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Abstract

Tourism brochure is one of the most popular advertising channels in the tourism industry and an inevitable task of tourism staff's work. In learning and teaching English for tourism, tourism brochures can be used as teaching materials and a way of exposing students to authentic texts. In the new technology era, digital brochures play a vital role in tourism promotion. Therefore, this study aimed to explore digital attraction brochures' generic structure for contributing to brochure writing and implications in English for tourism. In this research, 24 digital Vietnamese attraction brochures of highly reputed company websites in Vietnam were selected by purposive sampling for analysis based on Bhatia's (2004) move-structural analysis. The findings were figured out with the generic structural model of the brochures, which comprised six moves, including (1) Captivating Titles, (2) Targeting Potential Tourists, (3) Attractions Information, (4) Establishing Credentials, (5) Directive Information, and (6) Soliciting Responses. The strategies for designing tourism brochures included four communicative purposes: attention getting, information supplying, persuasive messaging, and reaction reminding. Through the research findings, pedagogical implications were finally recommended as an English for tourism instruction.

Keywords: genre analysis, attraction brochure, move, English for tourism

Introduction

Recent decades have witnessed the development of tourism becoming one of the leading contributors to the world economy with 330 million jobs (Council, 2020). It has created huge sources of income and benefits for residents and the whole country (Jucan & Jucan, 2013; Wu & Pearce, 2012).

Tourism brochures are one of the promotional channels in tourism sectors besides television, social network, online advertisements, etc. They are considered the most important and widely used forms of promotional methods in tourism sectors, especially in small tourism companies (Maaiah & Masadeh, 2015; Molina & Esteban, 2006; Wicks & Schuett, 1991).

In the fourth industrial revolution, tourism websites and digital brochures become privileged channels to promote tourist attractions and encourage potential tourists to become

real tourists as they are more reachable and feasible to capture customers' attention, generate their interests, and influence their decisions of buying the products (Consonni, 2018; Rozier-Rich & Santos, 2011; Salim & Som, 2018).

Therefore, due to their importance in the tourism industry, the brochures should be well-designed with adequately essential information. However, there is scarcely a genre analysis on tourism authentic texts in Vietnam; therefore, this article attempts to analyze 24 attraction brochures published on the official websites of top tourism companies introduced on the website of the Vietnam National Administration of Tourism. The research aimed to seek for the answers to the following research questions and offer implications for brochure writing in English for Tourism learning and teaching.

1. What are the generic structures and communicative purposes of Vietnamese attraction brochures?

2. What are the prevalent moves in the analyzed attraction brochures?

Literature Review

Genre in tourism brochure

Dann (2001) proposed six characteristics of the language in tourism, namely function, structure, lack of information sender, monologue, euphoric, and tautology, in which the first two features were believed to be similar to other types of language while the rest was considered as typical and unique for language of tourism. However, with the development of the internet, the character of monologue was remodeled with the possibility of dialogue and trialogue (Dann, 2012). The messages were no longer one-way as they could be conversations between the industry and the tourists via feedback channels, online forums, or hotlines. They could also be conversations among the industry, tourists, and tourees about the quality of the services or projects to develop tourist destinations.

Genre in tourism discourse – language of tourism – is distinct from other types of language for specific purposes. Language in tourism was a vital mean for disseminating information and communicating between tourism providers and tourists (Dann, 2012; Fox, 2008; Hassan, 2017). Its principal goal is to portray the beauty and uniqueness of the places and encourage the visits (Zakhaova, 2020). Therefore, as potential customers in tourism were not able to experience trial products before purchasing, tourism genres used in advertisements or brochures are highly persuasive for shaping the attractions or destinations in the tourist mind and persuading them heading to the places (Hassan, 2017; Santos & Mukminin, 2022; Sattar, 2018; Zakhaova, 2020).

Tourism brochures commonly referred to printed booklets promoting tourist attractions, tourist destinations, and other facilities and services, including hotels, transportation, tour includes, etc. (Beaver, 2012; Medlik, 2012). They belong to the sub-genre of advertisements according to Bhatia's genre classification. However, tourism brochures are quite different from other advertising genres in terms of large proportions of informing and reminding purposes beside to persuading purposes. As for the customers, brochures played the role of the product substitute in customers' minds, which provided them with all necessary information related to tour itinerary, hotels, tour activities, prices, transportation, and services. Besides, the brochures also indicated the values and the attractiveness of the destinations to stimulate the visits. Thus,

the customers could make the decision to choose the particular tours which were appropriate for them. Besides, regarding the tour operators, they could focus on the customers' interests and needs to design the brochures as well as include needed information to guarantee that the customers' information perception was most appealing to them (Hunter, 2016; Ivanovic, 2008; Salim & Som, 2018). Beaver (2012) also agreed that tour operators should consider the fact that customers' preference of brochures depended on what they got from reading brochures and considered it when designing brochures.

Move-structural Analysis for Promotional Genres

Communicative purposes were the key features distinguishing types of genres and explaining their forms and uses (Basturkmen, 2006). While Swales (1990) focused on the communicative purposes of genres, Bhatia (1993) paid attention to the psychological aspect of genres – how the encoders obtained their own intentions through using genres in social contexts. Bhatia (2004) developed Swales' model by adding cognitive factors and summarizing generic structures. Based on a considerable number of genre-based studies on sale promotion letters and job application letters, he introduced a new move-structure model for promotional genres, which consisted of nine moves: Headlines/Attracting readers' attention, Targeting the market, Justifying the product or service, Detailing the product or service, Establishing credentials, Celebrity or typical user endorsement, Offering incentives, Using pressure tactics, and Soliciting responses (see Table 1). Besides, in Bhatia's model (2004), steps were replaced by strategies for emphasizing the communicative purposes and the establishment of the moves.

Table 1

Bhatia's Move-Structured Model

Move	Bhatia's Move-Structured Model
Move 1	Headlines/Attracting readers' attention
Move 2	Targeting the market
Move 3	Justifying the product or service • by indicating the importance or need of the product or service and/or • by establishing a niche
Move 4	Detailing the product or service • by identifying the product or service • by describing the product or service • by indicating the value of the product or service
Move 5	Establishing credentials
Move 6	Celebrity or typical user endorsement
Move 7	Offering incentives
Move 8	Using pressure tactics
Move 9	Soliciting responses

Previous related studies

That there is vast majority of research into genre in tourism suggests that genre analysis is helpful and important to identify and explain the nature of spoken and written texts in tourism fields, for example, the language used in tourist travel guides (Alali et al., 2019), travelling words (Cappelli, 2013), images and writing in tourist brochures (Francesconi, 2011; Luo & Huang, 2015; Proborini, 2013), language competence in tourism for students (Luka, 2016), language for receptionists (Bonini, 2010), or function of language in tourism(Hassan, 2017).

The following studies were presented in detail as they also employed the move-structure model for analysis.

In Luo and Huang (2015), 35 tourism brochures from more than 20 attractions in America were collected for a genre analysis to explore how language in tourism help to construct the attractions' images in tourists' mind. The analysis employing Bhatia's (2004) move-structural model resulted in the particular generic structure of the tourism brochures, including eight moves: (1) attracting tourists' attention, (2) targeting the market, (3) establishing credentials, (4) Highlighting specialties, (5) detailing the tourist destination, (6) offering incentives, (7) providing service information, and (8) soliciting responses. Besides, the moves and strategies' functions in communicating and shaping the attraction images were also explored. Consequently, move 1 and 2 served for the informative function and organic image outlining; move 3, 4, 5, and 6 played persuasive function and induced image specifying; and move 7 and 8 were for reminding function and complex image organizing.

Huang (2015) attempted to analyze 30 brief tourist information texts on the destination websites. This paper employed Swales' move-analysis model (Swales, 1990) to identify the moves and steps with their, then explore how the destinations' images were shaped and projected. Consequently, the communicative purposes of BTI texts were explored with mixed features of information informing, attracting, and persuading. Besides, the generic features of BTI texts were generalized with five moves, including (1) headline, (2) background information, (3) establish credentials with seven steps, (4) directive information, and (5) soliciting response with three steps. In addition, the destinations' images included designative image built by move 2, 3, and 4, evaluative image built by move 2, 3, and 5, and affective image built by move 5.

Research Methodology

In this research, 24 brochures of 24 attractions published on the official websites of top tourism companies introduced on the Vietnam National Administration of Tourism website were collected. These companies have had high reputation for organizing tours for domestic and international tourists, such as Certificate of Trip Advisor for Top Ten Traveler's Choice, members of United States Tour Operators Association, members of the Global Sustainable Tourism Council, members of the Pacific Asia Travel Association, etc.

This study employed Bhatia's (2004) move-structural analysis to analyze the brochures with the following steps: (1) Identifying the functions of different text segments and the move types of the genre, (2) Identifying strategies by grouping texts having similar function or meaning or appearing in similar position of the documents, (3) Fine-tuning the moves by pilot coding some of the documents, (4) Determining the purposes of the moves and strategies; (5) Coding the data, and (6) Counting and converting the numbers of the codes into percentage to figure out the frequency of the moves and strategies.

Some moves and strategies in this study were modified based on the previous studies (Huang, 2015; Luo & Huang, 2015) and those emerging in this study for best understanding of the generic features of the brochures (see Table 2). As for identifying the move frequency features, this study employed Kanoksilapatham (2005) common cut-off point of move analysis-60% of the occurrence. Twenty-four attraction brochures collected are counted as 100% of the

corpus. As a result, moves or strategies employed by 100% of the attraction were featured as obligatory; those employed by 60% - 99% of the attractions were conventional; and those employed by less than 60% were optional.

Results and Discussion

After the qualitative analysis, specific generic features of Vietnam tourist attraction brochures were unfolded. The findings were presented in three sections, namely, Generic Structure of the Attraction Brochures, Prevalent of the Moves and Strategies, and Communicative Purposes of the Attraction Brochures. Besides, the discussions about these research findings and the previous related studies were made to clarify the similarities and differences among them. Noticeably, the moves and strategies of the attraction brochures were presented with examples extracted from the collected corpus.

Generic Structure of the Attraction Brochures

Move 1: Captivating Title

Move 1 – Captivating Title, which referred to eye-catching and impressive descriptions' components were basically presented at the beginning through the titles, headings, photos, and links to the website. It was the first and foremost obligatory move of the attraction brochures discourse, which attracted readers by three strategies: 1) Display titles in bold big-size form at the top of the descriptions and with remarkable features, for example, '*Tran Quoc - The Oldest Pagoda In Hanoi City*', '*Hoi An - The Ancient Town Of Vietnam*', '*The Ao Dai Museum In Ho Chi Minh City: Shrine Of The Vietnamese Dress*', etc.; 2) Show headings with bold big-size form (smaller than the title) and attractive features, which helped to attract readers and offer clear guidance of content outlines, for example, '*Historical meaning*', '*Architecture*', '*How Notre Dame Cathedral of Saigon is unique?*', '*An emotional stop*', '*Hoi An Culture*', '*Cuisine Specialties*', '*Top things to do*', '*How to get to Paradise Cave*', '*Travel tips*', etc.; and 3) Display photos and links to the website related to the specialties, things to do, cuisines, cultural features, etc., making them in align with the description contents for illustrating purposes.

Move 2: Targeting Potential Tourists

Move 2 – Targeting Potential Market – appeared as one of the optional moves of the attraction brochures. It was often shown in very first introductions or later in the end of the descriptions which started with '*It's great for*'. Most of the expressions for targeting the market were related to the themes of the destinations, for example, '*Japanese Covered Bridge is definitely a must-come spot for those who seek for cultural values of Vietnam ancient history*', '*An introduction to the wildlife of rare species to delight nature lovers*', etc. Some descriptions recommended suitable types of travelers directly, for example, '*The place welcomes many hikers and families*', '*It's great for family travel with teen, young couple and solo traveler, natural lover*', '*It's great for natural lover, photographer, art*', etc.

Move 3: Attraction Information

Move 3 – Attraction information was an obligatory move as all the attraction brochures employed it. It often appeared after the title of the descriptions or after the very first introductions and often provides information about the attraction such as what it was, where it was, how it was founded, etc. The first point to introduce about a tourist attraction was mentioning generally about what it was, for example, *'Notre Dame Cathedral of Sai Gon with exquisite French architecture is considered one of the most beautiful, most important and almost ancient churches'*. Besides, information about the attractions' location was always presented to provide readers first idea about the region where the attraction was, for example, *'Heaven Gate situated between Lai Chau and Lao Cai province. It's far from Sapa town about 18 km'*, *'This is a large waterfall in Lam Dong, located in the context of primitive and majestic forest, the waterfall is located about 20km from Bao Loc City, about 100km from Da Lat city'*, etc. Moreover, information which was related to how the attractions were founded, how they were named, or their relevant legends was also displayed in this move. For example, the reason why Thien Mu Pagoda was named was displayed as follows *'Locals said that there was an old lady wearing red blouse and green trousers who appeared on the hill every night …….The 2 stories seem to match and may have resulted in naming Thien Mu Pagoda (means Heavenly Lady pagoda) and the hill Thien Mu Son (means Heavenly Lady mountain)';* or how the Temple of Literature was established *'In 1076, Vietnam's first university, the Quốc Tử Giám (or National University), was established …………Hence, the complex has been attached to the name of Van Mieu-Quoc Tu Giam up to now'*.

Move 4: Establishing Credentials

Move 4 – Establishing credentials was one of the obligatory moves of the descriptions, which aimed to stimulate the visiting. The attraction credentials were established by five strategies as follows: (1) stating the attraction's honor, award or recognition; (2) describing the main sites; (3) **i**ndicating values of the destination in archaeology, art, religion, biology, ecology, etc.; (4) using celebrities or tourist endorsement; and (5) describing activities or things to do. These strategies were appearing in layers along the descriptions for serving persuasive purposes. Firstly, honors, awards or recognitions of the attractions (if any) were stated to affirm worth-traveling values, for example, *'Hoi An - being declared as UNESCO World Heritage site in December, 1999'*, *'According to the Wanderlust website, Tran Quoc Pagoda is in the list top 3 of the 10 most beautiful pagodas in the world'*, *'It ranks 5th in the list of 25 best museums in Asia in 2013 and is the only Asian museum honored among the 10 best museums in the world in 2018'*, *'It's the longest dry cave in Asia'*, **'***Son Doong, the biggest cave in the world is located here'*, etc.

The second strategy for establishing credentials was to describe the main sites of the attractions. In the description about Hoi An, for example, the main sites to be described were the ancient town, Japanese covered bridge and Tra Que village. Besides, the architecture of the attractions, especially the manmade ones, was often presented in this part, for example, *'The highlight of the Tran Quoc Pagoda is the ancient stupas (tomb towers) …The most remarkable one is a 15m high tower with 11 floors built in 1998'*. Moreover, information about the weather condition was also included in this strategy, for example, *'Bach Ma peak lies at 1.450 meters high and is covered by clouds all year round'*, *'Its climate condition is somehow the same as those in Da Lat, Sapa, and Tam Dao'*, etc.

The third strategy of this move was indicating value of the attractions in history, art, culture, religion, biology, ecology, etc. It was one of the key strategies for motivating the visits. The attraction values in various fields were displayed including history (e.g., Cu Chi Tunnel, The War Remnants Museum in Ho Chi Minh City, Temple of Literature), culture and art (e.g., Hoi An, Temple of Literature, The Ao Dai Museum in Ho Chi Minh City, Trang An**),** religion (e.g., Tran Quoc Pagoda, Notre Dame Cathedral Of Sai Gon, Thien Mu Pagoda, The Black Virgin Mountain), biology and ecology (e.g., Trang An, Tra Su Forest Mekong Delta, Cuc Phuong national park to visit in Ninh Binh, Bach Ma National Park – Hue), and natural discovery (e.g., Paradise Cave, Phong Nha – Ke Bang National Park).

The fourth strategy for stimulating the visits in this move was using celebrities or tourists' endorsement, however, it was not as popular as the others, for example, '*Phong Nha – Ke Bang was one of the places where Hollywood blockbuster 'Kong: Skull Island' was filmed'*. The final strategy of this move was describing the activities or things to do at the attractions. This strategy indicated interesting activities or unusual experiences that tourists could enjoy during their visits, for example, *'take some snapshots in the "European corner" at the newly opened tourism site', 'Conquer Fansipan Mountain by hiking and trekking', 'Travelers can also enjoy wandering along Huong River after visiting Thien Mu Pagoda by renting bicycles or tourism cruise',* etc.

Move 5: Directive Information

Move 5 – Directive information was presented by three strategies, including showing how to reach the attraction, providing service information, and offering advice or travel tips. This move was often displayed in the latter parts of the descriptions. First of all, how to reach the attraction by different types of transportation or departing points was introduced, for example, *'It takes about 2 or 3 hours from Hanoi center to Trang An by car. Bus is another option with cheap prices…..or the Open Bus like The Sinh tourist', 'Most tourists come to Sapa from Hanoi by train or bus…..sharing the roads', 'Departure from Mien Dong bus station: bus 14',* etc. Secondly, information about the services such as opening time, entrance ticket price, hotels and restaurants around the attractions, etc. was provided. For example, The Ao Dai Museum in Ho Chi Minh City was open every day except Monday, from 8:30 to 17:30 and the entrance fee was VND 100,000 per person; *'The gate price for Ba Na Hills is 700.000 VND/adult, and 550.000 VND/child'; 'Most of the restaurants in Phong Nha – Ke Bang sell traditional dishes such as banh mi or noodles'; 'Here is a list of guest houses on the island';* etc. The final strategy of this move was offering advice and travel tips such as best time to visit or what to prepare. For example, *'if Fansipan Mountain is in your travel plan, you may consider coming and visiting it on a Monday to join the flag hoisting ceremony'; 'Hoi An is a walkable city without cars or motorbikes allowed during 8:30AM – 11AM and 4:30PM – 9:30PM'; 'Tra Su forest is most beautiful in the flooding season from September to November …. the green color of duckweed, which is very thick like a rug';* etc.

Move 6: Soliciting Responses

Move 6 – Soliciting responses which was one of the obligatory moves of the attraction brochures was presented by two strategies: soliciting actions and offering contact details. The first strategy - soliciting actions was for motivating the visits or readers to contact the companies for further information. For example, *'Just leave for **Cao Bang** to convince yourself with your own eyes', 'This is one of "must visit" places for a Hanoi city tour', **'**Take the time to visit the ancient architectural works, to find the ancient and majestic beauty from hundreds of years ago', 'You'll have a lot better experience if you book private tour',* etc. Besides, chat boxes with stimulation for contacting were displayed along the descriptions with eye-catching colors, for example, *'Send us a message', 'Leave the number! We'll call you back', 'Ask a question'*, etc. The second strategy – offering contact details was employed to solicit readers' responses. The contact details such as telephone numbers, hotline numbers, emails, faxes, social network contacts, office addresses, etc. were often displayed at the beginning or at the end of the descriptions.

Frequency of the moves and structures

After the quantitative analysis, the frequency of the moves and strategies in generic structures of the attraction brochures was unfolded in that they were composed of three obligatory moves, two conventional moves and one optional move (see Table 2). Regarding the obligatory moves, firstly, Move 1: Captivating Title included two obligatory strategies – Showing the name of the attraction and Showing the links to the website and gallery photos of the attraction, and a conventional strategy – Showing headings. Secondly, Move 3: Attraction Information was another obligatory move which was employed by 100% of the attractions. Finally, Move 4: Establishing Credentials utilized an obligatory strategy – Describing the main sites, three conventional strategies - Stating honors, award or recognition, Indicating values of the destination in archaeology, art, religion, biology, ecology, etc., and Describing activities or events, and an optional strategy - Using celebrities or tourist endorsement. Regarding the conventional moves, Move 5: Directive information consisted of three conventional strategies – How to reach the place, Providing information about the services, and Offering advice or travel tips; while Move 6: Soliciting responses included two conventional strategies – Soliciting actions and Offering contact details. The only optional move was Move 2: Targeting Potential Tourists utilized by 38% of the descriptions.

Table 2

Frequency of Moves and Strategies of Attraction Brochures

MOVE/ STRATEGIES	%	FEATURING
Move 1: Captivating Title	**100%**	**Obligatory**
1. Showing the name of the attraction	100%	Obligatory
2. Showing headings	84%	Conventional
3. Showing the links to the website and photo gallery of attraction	100%	Obligatory
Move 2: Targeting Potential Tourists	**38%**	**Optional**
Move 3: Attraction Information	**100%**	**Obligatory**
Move 4: Establishing Credentials	**100%**	**Obligatory**
1. Stating honors, award or recognition	66%	Conventional

| MOVE/ STRATEGIES	%	FEATURING
2. Describing main sites	100%	Obligatory
3. Indicating values of the destination in archaeology, art, religion, biology, ecology, etc.	96%	Conventional
4. Using celebrities or tourist endorsement	34%	Optional
5. Describing activities or events	92%	Conventional
Move 5: Directive Information	**82%**	**Conventional**
1.How to reach the place	82%	Conventional
2. Providing information about the services	67%	Conventional
3. Offering advice or travel tips	75%	Conventional
Move 6: Soliciting Responses	**96%**	**Conventional**
1.Soliciting actions	96%	Conventional
2.Offering contact details	96%	Conventional

Communicative purposes of attraction brochures

The generic structure of attraction brochures was therefore displayed four communicative purposes: attention getting, information supplying, persuasive messaging, and reaction reminding (see Figure 1). For attention getting, Move 1: Captivating Title aimed to attract the tourists' attention and stimulate further reading of the brochures by using catchy titles, subheadings, pictures and links to the website. For information providing, the purpose of giving attraction information was fulfilled by Move 2: Targeting Potential Tourists, which suggested the appropriate groups of visitors and Move 3: Attraction Information which provided details on what the attraction was, where it was, and how it was founded. For persuasive messaging, the communicative purpose which played the role of encouraging the visits was achieved by Move 4: Establishing Credentials. For reaction reminding, the visit encouragement was reminded by Move 5: Directive Information (e.g., showing the ways to reach the attraction, showing information about the services, and offering advice or travel tips) and Move 6: Soliciting Responses by encouraging tourists' actions and interactions.

Figure 1

Vietnamese Attraction Brochures' Communicative Purposes
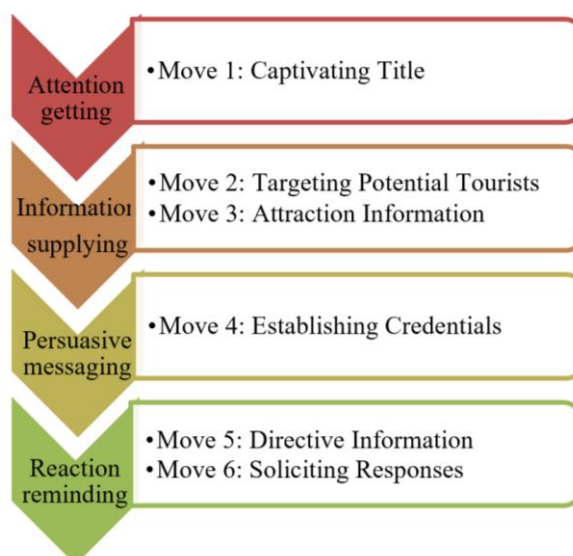
Correspondences between the Findings and Characteristics of Tourism Genres

The results of this genre-based analysis reflected and reinforced the characteristics of tourism language used in previous studies. Firstly, the language functions, especially the dominance of the emotional and poetic functions, were reflected clearly in the brochures' titles (e.g., *The Ao Dai Museum In Ho Chi Minh City: Shrine Of The Vietnamese Dress)*, headings (e.g., *An emotional stop*), or contents (e.g., *'a must-see to understand the history of Vietnam and also to remember that war is nothing glorious', 'located in the context of primitive and majestic forest', 'ideal for contemplating the magical forest of butterflies that live in the domain', etc.)*. This finding strongly supports the idea that tourism language is for portraying the beauty and uniqueness of the places and encouraging the visits (Dann, 2001; Dann, 2012; Fox, 2008; Hassan, 2017; Zakhaova, 2020). Secondly, the specific names of the authors writing the brochures were not mentioned; however, it can be inferred that the producers of these tourism texts were the corresponding tourism companies. From that point, the interpretation of the current research findings does not support Dann (2001) and Fox (2008) by the claim that tourism brochures had no information sender. Thirdly, the monologue characteristic of tourism brochure language (Dann, 2001; Fox, 2008) was partly reinforced by the findings of the current research as the tourism brochure creators introduced the attraction information, the attractiveness, travel tips, contact details, etc. while the readers just received the information. However, these digital brochures encourage further contacts by chat boxes and establish credentials by employing tourists' endorsement; thus, Dann's (2012) dialogue feature of tourism language in the internet era is supported. Fourthly, the findings of the current research supported another typical feature of tourism language – euphoria as all the brochures concentrated on introducing the values, attractiveness, and positive aspects of the attractions, for example, *'the "European corner" at the newly opened tourism site', 'nostalgic atmosphere', 'its significant biodiversity, exceptional landscapes and natural and cultural wealth',* etc. **(**Dann, 2001; Hassan, 2017; Santos & Mukminin, 2022; Sattar, 2018; Zakhaova, 2020)**.** Finally, the findings from selected brochure analysis of the current study also indicated the feature of tautology as they implied the iconic sites by the expressions 'must-see', 'most popular to visit', 'must-visit', or 'shouldn't miss' (Dann, 2001).

Comparison to other related studies

This part of the discussion was for comparing the current research's findings and the other two studies (Huang, 2015; Luo & Huang, 2015) as they also employed move-structural model for their analysis of tourism text. The analyzed corpora of the three studies were about tourism texts promoting tourist attractions. While Luo and Huang (2015) analyzed 35 printed brochures, Huang (2015) and the current paper analyzed the digital ones published by the tourism websites with the quantity of 30 and 24, respectively.

Regarding the prevalence of the moves and strategies, there were differences in the number of the moves, in which Huang's, Luo and Huang's and the current study consisted of five, eight, and six moves, respectively. Despite utilizing different names, the moves functioning the role of capturing tourists' attention (e.g., Headline, Attracting Tourist Attention or Captivating Title), establishing credentials, and soliciting responses constituted large portions in all three studies as they included inevitable parts, including names, visual elements, honors, values, main sites, etc. of the attractions as well as encouraged the visits or stimulated

the potential tourists' further contacts.

Regarding communicative purposes, the findings of this study are slightly different from Huang (2015) and Luo and Huang (2015). On the one hand, the common communicative purposes found in all three studies were informative and persuasive purposes despite being fulfilled. The informative purpose was displayed by Move 2, 3, and 4 in Huang's study, by Move 1 and 2 in Luo and Huang' study, and by Move 2 and 3 in this study. Persuasive purpose was the mission of Move 3 and 5 in Huang, of Move 3, 4, 5, and 6 in Luo and Huang, and of Move 4 in this study. On the other hand, attracting attention purpose found in Huang's (2015) study displayed by Move 1 and 3 and in the current study by Move 1. Reminding purpose was found in Luo and Huang's (Move 7 and 8) and this study (Move 5 and 6). Noticeably, some communicative purposes which appeared to be lacked turn out to be included in the others. For example, attractive purpose which was not presented in Luo and Huang's study was included in informative function by Move 1: Attracting Attention. Another example was Move 5: Soliciting Response in Huang's study, which was pointed as persuasive function but obtain reaction reminding purpose.

Conclusion and Pedagogical Implications

The generic features of Vietnamese tourist attraction brochures were unfolded with six moves, including Captivating Title, Targeting Potential Tourists, Attraction Information, Establishing Credentials, Directive Information, and Soliciting Responses. There were some strategies presented under Move 1, 4, 5, and 6. Besides, the moves and strategies of the brochures function in displaying four communicative purposes, such as attention getting, information supplying, persuasive messaging, and reaction reminding.

It can be concluded that informative function or offering information is the first and foremost communicative purpose of tourism brochure as the moves about the detailed information or background information appeared obligatory in the current study and similarly in the previous studies. The selection of information to present in the brochures for the tour sales is thus first and foremost in creating brochures. Moreover, to reinforce the information with the persuasive function is subsequently essential as tourism brochure is one of the promotional and advertising channels of tourism companies. Persuasive therefore occupied a large portion of the brochures. It can be inferred that tourism brochure is a particular type of promotional genres where information giving and persuasive conveyance work together to promote the trip deals. Providing product information is a fact offering, which can acknowledge and create trust on the readers while promoting the products and stimulating the purchases are strategies which can strengthen the target achieving.

From the pedagogical perspectives, this research's findings contribute to EFT learning and teaching such as tourism brochure writing and materials development. Understanding the precise purpose of each move and strategy in the brochure will help EFT teachers to design appropriate materials and activities to provide students' knowledge about tourism brochures and stimulate students' creation in tourism brochure designing. Specifically, teachers can first explain the importance of tour brochures in tourism industry, especially for the tourists, tour guides, operators, and sellers. Then, teachers can utilize the research findings about the move-structure models and communicative purposes of the tour brochures to provide students

overview and knowledge about the brochures, including the parts of the brochures, functions and communicative of each part. Afterward, teachers can assign learning activities related to reading and analyzing the authentic brochures from tourism companies based on the detail of move-structure model in the findings and its communicative purposes. Teachers can assign students to work in pairs or groups, analyze the brochures, and present their ideas to the class.

Teachers can assign group assignments to produce brochures and employ the research findings as marking criteria, for instance, the students can be guided to give most attention trying to take notice of the particular design and language use of 'Captivating titles' and the specific selection of the information and language use in 'Attraction information' which are the obligatory moves, giving more attention to practice how to produce 'directive information' and 'soliciting responses, which are conventional moves, while taking a chance to exercise their creative power by turning the optional moves, 'Targeting potential tourists' and 'Using celebrities or tourist endorsement,' to become additional engaging conveyance to the potential tourist customers. To conclude, research on genre analysis of tourism brochures can yield vast of ideas to design and conduct learning activities employing authentic materials in real-life educational contexts, allowing contributions as a reference for EFT learning and teaching.

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