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Teaching EFL writing through Process, Genre, and Multimodal Pedagogies: A study of student perceptions

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ABSTRACT

Writing instruction in most EFL contexts typically focuses on the teaching of five-paragraph essay writing, rather than genre-based writing that has relevance to real-life communication. While teaching essay writing has certain learning outcomes, it inarguably fails to help students develop lifelong writing skills that they can transfer across diverse social contexts. This study examines the viability of process, genre, and digital multimodal composition pedagogies in teaching socially situated genre-based writing to undergraduate EFL learners at a small public university in Türkiye. Specifically, it explores the implementation of these approaches through students' perceptions drawing on qualitative survey data. Results demonstrate the pedagogical value of these approaches in developing students' process-oriented writing skills and genre awareness, which enables students to write across varied genres, adapting prior skills to new contexts. Results further establish that students find genre-based and multimodal writing practices engaging and beneficial to their learning, while some challenges have been reported in the learning process. Implications include integrating a broader range of genres and digital technologies into EFL writing education to better align classroom writing with writing beyond school contexts, while locally adopting pedagogical practices to meet students' learning needs.

Keywords
digital multimodal composition,
EFL writing,
genre,
process.

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Introduction

English as foreign language (EFL) writing instruction in the context of Turkish higher education, just as in most EFL contexts, typically focuses on the teaching of elemental school genres (i.e., essay types such as argumentative, narrative, comparison-contrast, etc.). Not only the exam-based assessment practices associated with traditional essay writing instruction drive students to think about writing as product, but this type of writing is also deemed to be artificial and hardly transferrable to writing beyond the classroom. While teaching essay writing has certain learning outcomes, it inarguably fails to help students develop lifelong writing skills

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that they can transfer across diverse social contexts and writing situations. As Braziller and Kleinfeld (2014) put it, "with so many genres in the world, why limit our students to the written essay (as wonderful a genre as it is)? Why not use multiple genres to teach students how to read and respond to any rhetorical situation?" (p. vii). This study has evolved from the pedagogical urgencies of these questions and intends to understand the possibilities of a genre approach, along with process and digital multimodal composition (DMC) pedagogies – three most prominent writing pedagogies that shape L1 writing curricula- to teach writing in an L2 context.

Using qualitative survey data collected from undergraduate students enrolled in an EFL writing course in the ELT Department at a small public university in Türkiye, this study reports on the perceptions of students about their engagement with the three composition pedagogies. What follows is a review of each pedagogical approach to situate the study within the extant scholarship and a description of the pedagogical framework informing the course design implemented in this study. The Methods section then describes the research context, participants, and the analytical procedures and the paper concludes with a discussion of findings and implications for EFL writing education.

Process Pedagogy

Within the field of L1 writing studies, process pedagogy emerged as a response to the product view of writing. Instead of "focusing our critical attentions on what our students have done" (Murray, 1972, p. 11), which often means sentence structure and mechanics, the pedagogical goal in process approach has been "to help students *engage* in their writing, to develop self-efficacy, confidence, and strategies for meeting the challenges of multiple writing situations" (Anson, 2014, p. 226). Being a student-centered approach where the instructional focus is on the process of creation and improvement of learner through socially dynamic effort (Anson, 2014), process pedagogy highlights different stages of writing (e.g., prewriting, drafting, revising, editing), structuring writing as a scaffolded process, rather than a finished work. As Sanders and Damron (2017) remark, teaching writing with process approach "helps us explore the intricate connections between a student's purpose(s) for a piece of writing… and the thinking and composing processes involved in creating the product" (p. 10).

Tracing the introduction of these ideas from L1 composition studies into second language literacies, Susser (1994) argued that process approach entered L2 writing pedagogy in the early 1980s, since when pedagogical explorations have been undertaken to make process writing more effective in EFL settings. A review of the literature shows that teaching with a writing process approach can facilitate scaffolding writing (Faraj, 2015), build self-efficacy beliefs and help develop process-oriented strategies for writing (Alshahrani & Windeatt, 2012), and improve writing performance when combined with genre pedagogy (Belmekki & Sekkal, 2018; Huang & Zhang, 2020; Lan & Anh, 2022; Xu & Li, 2018).

Genre Pedagogies

Grounded in different theoretical origins, three main approaches guide genre-based pedagogies in writing education: Systemic Functional Linguistics (SFL), English for Specific Purposes (ESP), and Rhetorical Genre Studies (RGS) (Kessler & Casal, 2024; Mirallas, 2021; Zhang & Zhang, 2021). To start with, SFL genre tradition stems from the Australian educational model, the Teaching and Learning Cycle, carried out to teach elemental text types to students in a

scaffolded way. When it comes to ESP, the goal is to help students recognize the "lexico-grammatical features of target texts in relation to their rhetorical context and purpose" (Kessler & Casal, 2024, p. 2) through genre analysis activities. Finally, drawing from Miller's (1984) influential work that theorizes and redefines genres as "social action" (p. 151), RGS scholars recommend teaching genre knowledge and awareness to students to enhance their rhetorical analysis skills so that they can become aware of the connections between audience, purpose, and writer while gaining access to a wider range of choices and strategies for adapting to diverse writing situations (Artemeva, 2004; Bawarshi & Reiff, 2010; Gonzales, 2015). With RGS, therefore, teachers aim to equip students with a toolkit that they need to respond to "unkown" writing situations. Although each outlines different educational implications, all three approaches find common ground in using written genres in the classroom to teach writing (Kessler & Casal, 2024).

Growing interest in genre-based teaching has documented its pedagogical value in diverse second/foreign language writing contexts (Chaisiri, 2010; Cheng, 2007; Emilia & Hamied, 2015; Gill & Janjua, 2020; Huang & Zhang, 2020; Mirallas, 2021; Morell & Cesteros, 2019; Ong, 2016; Ramos, 2015; Yayli, 2011). Of the three main frameworks, however, it has often been SFL or ESP implemented in L2 writing education, while RGS has mostly remained within L1 writing settings. To Zhang and Zhang (2021), "ESP and SFL genre-based approaches have dominated the L2 writing instructional field as they allow explicit teaching… to provoke learners' cognition and writing improvement" (p. 3). Previous research has indeed demonstrated the ways in which explicit teaching of particular genres help students develop competency in composing what Johns (2003) called, "elemental genres of the general culture or the broad genres of schooling" (p. 206) such as recounts (Chaisiri, 2010), argumentative essays (Emilia & Hamied, 2015; Gill & Janua, 2020; Huang & Zhang, 2020; Yayli, 2011), persuasive essays (Ramos, 2015), informative essays (Yayli, 2011), etc. Meanwhile, only a handful of studies put pedagogical focus on "actual, community-identified genres" (Bawarshi & Reiff, 2010, pp. 43-44) including research articles (Morell & Cesteros, 2019), literary criticisms (Ong, 2016), or emails, recipes, CVs, and letters of complaint (Yayli, 2011). The fact of there being more genres available to English language learners besides the ones of schooling, however, means there remains much work to be done to pedagogize rhetorical genre theories and integrate real-life genres into EFL writing instruction.

Digital Multimodal Composition (DMC) Pedagogy

The advances in digital technologies in the 21st century have been transformational for various discourses of communication, and writing is no exception. Technology's impact on text production and dissemination have been extensive so much so that in the mid 1990s, a group of scholars named the New London Group (1996) suggested the concept of *multiliteracies*, expanding literacy beyond alphabetic text to include multiple modes of meaning-making – "visual Meanings (images, page layouts, screen formats); Audio Meanings (music, sound effects); Gestural Meanings (body language, sensuality); Spatial Meanings (the meanings of environmental spaces, architectural spaces); and Multimodal Meanings" (p. 18). The notion of multiliteracies has underpinned the DMC, the goal of which has been to bridge students' out-of-school digital writing experiences into the classroom.

The increasing complexity of communication in a globalized, digital world anticipates the need for pedagogies that prepare learners to navigate and design multimodal texts (New London Group, 1996). As a practical extension of this theory, the pedagogical value of DMC has been well-documented in the literature. Research shows that DMC can foster L2 writing engagement and motivation (Abdelhalim, 2024; Marissa & Hamid, 2022; Zhang et al., 2024), improve digital literacy and communication skills (Kim et al., 2023; Zhang et al., 2024), and empower L2 writers with multimodality as an outlet for authorial voice and identity (Cimasko & Shin, 2017; Marissa & Hamid, 2022; Smith et al., 2017). A trade-off observed in the literature, however, pertains to DMC's long-term writing effects (Zhang et al., 2024) as enhanced engagement and content focus could at times come at the expense of grammatical accuracy (Marissa & Hamid, 2022).

Pedagogical Framework

In the Fall semester of 2022, I taught two sections of Writing Skills I course in the ELT Department at a public university in Türkiye. In this course, I taught writing with a process approach, placing emphasis on revision in the classroom and encouraging students to draft, peer review, revise, and edit their texts before submission. Designing my course around a combination of SFL and RGS genre approaches, I used Braziller and Kleinfeld's (2014) *Bedford Book of Genres* to raise students' rhetorical genre awareness and Hyland's (2007) framework for teaching genres explicitly in the classroom. Hyland (2007) outlines four principles that underpin genre writing classes:

1. Planning Learning: As Hyland (2007) suggests, genre writing classes are typically built around themes, "real-life activities in which people do specific things through writing, providing potentially relevant and motivating ways into writing by drawing on students' personal experiences and prior knowledge" (p. 154). I designed my writing course around the theme of "change". Through the practice of a community-engaged literacy project, students acted as social advocates and used writing as a tool for change. After introducing the theme of the course at the first class meeting, I brought to class a genre scavenger activity by which students discussed the genres that they were familiar or worked with, and later explored the genres unbeknownst to them, which – at the end, helped me understand students' genre knowledge background.
2. Sequencing Learning: I placed genres of study in order of increasing level of difficulty. To give a sense of my course design, following is the outline of our semesterly schedule. In the first two weeks, students read Dirk (2010) and the first chapter, "Understanding Genres", in Braziller and Kleinfeld (2014) that introduced them with the concepts of rhetorical situation and genre conventions. From third week on to the eight week, students engaged in writing their midterm assignments (i.e., film review and infographics) for which they chose a film that addressed a social issue, provided a detailed analysis of the film, and developed an infographic that captured a specific aspect of the film such as film characters, fun facts, etc. Following the midterm week, students embarked on their project for final assignments (i.e., op-ed and poster presentation) for which they chose a social problem tied to their local community or beyond, composed an op-ed to advocate for a social change toward solution, and later

turned their op-ed into a multimodal poster and presented it at an end-of-semester social-academic event that concluded with a best poster award.

3. Supporting Learning: I incorporated both "*collaboration*, or peer interaction, and *scaffolding*, or teacher-supported learning" (Hyland, 2007, p. 158) into my course by conducting peer review and group work activities in class and holding one-on-one conferences with students. I facilitated the Teaching and Learning Cycle to scaffold students' learning (Macken-Horarik, 2001), which involved three important stages: 1. modeling, 2. joint negotiation of text, and 3. independent construction of text. At the initial stage, I provided students with models of a particular genre and facilitated students' understanding of the social context by inviting them to work in groups and analyze these models rhetorically. Following that, students worked collaboratively on composing a new text in the genre being learnt. Finally, students worked individually to compose texts within the given genre.
4. Assessing Learning: Assessment procedures in my course addressed Hyland's (2007) basic principles of explicitness, integrativeness, relevance, competency, and preparedness. From the first day of class, students knew the coursework and evaluation criteria. I discussed each criterion for each assignment explicitly in class. In an effort "to establish a writing environment rather than a grading environment in the classroom" (Hyland, 2007, p. 161), I observed students' progress during peer-review activities in class and offered help to those in need. I further gave individual feedback to students on their assignments during one-on-one conferences and addressed their questions or concerns about assessment.

Alongside this process-genre framework, DMC pedagogy informed my course design because working with multimedia was not only a necessity to meet the demands of today's world but it also aligned with the writing for real-life purposes of the course (e.g., composing a poster requires integration of multimodal elements). Following Brooke's (2014) prediction that "at some point, new media will simply become an accepted part of the definition of what it means to write well" (p. 187), I invited my students to explore multimodal possibilities in their texts, which is often ignored in the print-centric essay writing classroom.

Methodology

A review of the literature establishes the potential of process, genre, and DMC pedagogies in teaching writing to L2 learners. However, what is missing from the extant scholarship is whether and how a writing course around the mixed application of these pedagogies is relevant to the teaching of EFL writing and students' perceptions of it. The methods of this study are therefore guided by the following research questions: 1) How do EFL students perceive the implementation of process, genre, and DMC pedagogies in developing their writing skills? 2) What challenges do students face when engaging with these pedagogies?

Researcher's Positionality

Given the practitioner research design the present study is grounded in, I must explain my reflexivity within this research to recognize the effect that it may have on the processes of collecting and analyzing data. As a researcher having gone through ELT undergraduate education in Türkiye, I identify as an insider of this research project. I also view myself as an

outsider since I had the opportunity to explore the teaching and learning environments beyond the local during my doctoral education in the United States. My engagement with L1 composition pedagogies in U.S. college classrooms inspired me to bring these pedagogies to my home country for EFL writing instruction.

Participants & Context

A convenience sampling method informed the selection of participants in this research as I was the course instructor and studied the experiences and perceptions of my students about genre-based, process-oriented, multimodal writing experiences. Thirty-two (32) students (11 Male, 21 Female) were enrolled in Section A, and 28 (7 Male, 21 Female) in Section B. All students were aged between 18-24 and they were all, except for one who was a sophomore taking this course for the second time as he failed in the previous academic year, freshmen who transitioned into the ELT department after studying English in the prep school for an academic year and passing the proficiency exam.

Participation in the prep school was compulsory for all newcomer students who passed the university entrance exam and earned the right to enroll in the ELT Department. During their one-year education in the prep school, students took 20-hour Main Course, 5-hour Listening and Speaking Skills, 4-hour Reading Skills, and 5-hour Writing Skills course weekly each semester. In Writing Skills I course that they took in the Fall semester of prep school, students studied the paragraph units, i.e., thesis statement, topic sentence, supporting details, and practiced writing paragraphs. In the Writing Skills II course next semester, they worked on practices of essay writing. At the end of the semester, all students took a proficiency exam in which the writing section required them to choose one of the three prompts and write an opinion essay.

When students entered the ELT Department after successfully completing their prep program, they were required to take basic skills courses such as Listening Skills, Oral Communication Skills, Reading Skills, and Writing Skills (I in Fall, and II in Spring), which were similar in content to the courses they took in the previous year in the prep school. In the English Language Teaching curriculum framed by the Council of Higher Education (YÖK), Writing Skills I course description suggests that students study paragraph units and compose descriptive, comparison-contrast, argumentative, and narrative essays besides reviews, emails, and summaries. As students already studied essay writing in the previous year and I wanted to contribute to their growth as EFL writers of English, helping them develop abilities to write beyond the classroom, I veered off the traditional path and adopted a genre-based, process-oriented, DMC approach to unveil the potential of these pedagogies in the context of EFL writing instruction.

Data Collection and Analysis

After receiving the ethical approval for the study and publishing final course grades at the end of the semester, I sent an email to students, inviting them to participate in an anonymous online survey administered via the Survey Planet. Of 60 students, almost half (*N*=29, 48%) completed the survey, which included open-ended items addressing students' perceptions of the pedagogical applications and multiple-choice questions about their demographics.

I analyzed the qualitative data generated from students' open responses applying thematic coding. The analytical process was as follows: 1) I started with reading through the data to become familiar with the data and make sense of its content. 2) I descriptively coded the data, looking into the aspects of process, genre, and DMC pedagogies. For example, I coded "I always found mistakes even after a triple check" as 'revision', whereas "when we worked with our friends, they showed us the parts we couldn't do, and thanks to this interaction, we could do better" as 'peer review'. 3) After coding the entire dataset, I reviewed the codes to identify patterns and grouped related codes into broader themes. These themes captured both recurring ideas expressed by participants and concepts aligned with the research questions guiding the study. Building on the previous example, I grouped the codes 'revision' and 'peer review' together under the theme 'writing as process'. 4) Finally, I selected vivid, representative quotes to illustrate each theme and integrated these findings into the overall narrative of the study. Four central themes emerged at the end of this four-step process: students developed a) an understanding of writing as process, b) genre awareness, c) skills to work with multimedia, and d) the main challenge was students' access to technology.

Results and Discussion

Students' evaluation of the course revealed that their overall learning experience was positive and their descriptions often involved "informative", "instructive", "effective", "helpful", "enjoyable" and "fun". Regarding the coursework, all students reported that they wrote film reviews before, however it was the first time they developed an infographic, op-ed article, and advocacy poster. From these facts alone, it is possible to state that the course was a first to many students, as further evinced in the following responses:

> "This course was a new experience for us and at the same time it was very enjoyable."
>
> "This writing course was instructive for me and gave me a lot of new information. These experiences made me feel as if I was studying English abroad."

While they agreed on that the coursework was challenging, students appreciated that "it went from simple to complex." In many cases, students expressed that the course enhanced their confidence and learning, which can be seen in the comments below:

> "I feel confident in writing after completing the course assignments."
>
> "All the activities we did in and out of the classroom contributed a lot to the development of my writing skills."

In relation to the essay-focused writing education that they had received prior to the course, students reported that shifting from elemental to socially situated genres increased their engagement:

> "As we took writing skills in prep class and we wrote many essays already, it was great that we changed essay writing with real-life genre writing. Repeating the same things would make students lose their attention to the class."

Of all responses, the following illustrates the general attitude toward the pedagogical approach of the course:

> "This was by far the best class I've ever taken. I liked it so much that I even want to use this method in my own teaching. Why? Because this approach makes the class more enjoyable, and at the same time, it

> helps us gain skills that will be useful in both our education and professional lives – like designing posters, writing film reviews, and doing citations. Why not essay writing? Because essay writing is overly technical and doesn't really connect to real life. It's a subject with fixed topics and strict rules."

The results are further described below, broken down by each research question.

Research Question 1: How do EFL students perceive the implementation of process, genre, and DMC pedagogies in developing their writing skills?

Understanding Writing as Process

To examine students' experiences with writing as process in the form of semester-long assignment completion, rather than finished product in an-hour exam, I asked in the survey: "In this course, your writing skills were evaluated based on assignment submissions rather than written exams. What are your thoughts about this practice?" Unsurprisingly, all students favored assignment submission over exams because it was less stressful and provided more learning opportunities: "I did not get anxious over exams. Instead, I focused on learning the lesson effectively." At the end of the course, students could develop a critical understanding of process approach to writing, as evinced in the following comment:

> "Every writing class should be like this. In our life, we are going to practice writing exactly like this. I'm not going to write my master's thesis in 40 minutes exam. I'm not going to write a book in 40 minutes exam. The writing is a long process which involves researching, editing, peer reviewing… I'm so sad to lose this practice because I know other teachers will impose exams."

Unlike the traditional writing classroom where students typically write an essay drawing on their limited knowledge and brainstorming, it was the intention of this course that students demonstrate critical thinking through reading a variety of information sources and integrating them into their writing. It seems from students' comments that such practice was appreciated:

> "I did so much research while writing in this course. In writing exams, I have to use my background information, and it does not improve me in aspects of academic writing as I can't cite sources."

Students often commented on developing research skills as they worked on their assignments:

> "In this course, we always did research about the topics we had to write, and this helped me learn how to do comprehensive research."

> "Although I found the assignments challenging, I had fun and learnt a lot while completing the assignments. I found myself doing a lot of research and this made me happy."

In addition to developing research-based writing skills, many students pointed out that multiple drafting opportunities facilitated continuous improvement in their writing:

> "We had the opportunity to check in whenever we wanted… We could correct our mistakes, read, and rewrite our assignments constantly, hand over an assignment that we feel comfortable with."

As Downs (2015) remarks, revision, the process by which "writers work iteratively, composing in a number of versions, with time between each for reflection, reader feedback, and/or collaborator development… is central to developing writing" (p. 66). Aligned with the existing literature (Alshahrani & Windeatt, 2012), results of this study established that students

could develop process-oriented strategies for writing, and they could understand revision as part of their writing processes. Situated within the process approach, results reinforced the role of peer-review activities in mediating the revision process, as demonstrated in the following quote:

> "Sometimes writers cannot see their mistakes, and they need some help from another person's perspective. Peer review activities helped me improve the weak parts of my writing."

However, this collaborative work was not always straightforward. Some students emphasized that the success of peer review activities depended on the dynamics of peer interaction: "Overall, I found it [peer review] helpful but to be honest, it mostly depends on your peer. If your peer is reluctant, they are not going to review your paper properly.", or "If you had a good peer, you were lucky." Drawing on these findings, an important pedagogical implication is that instructors implementing peer review in process-oriented writing contexts should prioritize structured feedback training, clear guidance, and ongoing mediation to ensure effective peer interaction.

Developing Genre Awareness

When asked "Have you ever heard the term 'rhetorical situation' prior to Writing Skills I course?", almost all students said "no". For three students who replied "yes" to this question, the source was unclear: "I heard it before, but I can't remember when or where. Probably I read it in a book or heard it in a documentary or show." During the course, students read chapters selected from Braziller and Kleinfeld (2014) and the open-access collection 'Writing Spaces' and participated in several activities to learn how rhetorical situation functions in writing and how to apply rhetorical genre analysis. They wrote in a variety of real-life genres and practiced working with information sources and multimedia. Analysis of the survey responses revealed that such work was meaningful to students' writing experiences. For instance, students stated:

> "I took it very seriously, so I tried to make it perfect. I felt like I was designing this infographic for a real thing, not just for an assignment."

> "Real-life genre writing made me feel like I was doing something important. I made myself believe that I had a real business and that genre I was writing was going to help me improve my job. But in essay-writing, I can't make myself believe that I was making something important. I knew you were going to take it to the trash."

These quotes show that developing rhetorical awareness can make writing feel purposeful as when students perceive a real audience, they approach the task as meaningful communication rather than an academic requirement. Rhetorical awareness serves as a foundational step towards developing genre awareness, for which Devitt (2014) suggests that "we teach students a process for understanding contextually any genre they might encounter… the process helps students see what genres people read and write, where, in what forms, and why" (p. 152). Devitt's (2014) description of the process starts with collecting samples of the genre, continues with identifying the rhetorical situation and genre features, and ends with analyzing the patterns. At the end of Writing Skills 1 course, students could actively apply rhetorical analysis to make genre-appropriate decisions rather than on relying on fixed rules.

For example, the following quote demonstrates students' attention to the genre conventions to judge the appropriate amount of text in infographics:

> "I wasn't sure how much text I should have included in the infographic. I examined the sample infographics to figure out how much text I should include."

This indicates an emerging ability to analyze genre conventions and transfer that understanding to own composing practices. For some students, developing genre awareness contributed to their knowledge about how to compose within and across different types of texts, which demonstrates genre pedagogy's potential to "provide students with meta-linguistic resources that assist them in producing genres while also developing long-term rhetorical competence that transfers to other writing situations" (Bawarshi & Reiff, 2010, p. 180). Adler-Kassner et al., (2016) argue that genre awareness, "a metacognitive understanding of genre, especially the ways that genres are constituted (both in terms of their conventions and in terms of the roles that genres play within communities of practice, for particular audiences, and purposes, and so on)" (p. 33), contributes significantly to the transfer of learning. With studies placing emphasis on genre knowledge for writing growth (Driscoll et al., 2020), this study affirms that teachers of L2 writing can reorient their pedagogies toward genre-based approaches to afford students the chance to understand genres, which can expand their skills across diverse writing situations. Devitt (2014) highlights that "whatever genres they assign, whichever genre pedagogy they emphasize, teachers should consider their end goals and help students move their knowledge beyond the writing classroom" (p. 159). This, however, can particularly be achieved through RGS-informed genre pedagogy, which position genres not merely as stable textual forms but as socially-situated practices. By emphasizing rhetorical purpose, audience, and context, RGS-based instruction helps students understand how genres function and develop skills adaptable to new and unfamiliar contexts, as evinced in the following comment:

> "I learnt how I can write in a new genre which I have never written before, without directly being taught by a teacher."

Working with Multimedia

Lending support to previous research (Abdelhalim, 2024; Marissa & Hamid, 2022; Zhang et al., 2024), students generally found working with multimedia enjoyable and engaging. To illustrate:

> "My learning experience was quite good. I had fun while I was doing my assignments."
>
> "This has been a fun lesson that I have never been shy about being in the classroom."
>
> "Our lessons and assignments were so much fun! I learned to use different applications."

Meanwhile, students also commonly reported that the multimodal assignments were challenging due to their little or no interaction with digital writing technologies. A closer look at the data revealed that students' descriptions of challenges were often followed by *but*, suggesting that they turned challenges into opportunities for learning. The following comments illustrate this phenomenon:

> "There were many things I did not know about writing in a Word document, but these assignments contributed to my development."
>
> "I feel sometimes as if I am too old to use technology, but I learnt by writing the assignments."
>
> "The only problem was using the Word documents because I am not good at using computers. But in the end, my friend from dorm room taught me how to use it."

> "I didn't know how to use the application [Canva] since I have never done infographics before, but I solved it by doing mistakes."
>
> "It was difficult to arrange all these texts, pictures, symbols, etc., but I worked on it, and I did it!"

These excerpts compel us to rethink about the notion of digital natives, those who were born and raised in an electronic world where they became acquainted with digital technologies at an early age. In Fieldhouse & Nicholas' (2008) words, digital natives "interact naturally with technologies such as instant messaging…social networking tools such as MySpace, Youtube and Facebook…and of course, Google, the popular search engine of choice" (49). Boyd (2014), however, argues that although digital natives may be experienced users of digital communication tools and they may be active participants in various online discourse communities, this does not necessarily mean that they are knowledgeable about how to use digital technologies effectively for academic purposes. Research, including this one, indeed shows that who are digital natives by definition may not readily possess skills and abilities for employing technology to learn and grow intellectually (Kennedy et al., 2008). What this means is that as teachers of writing in the 21st century, it is our responsibility to "help students navigate their way to the technologies" (Gos, 2015, p. 331) and facilitate their engagement with digital devices and multimodal meanings. By creating learning environments that reflect the communicative realities in today's digital contexts, we can position writing instruction more responsive to our students' needs.

Research Question 2: What challenges do students face when engaging with these pedagogies?

Access to Technology and Internet

Results from the survey revealed that students mostly used smart phones for digital tasks, as demonstrated in Figure 1.

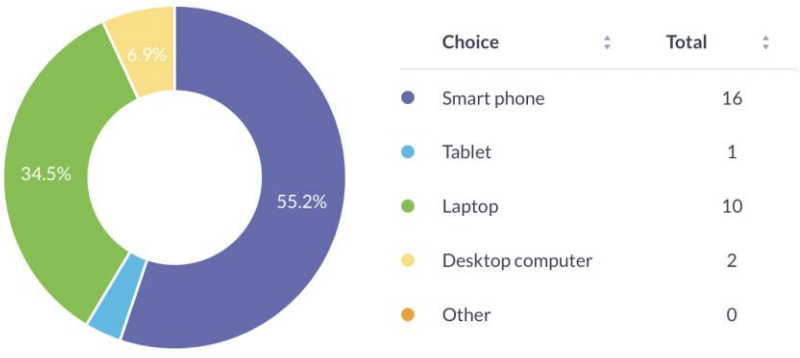

Figure 1. Electronic devices students used in Writing Skills 1

Students' lack of access to electronic devices other than their phones caused inconvenience for them to navigate the course learning management system, participate in online class activities, and complete assignments that required working with multimedia

digitally. In the survey, this was apparent in the following comment: "I didn't have a laptop. It was hard to prepare assignments in Word and PowerPoint." Another student verbalized this as in the following comment:

> "I have only my phone, so I needed to rely on it for all different kinds of assignments. It was much harder than doing it with a PC because some apps don't work properly on phone. Even my grade was affected. Of course, I did my best to cope with this situation but in the end, it caused me some inconvenience."

To cope with the limitations they experienced with smart phone applications for writing, some students turned to the school library for digital support; however, this did not help either due to reasons stated in the following comment:

> "While writing reviews and op-eds and infographics most of us did not have a personal laptop. We used the computers in the library and the early closing of the library made it difficult for us as our classes often ended late."

A further issue for students was the internet access. Students described their unstable internet connection as a difficulty when developing their assignments which required them to work online. These challenges demonstrate the instances of digital inequality, the division between levels of access to information technologies (Boyd, 2014), and to reduce gaps in digital access, Gos (2015) suggests "as faculty, we have little control over student accessibility in terms of their socioeconomic means. However, we should take into consideration and make accommodations for those with reduced computing and Internet capabilities" (p. 319). To accommodate students' needs, we may avoid large file upload/download requirements at instructional level (Gos, 2015) and advocate internet and technology access at all educational levels.

On a reflective note, when I incorporated computer-mediated communication into my course design and built class activities and assignments around information technologies as part of DMC pedagogy, I was not aware that students had such limited access to technology. When I introduced the course to students at the beginning of the semester, we talked about the use of electronic devices, and all students were eager to participate. I therefore did not initially anticipate access-related constraints. With the finding of students' struggle with typing in words to Google documents or navigating course materials on Canvas using their phones during class activities, I looked for options and found that there were two computer labs in our building, which led me to request a classroom change. One implication of this for literacy and language educators is to conduct a pre-course needs-assessment survey to identify students' material learning conditions. As Brooke (2014) states, "accessibility is a pedagogical responsibility that needs to take place both in the planning stages of a course and during the course itself, as something that students account for as they produce new media content" (p. 185). In cases where students have restricted access to technology, instructors should adapt course design, materials, and modes of participation to ensure effective course delivery.

Limitations

This study has limitations. First, it draws on teaching and learning experiences in two writing classrooms at a single higher education institution in Türkiye. Discussion of findings, therefore, cannot be generalized to other institutions contextualized in diverse educational ecologies, policies, and practices. The socioeconomic background of students and/or institutional infrastructure for technology may differ across educational contexts, which potentially shape the ways in which pedagogies are implemented and experienced. Second, the methodological

framework of the study is limited to an anonymous, online survey. In-depth methods such as interviews or classroom observations would be more insightful to investigate students' learning experiences. Despite these limitations, the current study contributes to the literature by documenting the viability of process, genre, and DMC pedagogies in EFL writing instruction.

Future research can build on this study by investigating EFL writing instructors and students' socialization into contemporary writing pedagogies. Particularly, additional studies can examine how teachers and students in L2 educational settings respond to expanding instruction beyond essay writing to include diverse real-life genres, drawing on an RGS genre framework rather than relying exclusively on SFL and ESP approaches. Studies can further address the role that institutional contexts play in pedagogical implementation. Empirical inquiry into the long-term effects of certain pedagogies on students' transfer of knowledge and skills can also be of value to inform EFL writing curriculum and instruction. Such work is essential to build a data-supported basis for the transformation of writing instruction in EFL contexts.

Conclusion

Writing in many EFL contexts is taught solely for schooling purposes, mostly without explicit focus on the rhetorical situations including audience, purpose, and context. It is true that there is no perfect pedagogy that addresses all aspects of effective writing instruction. And yet, it is possible to afford students' access to a broader range of writing practices and learning experiences by creating and sustaining pedagogically enriched writing classrooms. Findings from this study add to our understandings of the possibilities for implementing process, genre, and DMC pedagogies in teaching EFL writing within educational settings anchored in traditional essay-writing practices. Results establish the pedagogical value of these approaches in developing students' process-oriented writing skills and genre awareness, which enables students to write across varied genres, adapting prior skills to new contexts. Implications of these findings suggest that teachers can diversify writing instruction beyond formulaic essay structures to include more authentic and contextually relevant genres that students may encounter outside the classroom. Synthesizing SFL and RGS genre pedagogies can enable students to understand the social purposes and rhetorical conventions of different text types. By scaffolding assignments that require writing in real-world genres, teachers can help learners develop adaptable writing skills that they can transfer beyond the classroom. Including digital and multimodal composing tasks can further promote student engagement with coursework. While these pedagogies offer valuable frameworks, they should be adapted for local needs and expectations, with teachers being prepared to navigate challenges and better prepare learners for writing in diverse communicative contexts.

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