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What Research Tells Us about Digital Video Genres: A Scoping Review

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ABSTRACT

Digital transformation has fundamentally reshaped traditional discourse, contributing to the emergence of video-mediated genres that integrate verbal, visual, and audio elements. Although genre analysis has traditionally focused on written texts, research on digital video genres has grown in recent years; however, it remains dispersed across platforms, contexts and analytical approaches. To address this fragmentation, we conducted a scoping review based on Arksey and O' Malley's five-stage methodological framework and the PRISMA-ScR guidelines. Systematic searches of Scopus and Google Scholar covering 2018–2025 identified 28 eligible primary studies. The review identified five major video genre clusters: academic, public talks, commercial and marketing, socio-cultural, and professional/workplace. YouTube was the predominant platform across these studies, while academic video genres were the most represented, reflecting the expanding role of video in scholarly communication and teaching in higher education. Swales's and Bhatia's move-based genre analysis frameworks were the most frequently employed, often alongside multimodal considerations of the genre. In contrast, Critical Genre Analysis remains underrepresented, with only two of the 28 studies addressing power, ideology, and interdiscursivity in digital video genres. Overall, this review highlights key trends in genre hybridisation, platform-sensitive adaptation, and methodological preferences, offering a systematic scoping overview of how genre analysis has been applied to digital video genres and outlining directions for future research in this area.

Keywords: digital video genres, video-mediated discourse, genre analysis, move analysis, multimodal discourse, scoping review

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1.0 Introduction

Digitally mediated communication has altered how genres are produced, accessed, and analysed, extending genre studies from written texts to video-mediated communication. In digital environments, videos increasingly function as genre-specific communicative events shaped by platform affordances, platform-specific conventions, and recurring communicative purposes, rather than solely by linear textual organisation.

This development has prompted genre researchers to investigate how communicative purposes are realised in digital video genres across various online contexts. Although genre remains conceptualised as a socially situated and purpose-oriented communicative construct (Bhatia, 1993; Swales, 1990), recent genre analysis studies have explored how such purposes are structured and enacted in video-mediated discourse across different digital contexts (Askehave & Nielsen, 2005; Miller & Kelley, 2016; Xia, 2020). Overall, this body of work indicates that established genre analysis principles remain applicable. However, applying them to digital video genres requires methodological adaptation to account for the platform-mediated communicative conditions under which genres are produced, distributed, and interpreted in digital environments.

Technological advancement has given rise to a multitude of media and platforms that support the proliferation of genres, including print, broadcast, and internet-based media (Miller & Kelley, 2016). In particular, the emergence of digital technologies and the internet have substantially transformed genre development, extending beyond traditional print and spoken forms to reshape the landscapes of academic, non-academic, professional, and non-professional communication. Digital and online platforms have transformed modes of interaction and knowledge dissemination, consequently affecting the ways in which genres are formed, structured, and accessed (Hafner & Pun, 2020). This shift is encapsulated by the concept of digital genre, which refers to communicative forms specific to the digital domain. Characterised by their non-linear, multimodal, and web-mediated features, digital genres often challenge the structural conventions of standard textual genres (Askehave & Nielsen, 2005). Moreover, digital genres are inherently dynamic, continually evolving in response to technological developments and changing user practices. Xia (2020) argues that the proliferation of digital and multimodal communication environments has transformed genre practices and created new challenges and opportunities for genre analysis. Platforms such as YouTube, TED, Facebook, Instagram, TikTok/Douyin, and organisational websites exemplify these evolving digital spaces in which genres are increasingly multimodal, interactive, and interconnected. Xia (2020) further identifies three critical trajectories in response to this development: digital genre analysis, which focuses on genres native to digital environments; multimodal genre analysis, which integrates verbal, visual, and auditory modes; and genre innovation studies, which examine emerging and hybridised genres in response to technological change.

Building on these theoretical and methodological developments, scholars have increasingly applied genre analysis frameworks to investigate the rhetorical organisation and communicative strategies of emerging digital genres. There has been a steady increase in genre research on genres transmitted via the internet, as evidenced by Shi et al.'s (2020) integrative review of internet-mediated genre studies, which documents the expansion and diversification of genre analysis in response to digital communication platforms, and by Luzón and Pérez-Llantada's (2022) exploration of digital genres in academic communication. Several studies have examined a wide range of digital texts, including biography texts on IMDb (Çelik, 2019), university recruitment posts on WeChat (Feng, 2019), advertisements on Twitter and Sina Weibo (Shi & Wan, 2022), international research project websites (Mur-Dueñas, 2023), private hospitals' "About Us" website sections (Aghbolagh et al., 2024), and AI-generated texts (Wilson & Rose, 2025). These studies offer valuable insights into how genres are evolving and being shaped in the contemporary digital world. At the same time, researchers have applied genre analysis frameworks to digital audio, as demonstrated by Drew's (2017) and L. Liu and Jiang's (2024) studies on podcasts. In addition, Chang and Huang (2015), Hu and Liu (2018), and J. Liu (2019) have examined digital video genres, reflecting the growing influence of digital platforms. These studies exemplify the increasing scope of genre analysis in digital video contexts and highlight its significance in understanding the fluid dynamics of digital genres.

While video has become a dominant medium for communication in both academic and commercial domains, there is currently no consolidated synthesis of how genre analysis has been applied across the spectrum of digital video genres. Given the rapid expansion of such genres, there is a need to synthesise existing research to map the current state of knowledge in this area. In response to this gap, the present study conducted a scoping review to systematically identify, categorise, and synthesise empirical research on genre analysis in digital videos. The objective is to elucidate the current understanding of how genre analysis has been applied to digital video research. By providing a systematic overview of existing work, this review seeks to inform future research directions and provide a resource for scholars, educators, organisations, and content creators navigating the dynamic landscape of digital video communication.

2.0 Materials and Methods

This study used the scoping review framework introduced by Arksey and O'Malley (2005) to provide an overview of available research on how genre analysis has been applied to digital videos. The objective of this scoping review was to investigate the current state of knowledge on genre analysis of digital videos. Arksey and O'Malley's (2005) framework consists of five stages: identifying the research question, identifying relevant studies, selecting studies, charting and collating the data, and summarising and reporting the results. This scoping review was also reported according to the Preferred Reporting Items for Systematic Reviews and Meta-Analyses Extension for Scoping Reviews (PRISMA-ScR) (Sarkis-Onofre et al., 2021).

2.1 Stage 1: Research Question Identification

Arksey and O'Malley (2005) highlighted the importance of developing and identifying research questions because they guide the overall framework and lead to concise, effective search strategies. This study began with the explicit identification of research questions to guide the scope, search strategy and analysis. The research questions were developed and refined through preliminary reading of digital genre studies and were shaped to ensure conceptual clarity and feasibility. The research questions for this study are as follows:

- a. What are the predominant genres studied in digital videos?
- b. Which analytical frameworks are most applied in the genre analysis of digital videos?
- c. What are the main findings and contributions of the genre analysis of digital videos?

2.2 Stage 2: Identification of Relevant Studies

A systematic search for relevant primary studies was conducted from January to May 2025. The search aimed to construct a comprehensive overview of the current state of knowledge on the genre analysis of digital videos by systematically identifying published primary studies. This process involved Two key databases, Scopus and Google Scholar, were used. Scopus was selected as the primary database because of its rigorous indexing and quality control mechanisms, which make it well-suited for structured and reproducible evidence mapping reviews (Gusenbauer, 2022). To complement this, Google Scholar was included to enhance the coverage of grey literature and non-indexed scholarly outputs, which are commonly underrepresented in curated databases, particularly in emerging and interdisciplinary research areas (Haddaway et al., 2015). Given the evolving nature of genre studies in digital video contexts, where relevant scholarship may circulate through conference proceedings, early-stage publications, or institutional outlets, the combined use of Scopus and Google Scholar supports a comprehensive and inclusive search strategy that is consistent with methodological recommendations for scoping reviews. This inclusive approach aligns with recent scoping reviews in language and education research by Imanishi and Yun (2026), who emphasised the importance of broad database coverage when mapping emerging and methodologically dispersed fields.

The inclusion and exclusion criteria were designed to ensure analytical relevance and conceptual alignment with the aims of the scoping review rather than to achieve exhaustive database coverage. Specifically, studies were selected based on their explicit engagement with genre analysis as a methodological framework for examining digital video content, thereby excluding studies that addressed video discourse without genre-analysis orientation. Only accessible full-text publications were considered to ensure analytical rigor and comparability. Temporal and language constraints were applied to capture contemporary developments in video-mediated genre research while maintaining analytical rigor. The criteria are summarised in Table 1. Boolean operators were used to refine and expand the query parameters. In Scopus, Boolean operators were used to construct and refine search strings. The principal search strings included combinations of terms such as

- a. “Video move analysis” AND genre AND analysis
- b. “Move-step” AND “video” AND genre
- c. multimodal AND genre AND analysis AND video AND rhetorical structure
- d. “Digital video” AND genre AND analysis

Due to Google Scholar’s limited support for advanced Boolean operators, simplified phrase-based searches were used, including “genre analysis,” “rhetorical moves,” and “videos.”

2.3 Stage 3: Study Selection

Following the identification of potentially relevant studies, the next stage involved a systematic selection process to determine which studies were included in the final review. All records retrieved from Scopus and Google Scholar were collated and manually screened for eligibility. Study selection was performed using a two-stage screening process. In the first stage, titles and abstracts were screened to exclude studies that did not focus on digital videos or did not use genre analysis as an analytical framework. In the second stage, full-text screening was conducted to assess eligibility against the predefined inclusion and exclusion criteria in Table 1. The primary author conducted the screening, which was reviewed by the second author. To ensure that the literature was up to date, studies published between 2018 and 2025 were selected, as this period captures the recent growth in digital video genre research.

Table 1

Inclusion and Exclusion Criteria

	Inclusion	Exclusion
Studies	Peer-reviewed and scholarly studies indexed in Scopus or retrievable via Google Scholar that explicitly employ genre analysis to examine digital video-based content.	Studies that do not adopt genre analysis as an analytical framework, or that address digital videos without a focus on genre-related rhetorical or discourse structures.
Access to Full Text	Studies with full text that are accessible	Studies available only as abstracts or pre-print version.
Language and Time Limit	Studies published in English between 2018 and 2025, reflecting recent methodological and theoretical developments in digital genre research.	Studies published outside the specified time frame or in languages other than English.

2.4 Stage 4: Data Charting

A table was created to systematically organise the information retrieved from each article. The table includes information such as author name(s), publication year, title, video platform/context, digital video genre type/focus, theoretical/analytical framework, methodology, and key findings/contributions.

Data charting was conducted by the primary author, and the extraction framework was refined during the charting process to ensure consistency and analytical clarity. The full extraction table is provided in Appendix A.

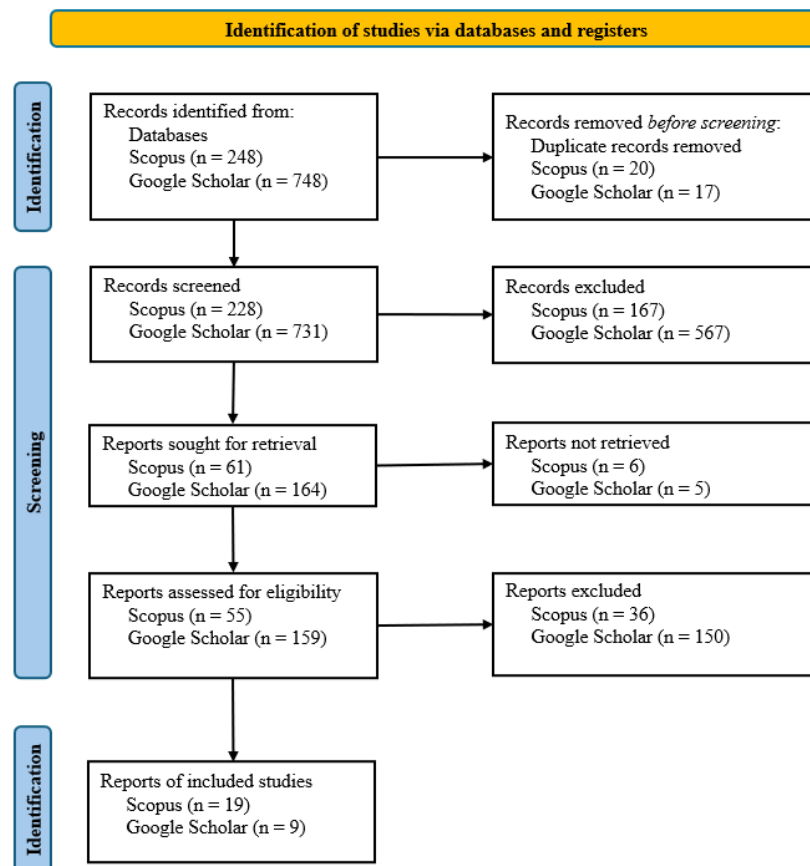
The analysed data provided a comprehensive understanding of the current state of knowledge of genre analysis of digital videos. This supports the identification of research gaps and potential areas for further investigation, thereby offering new insights into the predominant genres studied in digital videos, the most applied analytical frameworks, and the main findings and contributions to genre analysis.

2.5 Stage 5: Summarising and Reporting the Results

Following Arksey and O'Malley's (2005) final stage, the extracted data were synthesised and summarised in relation to the three research questions posed. In total, 28 studies met the inclusion criteria, including 19 from Scopus and nine from Google Scholar. Several potentially relevant studies were excluded because their full-text versions were unavailable. The selection process is documented in a PRISMA-ScR flow diagram (Page et al., 2021) (Figure 1). The results were reported descriptively and analytically using summary tables and thematic syntheses.

Figure 1

PRISMA Flow Diagram of Articles Searches and Study Selection (Page et al., 2021)



3.0 Results and Discussion

A total of 28 articles were reviewed to investigate the current state of knowledge on the genre analysis of digital videos. Nineteen articles were retrieved from Scopus and nine from Google Scholar. The analysis of 28 studies published between 2018 and 2025 provides insight into the range of video genres examined, the analytical frameworks applied, and the contributions the studies make to genre scholarship. Table 2 presents a synthesised overview of the reviewed studies, highlighting the predominant genre clusters, analytical frameworks, and key genre-analytic insights. A detailed table outlining the individual study characteristics, methodological approaches, and findings is provided in Appendix A.

Table 2

Summary of Genre Analysis Studies on Digital Videos

Genre Cluster	Video Context / Platform	Dominant Analytical Frameworks	Key Genre-Related Insights
Academic	YouTube, journal platforms, institutional websites	Move analysis; hybrid approaches	Genre stabilisation with evidence of hybridisation and recontextualisation
Public talks	TED Talks website	Move analysis; hybrid approaches	Adaptation of academic discourse for non-specialist audiences
Commercial and marketing	YouTube, Douyin/TikTok, Taobao Live	Move analysis; critical genre analysis; hybrid approaches	Persuasive structuring, promotional hybridity, audience engagement strategies
Socio-cultural	YouTube, institutional websites	Move analysis; hybrid approaches	Emergent genre conventions shaped by participatory digital practices
Professional / workplace	YouTube	Move analysis; critical genre analysis; hybrid approaches	Strategic positioning, credibility construction, institutional communication

As summarised in Table 2, several clear patterns emerge across the reviewed studies. The studies cluster around five broad categories of digital video genres: academic, public talks, commercial and marketing, socio-cultural, and professional/workplace. This clustering demonstrates the wide application of genre analysis across diverse digital contexts. Methodologically, the table shows a strong dominance of move-based genre analysis grounded in Swales's and Bhatia's frameworks, alongside hybrid approaches that integrate genre analysis with other discourse-analytic perspectives. In contrast, Critical Genre Analysis (CGA) appears only marginally, reflecting limited engagement with power, ideology, and institutional critique in the existing digital video genre research. Overall, Table 2 provides a comparative view of dominant trends and gaps, offering a concise map of how genre analysis has been applied to digital videos in recent scholarship. The following subsections address the three research questions: What are the predominant genres of digital videos? Which analytical frameworks are most applied in genre analysis of digital videos? What are the main findings and contributions of genre analysis of digital videos?

3.1 Predominant Genres Studied in Digital Videos

This subsection synthesises the distribution of digital video genres examined in existing research to identify the dominant areas of scholarly attention, emerging genre clusters, and key video platforms. Analysis of the 28 reviewed studies revealed that research on digital video genres clusters around five broad categories: academic, public talks, commercial and marketing, socio-cultural, and professional/workplace genres. Table 3 presents the number of studies within each genre cluster alongside the primary platforms investigated, showing how research attention is distributed across digital video genres.

Table 3

Distribution of Genre Clusters in Digital Video Research

Genre Cluster	Number of Studies	Main Platforms Examined	Studies
Academic	15	YouTube; journal platforms; institutional websites	Hafner (2018); Hu and Liu (2018); J. Liu (2019); Rahim and Shamsudin (2019, 2020); Carter-Thomas and Rowley-Jolivet (2020); Ruiz-Madrid (2021); Maier and Engberg (2023); Mestre-Segarra (2023); Barophon (2023); Kathpalia (2024); Warsidi et al. (2024); Nezami Nav and Link (2025); Van den Bossche et al. (2025)
Public talks	5	TED.com	Widodo et al. (2020); Miranda and Moritz (2021); Kraistiwattana and Poonpon (2021); X. Li and Li (2021); Xia (2023a, 2023b)
Commercial and marketing	4	YouTube; Douyin; Taobao Live	Mohamad Ali et al. (2020); D. Li et al. (2022); Chen et al. (2023); Shi and Dou (2023)
Socio-cultural	3	YouTube; institutional websites	Budiwati et al. (2022); Vivas-Peraza (2022); Laosrirattanachai and Laosrirattanachai (2024)
Professional / workplace	1	YouTube	Jaworska (2023)

As shown in Table 3, academic digital video genres dominate the field, accounting for approximately half of the reviewed studies (15 of 28). These studies primarily focus on scholarly communication and instructional contexts, including video abstracts, video methods articles, Three-Minute Thesis (3MT) presentations, research pitches, academic trailers, instructional video lectures, and educational teaching videos. The predominance of this cluster indicates the increasing institutionalisation of digital video as a legitimate medium for academic knowledge dissemination, pedagogy and professional development. Academic video genres are most frequently hosted on YouTube, journal platforms, and institutional repositories, highlighting the central role of both open video-sharing platforms and formal academic infrastructure in supporting genre innovation in scholarly communication.

The second most prominent cluster comprises public talk genres, represented primarily by TED Talks, which accounted for five studies. TED Talks are widely recognised as a hybrid public-speaking genre because they combine rhetorical, structural, and communicative elements from academic discourse and public presentations (Ludewig, 2017; Miranda & Moritz, 2021). All studies in this cluster draw their data exclusively from the TED Talks website, underscoring the platform's importance as a stable and recognisable site for public-facing academic communication. Research in this cluster consistently frames TED Talks as a hybrid genre that blends academic discourse with public speaking conventions to educate and engage non-specialist audiences. The concentration of studies on TED Talks indicates both the genre's global visibility and the relative lack of genre-analysis research on other forms of public digital speaking beyond this platform. It also highlights the role of TED Talks as a hybrid communication format that combines academic elements with informal, engaging, and personalised public-speaking strategies to enhance accessibility and performance (Kedrowicz & Taylor, 2016; Ludewig, 2017).

The commercial and marketing cluster, comprising four studies, focuses on promotional and persuasive digital video genres such as influencer marketing videos, covert advertising short videos, live streaming commerce, and beauty and lifestyle video logs (vlogs). Most of these studies focus on YouTube, Douyin, and Taobao Live, highlighting the close relationship between commercial video genres and platform-specific dynamics of attention and user engagement. Although fewer in number than academic or public talk studies, this cluster highlights the growing scholarly interest in how genre conventions are adapted to support persuasion, promotion, and audience interaction in digital marketplaces.

A smaller but significant body of work addresses socio-cultural digital video genres, encompassing three studies that examine religious sermons, crowdfunding science videos, and other forms of community-oriented discourses. These studies are primarily hosted on YouTube and institutional platforms and demonstrate how digital video genres are mobilised to construct identities, negotiate values, and engage audiences in culturally situated practices. Despite their analytical richness, socio-cultural genres remain relatively underrepresented, suggesting a gap in genre-analytic research beyond institutional and commercially driven contexts.

Finally, the professional/workplace genre cluster is the least represented, with only one study focusing explicitly on corporate image repair videos used during crisis communication. This limited representation highlights the relative lack of genre-analytic attention to professional and organisational digital video genres in the reviewed studies. Within the scope of the reviewed studies, this imbalance points to a clear empirical gap, particularly as professional digital video genres are shown in the existing study to perform strategic and ideologically oriented communicative functions.

YouTube was the most widely studied platform across all five clusters. It appears in most studies as either a primary or supplementary data source. Other platforms, such as TED.com, institutional repositories, Douyin, and Taobao Live, have been investigated far less frequently. This platform concentration suggests that existing genre-analytic research on digital videos may be shaped as much by platform accessibility as by genre. This situation potentially limits engagement with less visible or publicly accessible digital video genres.

Overall, these findings demonstrate that although digital video genre research spans diverse communicative contexts, it is unevenly distributed across genre types and platforms. Academic and public talk genres dominate current scholarship, whereas socio-cultural and professional/workplace genres remain comparatively under-explored. This disparity highlights the need for future genre analysis research to extend beyond well-established platforms and institutional contexts to capture a wider range of communicative functions performed by digital video genres. It also points to clear opportunities for broadening the empirical scope of digital video genre studies by engaging with more varied platforms, contexts and emerging forms of video-mediated communication.

3.2 Analytical Frameworks in Genre Analysis of Digital Videos

This subsection synthesises the analytical frameworks used in genre analysis of digital videos to identify widely adopted methodological approaches, emerging hybrid practices and theoretical gaps. The analysis of the 28 reviewed studies indicates substantial variation in the analytical frameworks used in digital video genre research. As shown in Table 4, the literature is predominantly shaped by move-based genre analysis within the English for Specific Purposes (ESP) tradition. Eighteen studies relied primarily on the frameworks developed by Swales (1990, 2004) and Bhatia (1993, 2004). This frequency indicates that genre research has predominantly prioritised structural descriptions of rhetorical organisation as the primary analytical focus within the reviewed studies.

Table 4

Distribution of Analytical Frameworks Used in Digital Video Genre Studies

Analytical Framework	Description	Number of Studies
Move-based Genre Analysis (Swales / Bhatia)	Studies primarily employing rhetorical move analysis or move-step analysis grounded in Swales's and/or Bhatia's genre frameworks	18
Hybrid Genre Frameworks	Studies combining ESP move-based genre analysis with multimodal analysis, related discourse analysis, rapport management or influencer marketing approaches	8
Critical Genre Analysis (CGA)	Studies adopting Critical Genre Analysis (CGA) to examine power, ideology, persuasion, or institutional influence with multimodal analysis	2

Note. The hybrid category includes studies in which move-based genre analysis remains central but is systematically integrated with multimodal analysis, discourse analysis, rapport management, or influencer marketing perspectives. Full study-level details are provided in Appendix A.

Within this body of work, Swales's (1990) move analysis, especially the Create a Research Space (CARS) model and its subsequent adaptations, remains the most frequently employed analytical tool, particularly in studies of academic digital video. In these studies, digital videos are analysed primarily as functional extensions of established academic genres, with analytical emphasis placed on communicative purpose, move sequencing, and rhetorical efficiency. Alongside this, Bhatia's (1993, 2004) ESP-based genre theory was used to conceptualise digital video genres as goal-oriented and socially situated communicative events. Studies applying Bhatia's (1993, 2004) framework have examined how professional and academic genres are recontextualised within digital video formats, particularly in relation to disciplinary practice and institutional communication.

Moving beyond move-based approaches, a smaller group of studies (eight out of 28) adopted hybrid analytical frameworks. These studies combine genre analysis with multimodal discourse analysis or social semiotic frameworks associated with Kress and van Leeuwen (2006), Baldry and Thibault (2006), and O'Halloran (2011). This can be seen in studies that analyse multimodal content and visual-verbal coordination in TED Talks (Xia, 2023a), video résumés (Mestre-Segarra, 2023), corporate image repair videos (Jaworska, 2023), and academic trailers (Maier & Engberg, 2023). In these studies, multimodal frameworks were used to supplement move analysis by examining how rhetorical purposes are realised through coordinated verbal, visual, gestural, and auditory resources. The findings indicate that multimodal analysis is most often integrated as an additional analytical layer rather than replacing genre-based structuring as the primary focus of analysis. This pattern suggests that multimodality is increasingly acknowledged as a feature of digital video genres, whereas move-based genre analysis remains central to their structural interpretation. Another emerging theme is the fusion of genre theory with discipline-specific or situational theories, such as Spencer-Oatey's Rapport Management Theory

(2000), Searle's Speech Act Theory (1969, 1976), and Labov and Waletzky's Canonical Narrative Structure (1969). These hybrid approaches illustrate an increasing trend towards analytical pluralism, enabling a more sophisticated understanding of rhetorical techniques that respond to audience expectations and communicative objectives in digital contexts.

In contrast, Critical Genre Analysis (CGA) was employed in only two of the 28 reviewed studies, namely D. Li et al. (2022), which examined covert advertising, and Jaworska (2023), which analysed corporate image repair. Both studies were conducted in commercial or corporate communication contexts. Bhatia's (2010, 2016) subsequent research on CGA extended beyond the conventional ESP framework and opened up new opportunities for investigation in digital video analysis. CGA moves beyond structural patterns by focusing on interdiscursivity, professional practices, and ideological underpinnings of communication. These studies use CGA to examine how digital video genres operate within institutional, ideological, and persuasive settings, foregrounding issues such as inter-discursivity, strategic positioning, and power relations. The limited number of CGA-based studies indicates that critical perspectives remain marginal within the current corpus of digital video genre research, particularly in comparison with the more frequently used descriptive and functional genre frameworks identified in the studies reviewed. Importantly, the underrepresentation of CGA does not reflect its absence from digital video research but rather its selective application to specific genres and contexts within the reviewed literature. While several studies have identified genre hybridity, promotional functions, and institutional positioning, these aspects are more often analysed through structural or multimodal lenses than through explicitly critical frameworks. These findings point to limited engagement with critical genre perspectives in existing digital video genre studies, especially in relation to genres that perform persuasive, promotional, or ideological functions.

The findings reveal that genre analysis of digital videos remains rooted in established theoretical frameworks while also demonstrating innovation through multimodal expansion, theoretical integration, and the limited but emerging incorporation of critical and data-driven analytical perspectives to examine complex meaning-making processes in digital videos. This echoes Lorés and Diani's (2021) view that genre analysis is crucial in the study of digital discourse. Simultaneously, the relatively limited use of CGA highlights an area where future research could extend the analytical scope, particularly by examining how genre practices in digital video contexts intersect with institutional power, ideology, and socio-economic interests.

3.3 Main Findings and Contribution to Genre Study

This subsection synthesises the main findings and contributions of genre-analytic research on digital videos to highlight how genre theory has been extended, adapted and challenged in digital contexts. The synthesis of findings across the reviewed studies demonstrates that genre analysis of digital videos has significantly extended traditional genre theory by testing its applicability in multimodal, dynamic, and audience-oriented environments. Across all five genre clusters—academic, public talks, commercial and marketing, socio-cultural, and professional/workplace genres—the evidence consistently shows that digital videos do not simply replicate print-based or spoken genres in their communicative functions. Instead, they reconfigure established genre conventions by integrating verbal, visual, gestural, and interactive resources, resulting in hybrid and context-sensitive genre forms. Overall, existing research frames digital video genres as continuations of established genre traditions that incorporate innovative adaptations rather than as wholly new communicative practices.

One of the most significant contributions of digital video genre analysis is its systematic documentation of genre hybridity and remediation. Rather than treating hybridity as an exception, many studies have shown it to be a defining feature of digital video genres. Studies on academic video abstracts, such as Nezami Nav and Link (2025) and video methods articles, such as Hafner (2018), show that these genres retain recognisable rhetorical structures associated with research communication while simultaneously incorporating promotional and narrative elements suited to digital content dissemination. This combination illustrates how digital video genres accommodate diverse communicative purposes, such as informing, persuading, and engaging audiences within a single artefact. Similarly, studies of user-generated formats, such as Van den Bossche et al.'s (2025) study, illustrate how vloggers transform

evaluative discourse into participatory and oppositional commentary, thereby contributing to the understanding of genre as socially and ideologically mediated.

Another major contribution of the reviewed literature is the identification and codification of rhetorical-move structures specific to digital video genres. Across both academic and nonacademic contexts, genre analysis studies of TED Talks (Miranda & Moritz, 2021; Xia, 2023b; X. Li & Li, 2021), influencer marketing videos (Chen et al., 2023), and academic trailers (Maier & Engberg, 2023) consistently demonstrate that digital videos exhibit patterned rhetorical organisation, comprising both obligatory and optional moves aligned with communicative goals. These move structures facilitate information delivery, audience engagement, credibility construction, and interaction management. Importantly, the findings reveal that rhetorical moves in digital videos are frequently realised multimodally, with verbal narration coordinated alongside images, gestures, visual framing, and sound. These insights illustrate the need to expand genre theory beyond textual analysis to include multimodal elements as integral components of rhetorical structure.

The pedagogical value of genre analysis has emerged as another prominent contribution, particularly in ESP and academic communication contexts. Studies focusing on Three-Minute Thesis presentations (Carter-Thomas & Rowley-Jolivet, 2020; Hu & Liu, 2018; Kathpalia, 2024) emphasise their value in training PhD students and young researchers to present their research in simplified ways for non-specialist audiences. By mapping the rhetorical organisation of authentic digital genres, these studies provide empirically grounded models that support the development of disciplinary literacy, professional communication skills, and genre awareness among learners. Beyond academia, analyses of genres such as travel vlogs (Laosrirattanachai & Laosrirattanachai, 2024) illustrate how genre analysis can inform domain-specific instruction in fields such as tourism and hospitality.

From a theoretical perspective, the reviewed studies collectively confirm the adaptability of established genre models, while also indicating their limitations in digital contexts. Applications of Swales's (1990, 2004) CARS framework and Bhatia's (1993, 2004) ESP genre theory demonstrate that these frameworks remain analytically robust when applied to digital video. Simultaneously, several studies have argued for model revision to account for the converging communicative functions characteristic of digital genres. J. Liu (2019) proposes a revised move model for video abstracts that accounts for both informational and promotional functions, considering the convergence of academic and marketing discourses in digital science communication. Likewise, Hafner's (2018) work on video method articles demonstrates how genres evolve from experimental forms to conventionalised formats as technological affordances become normalised within academic communities. Revised move models for video abstracts, for example, explicitly accommodate promotional and engagement-oriented functions alongside informational ones. These findings collectively situate digital videos as dynamic, context-sensitive, and co-constructed through practice rather than static or prescriptive.

Beyond structural and pedagogical contributions, digital video genre analysis increasingly engages with social and cultural issues, gender representation, corporate communication, and commercial communication in genres studies. Studies addressing gender representation (Vivas-Peraza, 2022), religious discourse (Budiwati et al., 2022), and covert advertising (D. Li et al. (2022) and corporate crisis communication Jaworska (2023) demonstrate the capacity of genre analysis to interrogate how digital videos construct identities, manage trust, and shape audience perception. These works extend genre analysis into a broader socio-cultural critique and illustrate its interdisciplinary potential, connecting linguistic analysis with rhetorical, cultural, organisational, and media studies perspectives.

The findings of this scoping review show that genre analysis of digital videos functions as a bridging framework for the fields. It links traditional and emergent genres, integrates multimodal considerations into rhetorical analysis, and foregrounds the importance of context, audience, and purpose in digital communications. While existing research provides strong evidence of methodological innovation and theoretical expansion, it also reveals the need for deeper critical engagement with power, ideology, and inter-discursivity. These insights position genre analysis as a central, yet evolving, tool for understanding the complexity of digital video communication.

4.0 Conclusion

This scoping review synthesises how genre analysis has been applied to digital videos across five major genre clusters: academic, public talks, commercial and marketing, socio-cultural, and professional/workplace contexts. The findings show that digital video genre studies are firmly grounded in established ESP-based frameworks, particularly those proposed by Swales (1990, 2004) and Bhatia (1993, 2004), which continue to provide robust tools for identifying rhetorical structures and communicative purposes. Simultaneously, the review highlights the growing incorporation of multimodal discourse analysis and genre hybridisation theories, signalling a shift towards more inclusive and context-sensitive understandings of genre in digital environments.

The contributions of digital video genre analysis are both theoretical and practical in nature. Theoretically, the reviewed studies demonstrate that genre analysis has been extended to accommodate the distinctive affordances of digital videos. Rather than displacing traditional genre theory, digital video research shows how established genre forms are adapted, recontextualised, and hybridised, retaining recognisable rhetorical patterns while integrating promotional, narrative, and interactional functions. These findings reinforce the conceptualisation of genre as a dynamic, context-sensitive, and practice-driven construct shaped by technological conditions and community expectations rather than fixed textual templates. In practical terms, this review confirms the pedagogical and applied value of genre analysis in digital contexts. By identifying recurrent move structures and communicative strategies in genres such as TED Talks, Three-Minute Thesis presentations, video abstracts, video résumés, and vlogs, existing research has provided empirically grounded models for ESP instruction, academic communication training, and digital literacy development. These contributions demonstrate how genre-based approaches can support learners and professionals in navigating emerging communicative demands in academic, commercial, and workplace settings.

Despite this progress, the review also reveals significant gaps in the current scholarship. Most notably, the limited application of CGA restricts deeper engagement with issues of power, ideology, institutional control and ethical practice in digital video communication. Similarly, although multimodal and data-driven methods are increasingly adopted, their use is not yet widespread, indicating a need for more rigorous methodological diversification.

The findings emphasise the significance of genre analysis as a methodological and theoretical framework for studying digital discourse, bridging traditional and emerging genres while foregrounding the roles of audience, context, and communicative purpose. As digital videos continue to play an increasingly prominent role in online communication, genre theory can be further developed through the integration of critical, interdisciplinary, and socially situated perspectives. Addressing these gaps will not only strengthen the analytical focus of genre studies but also enhance their relevance for understanding the power, diversity, and complexity of digital communication.

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APPENDIX A

Summary of the Selected 28 studies

		Predominant Genres Studied in Digital Videos		Analytical Frameworks in Genre Analysis of Digital Videos		Main Findings and Contribution of Genre Analysis		
No	Database Source	Authors. (Years). Title	Video Platform / Context	Genre Type / Focus	Theoretical Framework	Methodology	Moves (M) and Step (S) Description	Key Findings / Contributions
1	SCOPUS	Hafner, C. A. (2018). Genre innovation and multimodal expression in scholarly communication: Video methods articles in experimental biology (Hafner, 2018)	Journal platforms: Journal of Visualized Experiments (JoVE); Focus on video methods articles (VMA) in experimental biology	Scientific video methods genre; Focus on genre evolution and multimodal scholarly communication	Genre Analysis (Bhatia, 1993, 2004; Haffner, 2010); Multimodal Discourse Analysis; Genre Theory; Thematic Analysis (Braun & Clark, 2006); Affordances of digital media	Qualitative multi-perspective approach to genre analysis (Bhatia, 1993, 2004; Haffner, 2010); Analysis of 11 JoVE VMA; visual and verbal cues analysis; Thematic analysis of verbal cues; Interviews with experts; Review of disciplinary documents	Seven obligatory sections realised through different moves. Section A: Video intro Section B: Overview M1: Stating the goal M2: Summarising the procedure M3: Explaining significance Section C: Researcher's introduction M1: Introducing self M2: Forecasting the demonstration M3: Explaining significance M4: Introducing additional researchers M5: Inviting the audience Section D: Demonstration M1: introducing apparatus/materials M2: Describing steps M3: Elaborating on steps M4: Explaining/evaluating steps Section E: Representative results M1: Summarising procedure M2: Presenting results M3: Evaluating results Section F: Researcher's conclusion M1: Summarising/recapping the procedure M2: Giving tips M3: Explaining significance M4: Summarising learning M5: Wishing viewers well M6: Thanking viewers Section G: Closing credits	- Demonstrates how video methods articles innovate scientific genres through multimodal expression and meet the communicative needs of academics. - Shows genre evolution from experimentation to stabilisation. - Highlights digital media's impact on academic genre development.
2	SCOPUS	Hu, G. & Liu, Y. (2018). Three-minute thesis presentations as an emerging genre: A cross-disciplinary study of genre moves (Hu & Liu, 2018)	YouTube, Vimeo, threeminutethesis.org, university websites; Three-Minute Thesis (3MT) competition;	Academic (PhD) competition genre; Academic presentation for a non-specialist audience	Genre Theory (Swales, 1990); Move Analysis (Swales, 1990); Interdiscursivity	Genre-based qualitative analysis; Genre analysis (Bunton, 1998; Halleck & Connor, 2006; Hyland, 2000; Chang & Huang, 2015; Lee, 2016; Rowley-Jolivet & Carter-Thomas, 2005; Weissberg, 1993); Examined 142 winning	Eight moves: Six Obligatory (O) M1: Orientation (O) M2: Rationale (O) M3: Framework M4: Purpose (O) M5: Method (O) M6: Results/Expected results M7: Implications/Significance (O) M8: Termination (O)	3MT presentations exhibit a recognisable rhetorical structure comprising eight distinct moves. - Hard-discipline presenters employ more of Framework and Methods move than soft-discipline presenters. - Pure-discipline presenters employ more of Results move than applied-discipline presenters.

			Predominant Genres Studied in Digital Videos		Analytical Frameworks in Genre Analysis of Digital Videos		Main Findings and Contribution of Genre Analysis	
No	Database Source	Authors. (Years). Title	Video Platform / Context	Genre Type / Focus	Theoretical Framework	Methodology	Moves (M) and Step (S) Description	Key Findings / Contributions
						3MT presentation videos: Hard discipline (Biological Sciences-Pure discipline, Mechanical Engineering-Applied discipline), Soft discipline (History-Pure discipline, Education Applied discipline); Identified rhetorical moves and communicative purposes		- Highlights how academics adapt to public communication demands: less usage of jargons to suit the audience. - Contributes to genre studies and science communication pedagogy.
3	SCOPUS	Liu, J. (2019). Research video abstracts in the making: A revised move analysis (J. Liu, 2019)	Cell Press; Research video abstracts (VAs) hosted on journal platforms and academic channels	Research dissemination genre; Focus VAs (academic publishing in science field); Microgenre of research article as a new academic communication form	Genre Theory; Move Analysis Swales (1981, 1990), Bhatia (1994); Academic literacy and science communication perspectives	Qualitative analysis. Revised genre-based move analysis of 12 research VAs; Inductive coding of rhetorical structure	Seven core moves (CMs), four optional moves (OMs), and nine move units (MUs) CM 0: Presenting the title CM 1: Claiming authorship CM 2: Describing a research niche CM 3: Specifying a research focus or intent CM4: Delineating a research process, a procedure, or a technique CM 5: Illustrating main findings CM 6: Concluding the research OM 1: Acknowledging research contributors, institutional or funding support, or media production support OM 2: Showing research significance, implications, or future directions OM 3: Providing instructions OM 4: Entertaining viewers MU1: Talking head MU2: Voice-over MU3: Press conference MU4: TV broadcast MU5: Minimovie MU6: Animation MU7: Video-recorded activity MU8: Slideshow MU9: Captions and subtitles	- Proposes a revised six-move model capturing both promotional and informational functions of VAs. - CM 0: Presenting the title is not identical to conventional abstract. - VAs are used to improve research visibility. - Highlights evolving technological enrichment conventions in scholarly communication.

Predominant Genres Studied in Digital Videos					Analytical Frameworks in Genre Analysis of Digital Videos		Main Findings and Contribution of Genre Analysis	
No	Database Source	Authors. (Years). Title	Video Platform / Context	Genre Type / Focus	Theoretical Framework	Methodology	Moves (M) and Step (S) Description	Key Findings / Contributions
4	SCOPUS	Rahim, M. I. & Shamsudin, S. (2019). Technical and Vocational Education and Training video's move analysis lecture content phase (Rahim & Shamsudin, 2019)	Malaysian Polytechnic video database (educational platforms); Technical and vocational education (TVET)	Instructional video lectures; Focus on rhetorical structure of content phase delivery in TVET	Genre Analysis (Swales, 1990); English for Specific Purposes (ESP)	Qualitative analysis of 5 video lectures from TVET; Move and step identification using Lee (2016) model; Manual transcription and coding	TVET content-phased video lectures show a two-move rhetorical structure. M1: Informing S1: Explaining S2: Managing term S3: Demonstrating M2: Elaborating	- The moves and steps did not appear in a linear sequence. - Highlights genre distinctions between face-to-face and video formats and pedagogical value for ESP. - Rhetorical structure can be utilised by: - students to understand the lecture content - lecturers or TVET instructors in developing suitable video lectures for their students
5	SCOPUS	Carter-Thomas, S. & Rowley-Jolivet, E. (2020). Three-minute thesis presentations: Recontextualisation strategies in doctoral research (Carter-Thomas & Rowley-Jolivet, 2020)	YouTube, university websites, Three-Minute Thesis (3MT) presentation competition;	Academic competition genre; Focus on recontextualisation strategies for PhD students to adapt to non-specialist 3MT audience	Genre Analysis (Swales, 1990); Recontextualisation Strategies (Luzon, 2013)	Qualitative genre analysis; Rhetorical move analysis (Hu & Liu, 2018); Examined 30 3MT videos (winner/runner-up) in scientific (15 videos) and Social Science and Humanities (15 videos) discipline	Eight moves: Six Obligatory (O) M1: Orientation (O) M2: Rationale (O) M3: Framework M4: Purpose (O) M5: Method (O) M6: Results/Expected results M7; Implications/Significance (O) M8: Termination (O)	3MT presentations blend academic presentation with public speaking competitions strategies. - High influence of public speaking strategies (competitive, brief, interactional and personalisation) which differ from academic style. - Highlights pedagogical value for young researchers to explain about their research to non-specialist audience.
6	SCOPUS	Ruiz-Madrid, M. N. (2021). A multimodal discourse approach to research pitches (Ruiz-Madrid, 2021)	Video-recorded research pitches at Universitat Jaume; Educational settings;	Research pitch videos; Focus on academic oral genres and digital multimodal discourse; Academic discourse studies	Move Analysis (Swales, 2004); Multimodal Discourse Analysis (Jewitt, 2009; Norris, 2009)	Qualitative analysis of six research pitch videos contest; Research pitch structure move analysis; Multimodal analysis focused on semiotic resources (verbal, visual, gestural, spatial)	M1: Introduction (optional move) S1: Greeting and/or S2: Self-introduction (personal information, academic profile and contextualisation of the communicative interaction) M2: Calling the audience's attention to the problem or the situation that needs researching M3: Review of previous research M4: Explaining the research: The benefits and advances that it will provide to solve the previously described problem or situation M5: Closing S1: Inviting the audience to think further about the topic (take-home message) S2: Final leave-taking (optional move)	- Genre analysis to encompass the analysis of the genre rhetorical structure and different multimodal ensembles. - Emphasises pedagogical value of research pitches for multimodal and spoken academic literacy development.

		Predominant Genres Studied in Digital Videos			Analytical Frameworks in Genre Analysis of Digital Videos		Main Findings and Contribution of Genre Analysis	
No	Database Source	Authors. (Years). Title	Video Platform / Context	Genre Type / Focus	Theoretical Framework	Methodology	Moves (M) and Step (S) Description	Key Findings / Contributions
7	SCOPUS	Li, D., Chow, U. T., & Cheong, C. Y. M. (2022). A critical genre analysis of covert advertising through short-videos in Douyin: The Chinese version of Tik-Tok (D. Li et al., 2022)	Douyin (Chinese version of TikTok); Focused on covert short-video advertisements in a commercial digital media context	Covert advertising genre; Focus on persuasive strategies in short-video marketing targeting youth culture	Critical Genre Analysis (Bhatia, 2004); Multimodal Discourse Analysis (Kress & van Leeuwen, 2006)	Qualitative genre analysis of 100 covert short-video ads in four product categories (fashion, clothing, cosmetics, cultural entertainment); Move analysis; Interdiscursivity; Multimodal feature analysis	Move 7 is an optional move. M1: Identifying and describing positively and evaluating the products using entertaining resources exploitation M2: Intending to transform audiences to consumers using the "follow" icon M3: Intention of increasing endorsement and exposure using "like", "forward", and "comment" M4: Identifying the publisher and relating to further promotional activities M5: Justifying the products by implying the content gist M6: Identifying and exploiting voice over to strengthen the advertising impact M7: Encouraging real-time interaction in intensively promoting and selling the products M8: Soliciting response by displaying the product and providing guidelines to purchase M9: Promoting the remarkability of the publisher's profile	- Promotional moves do not have a fixed structure. - Reveals how covert ads on Douyin exploit genre conventions, rhetorical moves, multimodal resources and interdiscursive strategies to disguise intent and manipulate consumer perception. - Highlights ethical concerns and promotes awareness of deceptive new media advertising. - Extends genre analysis to underexplored digital contexts. - Enhances understanding of genre hybridity and interdiscursivity
8	SCOPUS	Vivas-Peraza, A. C. (2022). The role of women in STEM disciplines. A multimodal analysis of crowdfunding project videos for the iGEM science competition (Vivas-Peraza, 2022)	Experiment.com platform; Student-led science outreach	Crowdfunding science videos; Focus on gender representation and multimodal strategies	Genre Analysis (Swales, 1990); Social semiotics; Multimodal Discourse Analysis (Kress & van Leeuwen, 2006);	Qualitative analysis. Multimodal genre analysis of 8 iGEM team videos; Visual, verbal, and statistical analysis of gender representation and narrative roles	M: Competence claim M: Goals M: Background M: Research problem M: Means M: Project significance M: Appeal for support M: Gratitude	- Underrepresentation of women and stereotypical role allocation in the videos based on the moves. - Highlights the potential of multimodal analysis to uncover gender bias in student-produced science content. - Advocates for gender equity in STEM media.
9	SCOPUS	Chen, G., Li, Y. & Sun, Y. (2023). How YouTubers make popular marketing videos? speech acts, move structure, and audience response in YouTube influencer	YouTube; Focused on influencer marketing videos and creator-audience dynamics	Marketing/promotional genre; Focus on beauty category (make up and fashion) videos; Focus on speech acts, audience interaction, and structure of	Genre Analysis (Swales, 1990; Bhatia, 1993); Speech Act Theory (Searle, 1969, 1976); Influencer Marketing	12 videos from 8 YouTubers: Qualitative move analysis and quantitative audience engagement metrics (fans number/views/likes/comments); Coding using Nvivo	Identifies a 10-move structure MI: Opening MII: Details of the product MIII: Usage guidance MIV: Recommendation to a targeted group MV: Sharing of personal experience MVI: Invitation for comments MVII: Reminder of future videos MVII: Solicitation of subscription MIX: Other interactions	- Successful YouTubers uses more of directive and expressive speech acts. - YouTube influencer marketing videos includes moves that can enhance interaction and relationship and excludes moves that sound too commercial and could distance the YouTubers from the audience. - Shows correlation between certain structural patterns (moves) and higher audience engagement.

Predominant Genres Studied in Digital Videos					Analytical Frameworks in Genre Analysis of Digital Videos		Main Findings and Contribution of Genre Analysis	
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		marketing videos (Chen et al., 2023)		popular YouTube content			Si: Encouragement of clicking “thumb-up” Sii: Acknowledgment of the brand Siii: Incentives to purchase Siv: Additional information MX: Closing remarks *S-Subsidiary moves	Offers practical implications for content creators and marketing professionals.
10	SCOPUS	Jaworska, S. (2023). But then something happened: A critical multimodal genre analysis of corporate image repair videos (Jaworska, 2023)	YouTube; Focused on corporate image repair campaigns by Facebook, Uber, and Wells Fargo	Corporate crisis communication; Focus on multimodal narrative structures in image repair videos	Critical Genre Analysis (Bhatia, 2019); Multimodality (Kress & van Leeuwen, 1996; Machin, 2013; Maier, 2012; Baldry & Thibault, 2006); Canonical Narrative Structure (Labov & Waletzky, 1967)	Qualitative critical genre analysis (Bhatia, 2019) and critical multimodal genre analysis (Machin, 2013; Maier, 2012; Baldry & Thibault, 2006); three videos from Facebook, Uber, Wells Fargo each; Developed a new transcription framework to analyse narrative segments, visuals, speech, and soundtracks from three corporate videos	Four obligatory moves with complicating action as optional move. Facebook and Wells Fargo M1: Introduction M2: Orientation M3: Complicating Action M4: Resolution (Corrective Action) M5: Coda/Epilogue Uber M1: Introduction M2: Orientation M3: Resolution (Corrective Action) M4: Coda/Epilogue	- Corporate image repair videos creatively appropriate narrative and multimodal resources to downplay responsibility and promote trust. - Highlights persuasive potential and ethical concerns of multimodal corporate discourse. - Contributes to critical ESP pedagogy and digital genre research.
11	SCOPUS	Maier, C. D. & Engberg, J. (2023). Multimodal knowledge communication in a recontextualized genre: An analysis of expertise dissemination and promotion strategies in online academic trailers (Maier & Engberg, 2023)	GetSmarter organisation’s website (www.getsmarter.com); Academic and promotional digital media context	Academic trailer genre; Focus on implicit promotional research-related knowledge communication and explicit promotional course-related knowledge communication; Focus on multimodal dissemination of scholarly expertise and course promotion	Genre Theory (Bhatia, 2004); Genre Analysis (Bhatia, 2004); Multimodal Discourse Analysis; Promotional Discourse Studies	Qualitative genre analysis of four academic trailers promoting online courses on sustainability topics offered by the University of Cambridge; Genre analysis (Bhatia, 2004); Multimodal perspective on knowledge communication (Engberg & Maier, 2015); Multimodal analysis of visual, and verbal modes; Identification of knowledge types and promotional strategies	Five-move structure Topic identification Topic justification Course identification Course justification Course recommendation	- Promotional generic moves are not sequential. - Identifies the move structure which balance knowledge communication and promotion. - Academic trailers recontextualise scholarly discourse using multimodal resources. - Highlights the commodification of education and the hybridisation of academic genres (academic genres are treated and marketed as commercial products).

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12	SCOPUS	Mestre-Segarra, M-Á. (2023). A multimodal rhetorical analysis of video resumes (Mestre-Segarra, 2023)	YouTube; video resumes (VRs) used in digital recruitment and professional self-presentation.	Video resumes as professional digital genre; rhetorical and multimodal structure.	Genre Analysis (Swales, 1990; Bhatia, 1993); Multimodal Discourse Analysis (MDA) (O'Halloran, 2011); Genre and Multimodality (GeM) Model (Bateman, 2014)	Qualitative analysis. Rhetorical move analysis of 26 VRs; multimodal analysis of 8 VRs using ATLAS.ti and MMA-Video.	M1: Introduction on candidature S1A: Greetings S1B: Offering candidature S1C: Adding background information M2: Establishment of credentials (niche) S2A: Important candidates' educational background details S2B: Integral candidates' professional experience details S2C: Candidatures' value M3: Offering incentives S3A: Offering on incentives of language levels/skills S3B: Offering incentives on Internet and computer (ICT) skills S3C: Offering incentives on further training S3D: Offering incentives on social network management M4: Describing relevant life experience M5: Inserting enclosed hypertext/materials M6: Using pressure tactics M7: Inviting further action M8: Goodwill ending	- VRs exhibit structured rhetorical moves enhanced by multimodal resources. - Validates VRs as digital genres and ESP teaching tools.
13	SCOPUS	Xia, S. (2023a). Explaining science to the non-specialist online audience: A multimodal genre analysis of TED Talk videos (Xia, 2023a)	TED Talks website	Science TED Talks (biology); Genre analysis on Developing the topic move only; Focus on multimodal strategies for scientific explanation in digital video genres	ESP-based Genre Analysis (Bhatia, 2004; Hafner, 2010); Systemic Functional Multimodal Discourse Analysis (SF-MDA); Social Semiotics	Qualitative analysis. Multi-perspective genre and multimodal analysis of 28 TED talks; Move analysis framework adapted from Hyon (2018);	Move: Developing the topic	- TED talks function as a variant cyber genre digitally adapted from live presentations. - Identifies the dominant compulsory 'Developing the topic' move, heavily supported by visuals. - Highlights the integral role of visuals in communicating complex science to lay audiences.
14	SCOPUS	Xia, S. (2023b). Transcending science in scientific communication: Multimodal strategies to incorporate humanistic	TED Talks website	Biology TED Talks; Focus on incorporation of humanistic strategies to enhance audience engagement	Genre Analysis (Bhatia, 2004); Multimodal Discourse Analysis; Semiotic Resource Theory; Genre Theory	Qualitative analysis. Multimodal analysis of 10 TED Talks in biology; Identified visual-verbal-gestural strategies that integrate humanistic themes	M1: Rationalising the speech / Telling a lead-in story M2: Introducing the topic M4: Introducing preliminary knowledge M5: Developing the topic M6: Expanding the horizon M7: Closing S: Calling for action	- Biology TED Talks presenters opt to discuss implications and science applicability strategy after explaining the scientific knowledge strategy. - Demonstrates how presenters personalise abstract science to explain the relevance of the scientific

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		perspectives in TED Talks on Biology (Xia, 2023b)					S: Making acknowledgment S: Summarising the speech S: Show gratitude to audience and TED	knowledge and foster audience connection. Expands understanding of multimodal science communication.
15	SCOPUS	Shi, X. & Dou, H. (2023). How broadcasters enhance rapport with viewers in live streaming commerce a genre-based discourse analysis (Shi & Dou, 2023)	Taobao Live (China); E-commerce and digital sales platforms	Live streaming commerce videos; Focus on linguistic function of the moves; broadcaster-viewer interaction through the moves and genre structure	Genre Theory; Move Analysis (Swales, 1981, 2004); Rapport Management Theory (Spencer-Oatey, 2000, 2005, 2008);	Qualitative/quantitative coding using NVivo; Genre-based discourse analysis of 100 live-streaming videos of top two broadcasters from Taobao live; Move analysis (Biber et al., 2007); Move identification	Identifies 13 moves, including 7 obligatory and 6 optional ones. M1: Greeting M2: Introducing M3: Promoting M4: Sharing M5: Presenting M6: Recommending M7: Stimulating M8: Instructing M9: Real-time Q&A M10: Self-promoting M11: Appreciating M12: Apologizing M13: Soliciting attention	- Moves are in a stable sequence. - Demonstrates how broadcasters build rapport through the moves aligned with rapport management theory. - Advances understanding of live-streaming commerce as a genre and its relational dynamics.
16	SCOPUS	Kathpalia, S. S. (2024). Three-Minute Thesis Presentations: Simplification and Engagement Strategies (Kathpalia, 2024)	University of Queensland’s website; 3-minute thesis (3MT) presentations competition (institutional and international); Academic setting,	Academic (science and technology) competition genre; Focus on 3MT presentations by PhD students	Genre Analysis (Swales, 1990)	Qualitative genre analysis; Rhetorical move analysis (Hu & Liu, 2018) on 25 3MT presentation transcripts	M1: Orientation M2: Rationale M3: Purpose M4: Method M5: Results/Expected results M6: Implications/Significance M7: Termination	3MT presentations are a distinct academic genre shaped by simplification - Move omission (Framework Move) - Conflation: Moves 4 and 5: Moves 5 and 6 - Simplified content for a non-specialist audience - Offers pedagogical insights for ESP teaching and PhD training.
17	SCOPUS	Laosrirattanachai, P. & Laosrirattanachai, P. (2024). Hope you guys enjoyed this vlog: Lexical bundles and moves within English travel vlog discourse (Laosrirattanachai & Laosrirattanachai, 2024)	YouTube; Focus on English-language travel vlogs as discourse genre	Travel vlog genre; Emphasis on lexical bundles and discourse moves	Move Analysis (Bhatia, 1993; Swales, 1990); Discourse Analysis; Lexical Bundle Theory (Grabowski, 2015; Biber et al., 2004)	Qualitative corpus-based analysis of 200 travel vlogs corpus	M1: Vlogger presentation S1A: Greeting viewers S1B: Announcing the tourist destination S1C: Introducing vlogger M2: Drawing viewers’ attention S2A: Setting the scene S2B: Outlining vlogs S2C: Providing tourist destination background M3: Starting the journey S3A: Giving large-scale transportation information S3B: Describing accommodation S3C: Giving small-scale transportation information	- Identifies core lexical bundles (stance, discourse organizers, referential, conversational) and structural moves essential to travel vlog discourse. - Offers pedagogical guidance for ESP instruction, particularly in tourism and hospitality communication. - Developed a move-step structure with 4 main moves and 19 steps

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							S3D: Presenting surrounding atmosphere S3E: Introducing famous landmarks S3F: Recommending where to eat and interesting dishes S3G: Participating in tourist activities S3H: Short talks with locals M4: Closure S4A: Evaluating the tourist destination S4B: Recommending other interested vlogs S4C: Thanking and farewell S4D: Requesting viewers' reaction S4E: Making future appointment	
18	SCOPUS	Nezami Nav, S. & Link, S. (2025). Multimodal genre analysis of video abstracts: Exploring rhetorical structure, hybridization, and innovation (Nezami Nav & Link, 2025)	YouTube Cell Journal channel; Academic journals; Digital scholarly communication setting	Video abstracts (VAs); Focus on genre structure, disciplinary variation, and multimodal innovation	ESP Move Analysis (Hyon, 2018) Multimodal Genre Analysis (Baldry & Thibault, 2006; Kress & van Leeuwen, 2006);	Qualitative analysis of 18 VAs from varied disciplines; Analysed move structures	M: Claiming authorship M: Providing research background M: Describing study niche M: Presenting study purpose M: Describing experimental processes M: Presenting the main finding(s) M: Concluding the research M: Acknowledgment	- Genre stability and reinforce recognition of VAs as a sub-genre of research article or novel variation of traditional abstract particularly within biology research community. - Identifies a hybrid genre integrating scientific explanation, promotion, and narration. - Suggests potential for rethinking academic communication formats to suit the digital genre.
19	SCOPUS	Van den Bossche, A., Brankovic, J. & Hansen, M. (2025). 'Rankings are all bullsh*t anyway, why not do my own?': Vloggers and genre remediation (Van den Bossche et al., 2025)	YouTube; Focus on student-generated vlogs commenting on higher education rankings	Tier lists and reaction videos; Focus on student discourse, and institutional critique	Genre Analysis/Move Analysis (Swales, 1990); Genre's Rhetorical Function (Tardy & Swales, 2014)	Qualitative analysis (30 vlogs- tier list and reaction formats): Move analysis; Rhetorical function/action	Rhetorical Action Move 1: Making Sense of Ranking M1.1: Taking a university's rank at face value M1.2: Questioning a university's rank M1.3: Commenting on what makes a university (un)attractive M1.4: Commenting on university's student body M1.5: Hearsay from friends and contacts M1.6: Drawing om personal experience M1.7: Offering predictions M1.8: Commenting on rank movement M1.9: Emoting surprise, shock M1.10: Naming a tier M1.11: Explaining a tier M1.12: Creating a hierarchy within a tier M1.13: Deliberating between tiers	- Reveals how students adopt and adapt popular formats to critique educational hierarchies. - Shows how genre remediation allows for institutional discourse subversion and positions students as cultural critics within participatory media spaces. - Conceptual blueprint for studying engagement with evaluations in a pluralised digital environment.

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							Rhetorical Action Move 2: Audience Interpellation M2.1: Asking the audience to engage M2.2 Naming the audience M2.3: Anticipating (negative) reactions M2.4: Offering reassurance M2.5: Disclaiming Rhetorical Action Move 3: Subverting the Ranking Genre M3.1: Questioning the basis for assessment M3.2: Pointing to the rankings' subjectivity M3.3: Noting the rankings' (ir)relevance M3.4 Stating or feigning specific university lack of knowledge M3.5: Arousing suspicion over ranking motivations	
20	GOOGLE SCHOLAR	Mohamad Ali, Abdul Aziz, S., Rashid Ali, F. D. & Mohamad Ali, A. (2021). A structural move analysis of everyday make-up routine vlog (Mohamad Ali et al., 2020)	YouTube; Focused on beauty video blogs (vlogs)	Make-up vlogs; Communicative structure and promotional discourse	Genre-based analysis for English for Specific Purposes (ESP) (Swales, 1990, 2004; Bhatia 1993, 2002, 2004)	Qualitative analysis of 20 make-up vlogs; Genre analysis framework by Bhatia (1993, 2004) and Kathapalia (1992)	Six obligatory moves and two optional (Op) move M1: Greetings M2: Purpose justifications M3: Highlight the product (Op) M4: Explain the product S1: Stating product type S2: Mentioning the product's name S3: Detailing the product M5: Demonstrate product application M6: Appraise the product S1: Voicing product approval S2: Highlighting reasons of praise M7: Suggest practical product usage tips (Op) M8: Closing remarks S1: Expressing hopes S2: Requesting feedback/subscriptions	- Highlights the rhetorical structure served several - communicative purposes: make-up tutorial genres as promotional genres, and professional communication/beauty community. - move structure would not only be - Insights for advertisers in understanding the way beauty vloggers create content to promote products via video platforms.
21	GOOGLE SCHOLAR	Rahim, M. I. & Shamsudin, S. (2020). Rhetorical structure of TVET video lecture concluding phase (Rahim & Shamsudin, 2020)	YouTube (Malaysian Polytechnics' Centre for eLearning and Technical (CeLT): TVET eConvergence	Educational video lectures; Focus on concluding phase of lectures	ESP Genre Theory; Genre Analysis (Swales, 1990)	Qualitative. Genre analysis of nine TVET video lecture conclusions using move-step framework of Cheng (2012) and Ebrahimi (2019)	Concluding Phase M1: Closing S1: Indicating the end of lecture S2: Summarising and reviewing S3: Expressing concluding S4: Coming to a conclusion of lecture content S5: Raising question	- TVET video conclusions consist of one obligatory move and six optional, recursively and randomly appearing steps. - Some strategies and steps used in face-to-face classroom lectures might not be appropriate to be employed in video lectures due to time factor.

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			channel); Technical and vocational education (TVET) in Malaysia				S6: Leave taking	Findings help TVET educators enhance instructional delivery via digital platforms.
22	GOOGLE SCHOLAR	Widodo, I. Diani, I. & Safnil. (2020). The rhetorical structure of short lecture by famous applied linguist Jack C. Richards posted on YouTube (Widodo et al., 2020)	YouTube; professional lectures and academic public communication	Short academic lectures; Applied linguistics content	Move Analysis (ESP Genre Approach)	Qualitative move analysis of Jack C. Richards' short lecture videos; 22 videos; Saliman's (1996), Cheong's (1999) & Ali and Singh's (2019) rhetorical structure framework; rhetorical structure segmentation	Obligatory (O), conventional (C) , optional (Op) moves and steps M1: Introduction (C) SA: Greeting the audience (C) SB: Reciting prayer (Op) SC: Introducing oneself/other speaker(s) (Op) SD: Leading the audience into the content (Op) SE: Announcing topic of oral presentation (C) SF: Outlining structure/indicating scope (Op) M2: Content of short lecture (O) SA: Description of short lecture (C) SB: Argumentation of short lecture (O) SC: Illustration of short lecture (C) M3: Conclusion (O) SA: Summarising the points (O) SB: End signal/thank you (Op)	- Identifies structured rhetorical phases: opening, body, and closing with recurring moves for knowledge dissemination. - Proposes new applicable model for identifying rhetorical structure of short lecture with lesser steps.
23	GOOGLE SCHOLAR	Kraisriwattana, J. & Poonpon, K. (2021). A discourse analysis of speech structure from TED Talks corpus (Kraistiawattana & Poonpon, 2021)	TED Talks website www.ted.com; Global public speaking and knowledge dissemination platform	TED Talks; Focus on rhetorical structure and effective speech strategies	Rhetorical Move Analysis (Chang & Huang, 2015); Corpus-based Discourse Analysis (Biber et al., 2007)	Qualitative analysis. Analysis of 25 most-viewed TED Talks from 2019; Identification of rhetorical moves and speech organization patterns	M1: Listener orientation M2: Topic introduction M3: Speaker presentation M4: Topic development in topical order M5: Topic development in narrative order M6: Topic development in problem-solution order M7: Closure M8: Concluding message M9: Acknowledgements/gratitude	- Reveals a structured use of rhetorical moves—especially topic introduction, topic development (in varied orders), and acknowledgments. - Highlights implications for public speaking pedagogy and rhetorical design.
24	GOOGLE SCHOLAR	Li, X. & Li, F. (2021). Corpus-based move analysis of TED Talks about education (X. Li & Li, 2021)	TED Talks website www.ted.com; public educational communication	TED Talks about education; Rhetorical structure for pedagogical application	Move Analysis (Swales, 1990, 2004)	Qualitative analysis of 12 TED Talks on education; Genre analysis framework (Chang & Huang, 2015)	Obligatory (O) moves; optional (Op) move M: Listener orientation (Op) S1: Greet the audience S2: Engage in meta level discussion M: Topic introduction (Op) S1: Set the scene S2: Announce the topic S3: Outline structure M: Speaker presentation (O) S1: Introduce oneself	- Proposes a basic genre structure useful for oral presentation. - Highlights TED-specific conventions that commonly excluded greetings and acknowledgment and the moves are flexible. - Highlights that the move structure is strongly affected by purpose, conference convention and personal style.

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25	GOOGLE SCHOLAR	Miranda, J. A. S. & Moritz, M. E. W. (2021) TED Talks: A genre analysis (Miranda & Moritz, 2021)	TED Talks website www.ted.com; Online public discourse and scientific knowledge sharing	TED Talks; Focus on genre identity, rhetorical conventions, and communicative purpose	Genre Theory (Bhatia, 1996, 2004; Swales, 1990, 2004), Rhetorical Genre Studies	Qualitative analysis. Genre analysis (Swales, 1990, 2004, Thompson, 1994; Rowley-Jolivet & Carer-Thomas, 2005; Chang & Huang, 2015); qualitative study on rhetorical structure analysis of 10 TED Talks; textual analysis (Bawarshi & Reiff, 2010)	S2: Establish authority S3: Show stance/position M: Topic development (O) S1: Present an argument S2: Offer and explanation S3: Describe a process/series of events M: Closure (Op) M: Concluding message (O) S1: Calling for action S2: Make generalisation/offer speculation M: Acknowledgments/gratitude (O)	
							Five obligatory moves M1: Topic introduction S1: Set the scene S2: Announce the topic M2: Speaker presentation S1: Establish authority S2: Show stance/position M3: Topic development S1: Present an argument S2: Offer an explanation S3: Describe a process/series of events M4: Concluding messages S1: Call for action S2: Make generalisation/offer speculation M5: Acknowledgements/gratitude	- Supports previous studies on TED Talk rhetorical moves, and the moves are cyclical while still following specific order. - Confirms TED Talks communicative purpose designed for mass dissemination of new ideas and research for a lay audience. - Highlights the replication of the rhetorical organisation for learners to deliver academic presentation.
26	GOOGLE SCHOLAR	Budiwati, T. R., Ma'ruf, A. & Hardjanto, T. D. (2022). A comparative move analysis of religious sermons by influential female and male Islamic scholars (Budiwati et al., 2022)	YouTube; Islamic preaching and digital religious engagement	Religious sermons; Focus on digital da'wah and discourse strategies of prominent scholars; Differences between female and male Islamic scholars	Genre Analysis (Swales, 1981, 1990, 2004); Religious communication	Qualitative analysis of sermon videos; Four videos (two female and two male videos) Indonesian Islamic scholars; Swales (2004) Create a Research Space (CARS) and Pho (2013) frameworks	Three obligatory moves, three obligatory (O) steps, six prototypical (P) steps, 25 optional (Op) steps M1: Opening S1: Saying the opening greetings (P) S2: Reciting a prayer for protection from the devils (Op) S3: Mentioning God's name (O) S4: Praising Allah in Arabic (Op) S5: Delivering <i>sholawat</i> and <i>salaam</i> to Prophet Muhammad saw in Arabic (Op) S6: Praising Allah in English (Op) S7: Delivering <i>sholawat</i> and <i>salaam</i> to Prophet Muhammad in English (Op) S8: Reciting a prayer for ease and fluency (Op)	- Identifies that there is no structural differences between male and female Islamic scholars. - Highlights how genre-based approach can be used in analysing religious texts to provide better understanding and writing of English sermon texts.

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							S9: Expressing compliments to the committee and audience (Op) S10: Asking the audience to give appreciation to the committee (Op) S11: Expressing gratitude to the audience in English (Op) S12: Expressing compliments to the previous speakers (Op) M2: Content S1: Addressing the audience (Op) S2: Stating the topic (P) S3: Introducing the concept of the topic (O) S4: Explaining the topic supported with Al Qur'an verses and/or Hadith (O) S5: Connecting the topic with the personal experience (Op) S6: Explaining the topic supported with illustrations (P) S7: Taking good lessons from the words and/or true stories of the prophet's life (P) S8: Connecting the topic with the life phenomena (Op) S9: Taking good lessons from the words and/or true stories of a public figure's life (Op) S10: Encouraging the audience (Op) S11: Emphasizing the topic (P) M3: Closing S1: Stating the concluding remarks by encouraging the audience (Op) S2: Stating the concluding remarks by providing the solutions to the problems (Op) S3: Stating the concluding remarks supported with Al Quran verses and/or Hadith (Op) S4: Stating the concluding remarks supported with <i>du'a</i> (prayers) and/or hopes (Op) S5: Reciting <i>du'a</i> (prayers) and/or hopes (Op) S6: Apologizing for using extra time (Op) S7: Expressing gratitude to the audience in English (Op)	

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27	GOOGLE SCHOLAR	Barophon, R. (2023). Diverse yet representative: Miscellanies of moves and steps depicted in the move structure of English teaching videos by YouTube channels from altered nations (Barophon, 2023)	YouTube; English teaching videos	Video essays; Focus on English national and international teaching videos; Second-language teaching and learning utilising YouTube teaching videos	Genre Analysis (Chang & Huang, 2015)	Qualitative content analysis; 10 English learning (tenses) videos from national and international YouTube Teaching Channels	S8: Reciting closing words in Arabic (Op) S9: Delivering <i>sholawat</i> and <i>salaam</i> to Prophet Muhammad saw in Arabic (Op) S10: Reciting the majlis closing's prayer in Arabic (Op) S11: Saying the closing greetings (Op)	- Shows a malleable yet archetypal move structure that characterised English teaching YouTube video. - Offers insights to replicating the moves for analysis in English for Specific Purpose field and non-academic field.
							M1: Listener orientation S1: Greet the audience S2: Engage in meta level discussion M2: Topic introduction S1: Set the scene S2: Announce the topic S3: Outline structure M3: Speaker presentation S1: Introduce oneself S2: Establish authority S3: Show stance/position M4: Topic development S1: Present an argument S2: Offer and explanation S3: Describe a process/series of events M5: Closure M6: Concluding message S1: Calling for action S2: Make generalisation/offer speculation M7: Acknowledgment	
28	GOOGLE SCHOLAR	Warsidi, Damayanti, N. & Syurganda, A. (2024). The rhetorical study of IELTS speaking test Band 7 or Above (Warsidi et al., 2024)	YouTube; English language proficiency test preparation /IELTS	IELTS speaking test videos; Focus on rhetorical strategies of high-scoring candidates	Genre analysis (Swales, 1990, 2004); English for Specific Purpose (ESP); Rhetorical Structure Theory	Qualitative analysis of 10 YouTube IELTS speaking videos (Band 7+); transcribed and coded for rhetorical moves	Two obligatory moves M1: Responding to the interviewer's requests M2: Supporting a statement S1: Presenting experiences S2: Presenting idol models S3: Presenting reasons S4: Presenting good results S5: Presenting feelings or opinions S6: Presenting plans	- Offers insights into how structured communicative practices influence assessment outcomes in high-stakes language testing. - Insights for candidates of IELTS test takers regarding the rhetorical model of the IELTS speaking tests band seven or above.