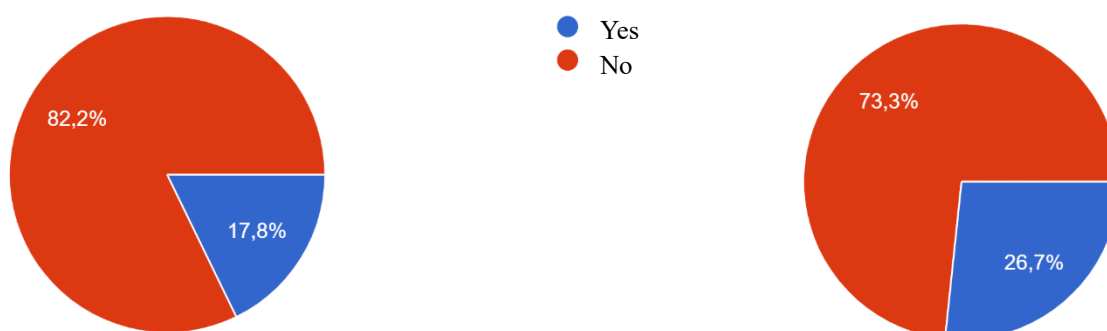


Figure 10: Questions 1 & 3 - During my initial SCIENTIFIC / PEDAGOGIC training, I remember learning about the notion of text genre. - Results

To the question about which text genres they remember learning about during their scientific training, respondents answered they had learned about poems, essays, literary extracts, novels, tales, fables, theatre plays and prose, which can be defined as “traditional” literary genres. Other genres that respondents remember learning about during their scientific training which do not typically fit into the category of literary genres are press articles, notices (“faire-parts” in French), invitations, recipes and advertisements. The text genres the respondents remember learning about during their pedagogic training also include poems, essays, novels, tales and fables. Others are songs, letters and posters.

The fifth question was about whether the respondents thought they mastered the notion of text genres. As the figure below shows, eighteen (40,9%) out of forty-four respondents answered “yes”. What is interesting here is that, although only a total of eleven people remember learning about the notion of text genres during their initial training (questions 1 and 3), eighteen respondents think they master the notion. The remaining seven respondents might therefore have learned about the notion between the end of their studies and now, maybe simply by reading. They might also simply think they master the notion without having learned about it, but this seems unlikely.

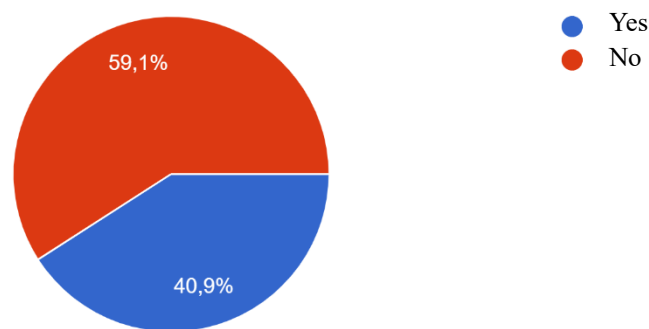


Figure 11: Question 5 – I think I master the notion of text genre – Results

The teachers who answered “yes” to this question were asked to try and define the notion of text genres. Although eighteen people had answered “yes” to the fifth question, only fourteen actually tried to give a definition of the concept. The goal of this sub-question was to see whether people who think they master the notion actually define it the way that it is understood in this dissertation¹⁴. One of the respondents simply thinks text genres are the same as text types, while others (three people) think using text genres means using authentic and concrete texts. Three of the respondents rightly describe a text genre as a category, in which the texts have the same characteristics. Among the type of characteristics that are cited by the respondents, we find communicational, textual,

¹⁴ Reminder of Simons’ definition of text genres which is adopted in this dissertation: “Le genre textuel est un regroupement de productions langagières, écrites, orales ou audiovisuelles, relativement stables, qui s’inscrivent dans une société, une culture et une époque données. La maitrise des caractéristiques d’un genre textuel est un outil qui permet d’agir dans une situation de communication donnée, tant en réception qu’en communication » (Simons, 2019, p.45)

semantic and graphic characteristics. Some give examples of these characteristics: the tone, the style, the subject, the lexical field, the communication intention, the punctuation and the grammatical forms that are used. A few people mention that the genre of a text depends on the situation in which it is produced. One of the respondents rightfully remarks that a text genre determines oral or written production in a given culture, which is part of Simons' definition. That person is the only one who clearly mentions that text genres depend on the culture they are produced in, even though another respondent does mention culture, but simply to define text genres as “an opening to the world and to other culture”, which is not enough on its own. Although all those different definitions put together do somehow match the one that we are following, none of these are actually complete enough to be seen as “correct”, or at least, to match Simons'. We can therefore conclude that even the teachers who think they master the notion cannot give a very complete and precise definition. Thus, the teachers who think they master the notion but who do not actually use them might use it in class in a way that does not entirely match the recommendations of the genre-based approach.

The answers that were collected for the sixth question are even more interesting. Indeed, to the question “I use text genres in class”, thirty-three respondents (73,3%) answered yes. This means that, although only eighty respondents (40,9%) think they master the notion, thirty-three teachers use them in class. Therefore, only half of the teachers who actually use text genres in class think they master the concept they use. This is very surprising, because teachers are expected to master what they teach. Moreover, we saw with the previous question that the definitions given by the respondents who thought they mastered the notion do not really match the one adopted in this thesis. We could therefore wonder how the teachers who teach text genres although they do not master the notion do it and whether their method actually resembles what we imagine when we think about using text genres in class.

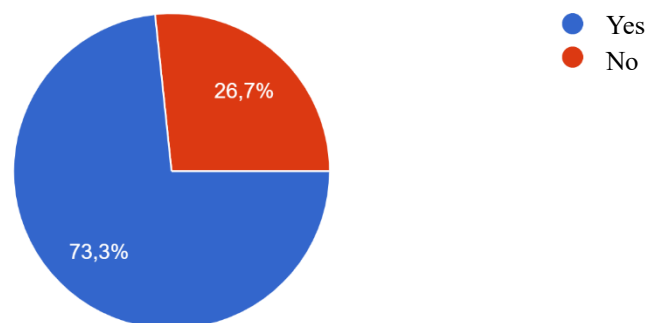


Figure 12: Question 6 – I use text genres in class – Results

The seventh question asked respondents which text genre(s) they used in class, they had the choice between four options: “the text genre of the recipe”, “the text genre of the menu”, “both” and

“neither”. Thirty-four respondents answered this question and among them, seventeen (50%) teach both genres. The fact that the majority of respondents use both genres might be a proof that the two genres this dissertation focuses on are important and frequently used in language classes. Eight people (23,5%) teach neither of the two genres, seven teachers (20,6%) only teach the genre of the menu, while two respondents (5,9%) only teach the genre of the recipe.

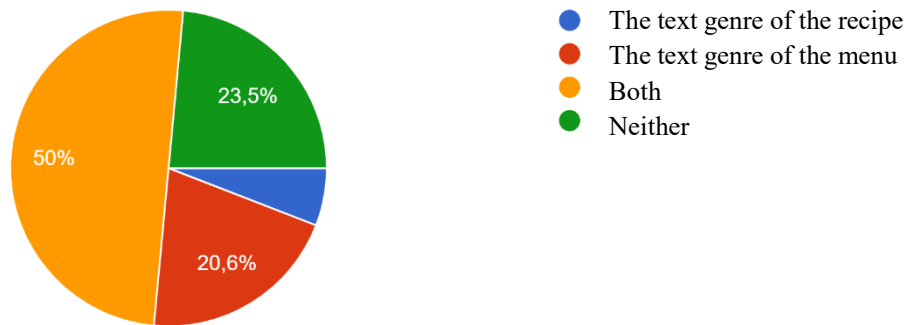


Figure 13: Question 7 - In class, I use... - Results

For questions 8 to 15 used a four-level Likert scale to ask respondents to what extent they agreed with each statement. The table that follows is a summary of the results from these eight questions.

	Strongly disagree	Disagree	Agree	Strongly agree
Q8: The notion of text genre is necessary in foreign languages teaching.	0%	17,1%	62,9%	20%
Q9: I think it is essential to discuss the text genre (the internal structure, the common characteristics) of a document that I am dealing with in class.	0%	8,8%	67,7%	23,5%
Q10: Teaching about a text genre takes too much time.	11,6%	60,5%	27,9%	0%
Q11: I do not see the interest of the text genres of the recipe and the menu because the type of education I teach in does not prepare students for the HoReCa domain.	40,9%	31,9%	13,6%	13,6%
Q12: At the level I teach, the text genres of the menu and the recipe are too simple on a linguistic level.	30,2%	41,9%	16,3%	11,6%
Q13: The text genres of the menu and the recipe are too weak on a linguistic level.	18,6%	62,8%	11,6%	7%
Q14: I think the text genres of the menu and the recipe are too practical (based on pragmatics).	18,6%	60,5%	13,9%	7%
Q15: Some text genres other than the menu and the recipe seem more important to me.	6,8%	38,6%	36,4%	18,2%

Table 14: Questions 8 to 15 - Summary of the results

The answers to the eighth question show that, although 26,7% of respondents do not use text genres in class, only 17,1% disagree with the statement “The notion of text genre is necessary in foreign language teaching”. Surprisingly, there are actually four respondents who do use text genres in class but who do not think they are necessary for language teaching.

Then, with question number nine, we see that only 8,8% of the respondents, that is 3 people, do not think it is essential to discuss the text genre (the internal structure, the common characteristics) of a document that they are dealing with in class. Therefore, some teachers do not use genres in class even though they actually think it is essential to discuss the text genre of a document they see with their student.

Although 73,3% of all the respondents say that they do use text genres in class, 27,9% of the teachers who answered my questionnaire think teaching text genres take too much time. Thus, even some of the people (seven out of thirty-three respondents) who do use text genres think so too. Moreover, only four of the eight people who do not use text genres agree that text genres take too much time to teach.

A total of 27,2% agree (or even strongly agree) with the statement “I do not see the interest of the text genres of the recipe and the menu because the type of education I teach in does not prepare students for the HoReCa domain”. However, only six teachers out of the thirty-three who use text genres are part of the people who agree, so it would seem that a majority of the respondents who use text genres in class think the recipe and the menu are also appropriate to teach, even in types of education that do not prepare students for a career in this specific domain.

Almost a third of the respondents, that is 27,9%, agree with the idea that the menu and the recipe are too simple on a linguistic level, while less teachers (only 18,6%) think these genres are too weak on a linguistic level. Most respondents (79,1%) do not think that the two genres are too practical, whereas 20,9% agree with the statement from the fourteenth question.

The last question of this second part of the questionnaire was about whether teachers think other text genres are more important. Most respondents (54,6%) agree with the statement from the fifteenth question. This is therefore the most significant reason why teachers do not use the genres of the menu and the recipe. The more relevant genres mentioned by the respondents who agreed with the statement include advertisement, announcements, reviews, emails, blogs, literary and scientific texts, bus and train schedules, instruction manuals, classified ads, and job advertisement. Other respondents also mention more general types of texts, based on their communicative intention: argumentative, narrative, descriptive and informative text. A majority of those genres are not those that are typically considered as literary, this indicates that teachers prefer using text genres that

students will most likely encounter in their daily life. One of the respondents mentions that they think the genres that students will have to produce are more important than the ones they will have to listen to or read.

The third and last part of the questionnaire focused on the genres of the menu and the recipe and how teachers use them in their English classes, the teachers who responded to this part of the questionnaire use text genres in class and teach at least one of the two genres. Once again, respondents were asked to select their answers from a four-level Likert scale, the results of questions 17 to 25 can be observed in the table below.

	Strongly disagree	Disagree	Agree	Strongly agree
Q17: When I talk about recipes in class, I work on the internal structure (e.g., the big parts: ingredients, utensils, steps) of this genre with the students.	0%	5,9%	64,7%	29,4%
Q18: When I talk about menus in class, I work on the internal structure (e.g., the big parts: starters, main dish, dessert, drinks) of this genre with the students.	0%	0%	57,1%	42,9%
Q19: The text genre of the recipe is only a pretext/ an excuse to discuss the linguistic resources it mobilises (e.g., the vocabulary linked to food, the imperative, etc.).	0%	30%	40%	30%
Q20: The text genre of the menu is only a pretext/ an excuse to discuss the linguistic resources it mobilises (e.g., the vocabulary linked to food).	4,8%	28,6% ³	38%	28,6%
Q21: When one of my lessons tackles the text genre of the recipe, I teach the characteristics that are common to all recipes (e.g., title, servings, list of ingredients, quantities, steps of the preparation).	0%	11,8%	70,6%	17,6%
Q22: When one of my lessons tackles the text genre of the menu, I teach the characteristics that are common to all menus (e.g., the different parts).	0%	14,3%	66,7%	19%
Q23: When one of my lessons tackles the text genre of the recipe, I teach the differences between the genre in the language of instruction (i.e., French) and the genre in the foreign language that I teach.	17,6%	23,5%	58,9%	0%

Q24: When one of my lessons tackles the text genre of the menu, I teach the differences between the genre in the language of instruction (i.e., French) and the genre in the foreign language that I teach.”	10,5%	36,8%	47,4%	5,3%
Q25: When one of my lessons tackles the text genre of the recipe, I teach my students about the reappropriations of this genre (e.g., “the recipe for happiness”, “the recipe for love”)	50%	33,3%	11,1%	5,6%

Table 15: Questions 17 to 25 - Summary of the results

Almost all the respondents work on the internal structure of the menu and the recipe when they use these genres in class. Only one respondent claims that they do not do it when they talk about recipes with their students. The opinions towards the statement about whether the genre of the recipe and the menu are only used as a pretext or an excuse to discuss the linguistic resources they mobilise is more diverse. Regrettably, most of the surveyed teachers (70%) agree with the statement claiming that discussing recipes in class is simply a pretext to discuss the linguistic resources they use, while a smaller percentage (66,6% in total) of the respondents agree that tackling menus in class is an excuse to teach about the linguistic resources they use. Therefore, both of these genres are rather used for their linguistic resources than for the analysis of the genre as a whole. Fortunately, most of the teachers who completed this part of the questionnaire use both genres the way it is recommended. Indeed, 88,2% of the respondents teach the characteristics that are common to all recipes while 85,7% teach those characteristics when they discuss menus in class. Surprisingly, and contrarily to what I personally expected, a majority of teachers do discuss the differences between a certain genre in the language of instruction and the same genre in the foreign language they teach. As the table above shows, 58,9% of the respondents do teach the differences between a recipe in French and in English, while a total of 52,8% do teach those differences when they tackle menus in class. The last results in table X are the ones for the twenty-third question, asking teachers whether they teach their students about the reappropriations of recipes (e.g., the recipe for happiness) when they discuss this text genre in class. Only 16,7% of the respondents agree with this statement whereas a majority of them (83,3%) claim that they do not discuss how recipes can be reappropriated.

The next two questions focused on how often teachers use each of the two genres. Based on the figure below, it seems that menus are used slightly more often than recipes. The respondent’s answers show that menus and recipes are both mostly used once a year. Some respondents actually use the menu more often: one teacher uses the genre once a semester, while two others use it up to once a month. Concerning the recipe, two people also use this genre up to once a month. Lastly, there are four respondents who never use the recipe while only one never uses the menu.

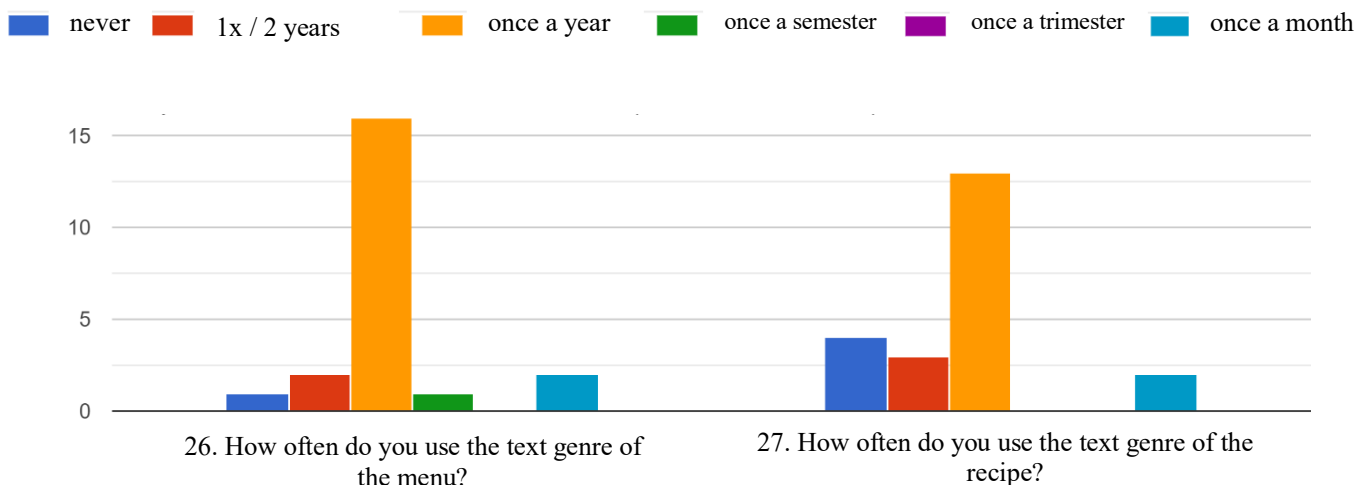


Figure 14: Questions 26 & 27 - How often do you use the text genre of the menu/the recipe? - Results

The very last question of this questionnaire asked the respondents if, in the case they used both genres, they grouped them in the same lesson. It turns out that the results are very mixed: 52,2% of the teachers who answered this question do group them while 47,8% do not group them. These results only mark a slight preference for using both genres together.

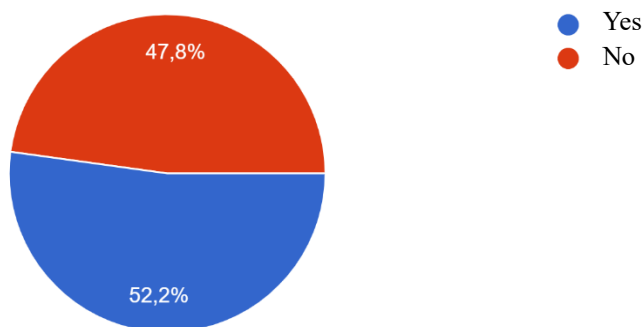


Figure 15: Question 28 - When you tackle the text genres of the menu and the recipe in class, do you group them? – Results

Respondents were asked to explain their answer to this question. The reasons why teachers group both genres are various and include the following: “both genres are related to cooking and food, so they are seen together”, “they are linked to the same context”, “they are part of the same didactic sequence”, “it makes sense to link both” and “they are inevitably linked and it allows for a larger choice of activities”. One of the respondents mentions that they do teach both genres together but that these are also discussed separately at other times during the year. Another respondent actually explains how they use both genres in one sequence. They explain that they start from a situation at

the restaurant (with a listening or a reading comprehension) before teaching about the resources that are needed in this situation. Then, they put students in a situation of spontaneous oral communication. For the genre of the recipe, they put their students in a situation where they pretend that they are interns in a hotel in London and they have to help prepare a certain dish in the kitchen. The teachers who answered no to the last question all give similar reasons which can be summarized by these two answers: “*both genres target different objectives*” and “*they are two different text genres*”.

Lastly, at the end of my questionnaire, I left an open-ended “question” in case respondents had any comment they wanted to add about the genres of the menu and the recipe. I only received two answers, but they are very revealing of the different points of view that teachers have because these two comments express two opposite opinions. The first comment was from the sixth respondent of the survey, who has been teaching for over 31 years. Their comment was “In beginner classes, we can very well integrate these text genres. For more advanced learners, I think they are too restrictive and childish”. The second comment was from the twenty-first respondent, who has been a teacher for 16 to 22 years. This comment was the following: “The students, even older ones aged 15 or 16 are often very interested in seeing those genres in class”. From those two very different comments, we can conclude that even among experienced teachers, and maybe even among students, there are different opinions about the genres of the recipe and the menu: some think these genres are too childish and should only be seen with beginners or younger learners, whereas others assert, based on their experience, that these genres are interesting, even for older students.

5.3.1.1 Conclusion

To conclude the analysis of these results, I will answer the research questions that led me to do a questionnaire for teachers. First of all, teachers do use the text genres of the menu and the recipe. Not all of them, of course, but a majority of the respondents (76,5%) use at least one of them. Then, to the questions “Do teachers fully exploit the text genres of the menu and the recipe as is recommended in the theory?” and “Is the text genre dimension explicitly studied?”, I would first answer that the way most respondents say they deal with these genres in class matches the general guidelines the model we described recommends. However, the only aspect that does not seem to be discussed is are the reappropriations of the recipe, which seem to be a good way to show that a text genre has rules but is also dynamic.

Concerning the use of text genres in general and how they are perceived by teachers, it was very surprising to find out that some teachers use text genres although they admit that they do not think they master the notion. What was also interesting is that most respondents (82,9%) do think that the notion of text genre is necessary for foreign language teaching. We could thus say that teachers

do not need to be convinced of the advantages of using in class, but that they need tools to use them even more explicitly and effectively.

Finally, it would have been interesting to go directly in the classroom of some of the respondents and observe how they really use the genres of the menu and the recipe and to compare the results of the questionnaire to what actually happens in class. This was initially one of the goals of this dissertation, but it was unfortunately not possible because we put the questionnaire online too late in the year, and then Belgian schools closed because of the lockdown.

6 Final considerations and suggestions for teaching

Even though most teachers of the Liège school district claim that they master the notion of text genres and use them in class, it might not be the case for all teachers. Indeed, the reference papers and other documents related to education that teachers should follow do not specifically include or define the concept. Additionally, an obstacle that can prevent teachers from actually implementing this approach in their classes is the lack of clear guidelines and tools available to them. Although it is possible for teachers to find guidelines for this method through a lot of reading and research about the subject, it does take a considerable amount of time and effort. What is therefore needed are clear guidelines and tools for teachers who want to implement this approach. In this sense, Simons cites Buléa who writes :

“[...] au plan de la formation des enseignants, et s’agissant en particulier de la formation continue, l’explicitation conjointe de la pertinence intrinsèque des divers processus classificatoires des genres et des difficultés inhérentes à ce classement pourrait constituer un véritable objet de **formation** ; la visée de ce type d’analyse n’étant nullement la maîtrise en termes de contenu de ces phénomènes, mais l’acquisition d’outils pour la compréhension des raisons qui conduisent potentiellement à des contradictions dans les documents didactiques, et surtout la (réelle) sensibilisation au statut même de la généricité8 [...]” (Buléa 2013 cited in Simons 2019, p. 215).

Even though Buléa’s suggestion is very interesting, Simons observes this: “depuis 2014, notre service propose une formation aux genres textuels destinée aux enseignants de LE. Cependant, bien que reconnue et programmée par l’Institut de formation en cours de carrière (IFC), celle-ci n’a pu être organisée à ce jour (juin 2017), faute de participants. Ceci nous semble assez révélateur du peu d’intérêt ‘naturel’ porté à cette thématique par les enseignants de LE en FWB” (Simons, 2019, p.215). However, it was established in the fifth chapter of this dissertation that most of the teachers who responded to our questionnaire do think that the genre dimension is essential in language classes. It would therefore be interesting to investigate why teachers are not interested in this type of continued training seminars even though they are convinced that language classes should include a generic dimension. A possible explanation would be that, because most teachers think that they already master the notion of genres and already use it in class, and they do not think that they need to learn more about the genre-based approach.

In this chapter, I will present some of the guidelines that various authors have established for implementing a genre-based approach in language classes, as well as elements that are worth considering when using menus and recipes in this approach. First of all, Dolz and Gagnon write that “[l]’élaboration d’un modèle didactique du genre (Dolz & Schneuwly, 1998) suppose l’identification des dimensions enseignables qui peuvent générer des activités et des séquences d’enseignement. La définition de ces dimensions de manière précise facilite les possibilités de son enseignement. Dès que

les objets d'enseignement sont décrits et explicités, l'entrée dans l'enseignement se voit facilitée" (Dolz & Gagnon, 2008, p.188). They claim that building a didactic model of the genre involves identifying the different teachable resources and dimensions that can be used in teaching activities and sequences. This is precisely what was done with the genres of the menu and the recipe in the first chapter of this dissertation.

As Simons explains, the genre-based approach can be applied using both the *Présentation* → *Fixation* → *Exploitation* and the *Situation-Problème* instruction types, which are commonly used in schools of the WBF (2019, p.220). I would personally argue that the 'Situation-Problème' instruction type is the one that is the most compatible with the genre-based approach, because they already have one big common principle: they both involve listing the resources and strategies that have to be taught at the beginning of the didactic sequence. However, Simons recommends to keep a good balance between both instruction types and writes "[é]tant donné que ces deux canevas présentent des avantages et des inconvénients, mais aussi en raison de l'absence de recherches comparatives sur l'efficacité de ces deux approches méthodologiques, nous pensons qu'il est plus prudent d'utiliser les deux canevas qui sont, selon nous, complémentaires" (Simons, 2019, p.220).

Burns and Joyce (1997, cited in Paltridge, 2001, p. 20) identify seven steps when creating a genre-based program (Bradford Watts, 2003, p.2). The first step consists in identifying the overall context in language use, then, the goals or aims should be developed (Bradford Watts, 2003, p.2) The third step is to "note the sequence" of language events within the particular context, before listing the genres arising from this sequence (Bradford Watts, 2003, p.2). The fifth and sixth steps consist in outlining the sociocultural knowledge that students need in the particular communicative context and recording or gathering samples of the genres on which the course will focus (Bradford Watts, 2003, p.2). The last step consists in developing units of work related to these genres and develop the learning objectives to be achieved (Bradford Watts, 2003, p.2).

Lastly, in her article "Genre and pedagogical purposes", Ann M. Johns describes the steps that she considers as being more relevant in a genre-based approach more precisely:

“1 . Establish the name or genre category. One frequently mentioned characteristic of a genre is that it is named by the community in which it serves its purposes (Swales, 1990). We ask our students to tell us what people in their community call these texts.

2. Hypothesize about the context and community. After naming the text exemplars, students begin to discuss where a text is situated. We spend a considerable amount of time talking about the values, statuses, backgrounds, educations, and needs of the communities of readers and writers of particular texts in particular contexts, noting how the values are realized in language and metalanguage of the exemplars.

3. Hypothesize about roles and purposes of readers and writers. We then turn to asking why-why someone would write a particular text for an audience and why others would read it. In this effort, for example, one class used flyers in various student languages, warning new immigrants about the pollutants in the Pacific Ocean that poison shellfish. The students had an animated discussion about the motivations of the writers (staff from the County Health Department), motives which several students viewed as controlling and sinister. The students also identified the potential second language readers of these flyers and their possible motivations and methods for processing the texts.

4. Hypothesize about text typification and variation. If, in fact, there are repeated features in texts (and their contexts) that identify a genre (Swales, 1990), then some of the same text features should appear in the various exemplars of the genre we are examining. We explore these similarities at the macro- and microlevels and hypothesize about why certain features are repeated in the texts we are analyzing. We ask the following types of questions: What in the community or among particular readers and writers may determine these textual elements? What do these features tell us about community values, roles of readers and writers, and other rhetorical factors? We also devote considerable time to discussing the language of the texts: how the writers use language (either English or the students' first languages) to achieve their purposes.

Fully as important is our consideration of variation among genre exemplars. It is essential to note that almost every successful text exemplar is different from other texts of the same genre because there are no identical rhetorical situations, readers, or writers. Even the same readers and writers evolve, as do their texts.

6. Hypothesize about similarities among genre categories. What continues to surprise us is that students do not make analogies among rhetorical situations or the texts that are produced and read within them. Thus, we devote time, particularly in student portfolio reflections, to considering how particular texts from several genre categories are alike at the macro- and microlevels and how they can transfer text experiences from one rhetorical situation to another. For example, many genres contain academic argumentation, many evidence comparison and contrast or cause and effect strategies, and many make use of hedging and other metadiscoursal features. Students also consider how their processing of particular texts for situated tasks has been similar or different from the processing of other texts in other rhetorical contexts" (Johns, 1995, p.186-188).

While waiting for reference papers, curricula and other reference documents for education to actually include the genre-based approach and give guidelines to implement it, teachers might want to carefully observe the models that were presented in this chapter and get inspiration from them in order to implement their version of a genre-based approach in their language classes.

Lastly, there are many possible ways of using the genres of the menu and the recipe in the genre-based approach, and each teacher is free to use them in the way that the judge more adequate. To include those genres in a genre-based approach, teachers should most importantly thoroughly analyse examples of menus and recipe and establish which characteristics and resources have to be explained in class in order for students to be able to produce or understand one of their exemplars. Simons recommends that teachers ask themselves several questions before implementing a didactic sequence that focuses on a particular genre (2019, p.53). The table below adapts these questions to the genres of the menu and/or the recipe. Before using menus and/or recipes, or any genre, in class as part of a genre-based approach, teachers should really think about these questions and try to find answers to all of them.

Why discuss the family of genres "...", and, in this family, why work with the menu/the recipe?
What is the added value of this genre for the learning of the foreign language and culture?
Does this genre vary across the instruction language and culture and the foreign language and culture? If so, in what way?
What are the linguistic prerequisites for working on this text genre?
What are the generic prerequisites for working on this text genre?
Which elements of this text genre in their mother tongue have students already acquired?
Which elements of this text genre in the foreign language have students already acquired?
Which macro-competence(s) are we going to work on with students: are we only targeting the understanding of this genre or also its production?
What text type(s) from this genre are we going to choose? Which type of recipe/menu will we target? Are we going to work on written or oral recipes/menus? Which form will they have?
Which linguistic knowledge is linked to this text type?
If students have to produce an exemplar of the genre, how important will the visual element be in this production and how will it be taught?
Which didactic outline/model can we adopt to teach this text genre in class?

Table 16: Questions to take into account before using the genres of the menu and the recipe in a genre-based approach.

Conclusion

Implementing a genre-based approach in the teaching of foreign languages brings major advantages and can make language instruction more efficient. The genres of the menu and the recipe fit perfectly into this type of approach and it can be remarkably interesting, on various levels, to include them in didactic sequences which adopt the genre-based approach.

In this dissertation, I have answered nine research questions to assess how the genre-based approach and the genres of the menu and the recipe are defined, perceived and used in the field of language instruction in the French-speaking part of Belgium. It was observed that the genre-based has very little importance in the reference papers, curricula and other reference documents that give guidelines to language teachers. Contrarily, menus and recipes are included in those documents, but they are never described as being text genres, and even in the curricula for HoReCa students, where they are more often mentioned do not use them as text genres, even though it would be even more relevant to teach those genres explicitly in this section of education. The results of the online questionnaire addressed to teachers of the Liège school district showed that most of them supposedly use text genres even though a majority of the respondents do not master the notion. It could also be determined that the genres of the menu and the recipe are quite frequently used and that they way in which the respondents include them in didactic sequences seems to match what was described in the theoretical framework. Therefore, although the genre-based approach is seldom mentioned in the documents and tools that teachers should refer to, it is used in classes. The question that is left unanswered by this dissertation is whether the teachers who seem to use the genre-based approach in an appropriate and efficient way actually use genres as the authors who have written about the approach recommend to do it.

In order to make language instruction more equal, more coherent, more meaningful and more efficient, as well as to prepare students to become social actors who are able to act in society according to the established rules, I argue that future reference papers, curricula and textbooks should define the genre-based approach, recommend ways of implementing it and include it. Moreover, the genre of the menu and the recipe are genres that should be taught in language learning for numerous reasons that were detailed in this dissertation.

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