Multimodal Writing to Promote Global Competence for EFL Learners

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Abstract. Multimodal writing refers to a process of writing with a combination of different modes such as visual, auditory, spatial, linguistic and textual. Research shows that multimodal writing has a positive effect on writing skills and learner motivation. Multimodal writing practices seem to be convenient for 21st-century language classrooms because learners are incredibly engaged in digital applications and they exchange information on multimedia platforms. The mere fact is that the scope of multimodal writing is not confined to teaching top-drawer writing skills including coherence, cohesion, fluency, and creativity but it should focus on promoting global competence. The learners need to have an understanding of the global challenges, concerns and intercultural issues so that they can be global-minded and take necessary steps for a sustainable world. Hence, in this study, the researcher reviews the literature and suggests practical ideas about how to implement multimodal writing to empower global competence.

Keywords: Multimodal Composition, Global Competence, Sustainable Development, Writing.

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1. INTRODUCTION

The learners are increasingly engaged in social media so they are exposed to a vast amount of input through photos, pictures, voice texts, printed-texts, and videos. With this growing use of the Internet among the language learners, it is worth indicating that the 21st-century instruction is to be different than that of the previous centuries' approaches. In the same vein, English as a foreign language (EFL) writing is supposed to be altered dramatically due to the shifting sands of pedagogy. Writing instruction should be designed in a way that caters the learners' needs and the 21st-century agenda.

In 1996, New London Group coined the term 'a pedagogy for multiliteracies'. Accordingly, the technologies of communication vary the modes of presentation; in other words, multimodality including linguistic, audio, spatial, gestural and visual designs must be included in the instruction. Multimodality has been handled in the context of foreign language teaching and there has been a range of studies pertaining to EFL multimodal writing (Archer, 2010; Bailey, 2009; Howell, Butler, & Reinking, 2017; Howell, 2018; Lotherington & Jenson, 2011; Rowsell & Decoste, 2012; Sanchez, 2019; Wang 2018); but this study maps out the use of multimodal EFL writing instruction in empowering global competence.

Thanks largely to the globalization, the borders of the countries become transparent and individuals get interconnected with each other easily. This brings the need to live in harmony by respecting different worldviews and showing tolerance to the cultural differences, which could be realizable through achieving global competence. OECD (2018) defines global competence with four dimensions listed below (p. 7-8):

1. Examine issues of local, global and cultural significance.

2. Understand and appreciate the perspectives and world view of others.

3. Engage in open, appropriate, and effective interactions across cultures.

4. Take action for collective well-being and sustainable development.

These four dimensions are supported by four factors as *a) knowledge, b) skills, c) attitudes*, and d) *values*. Individuals are expected to gain knowledge about global and intercultural issues and possess the necessary skills for reasoning and communicating in a respectful way. In doing so, they are able to change their behaviors and become individuals who are open and tolerant towards cross-cultural differences. Knowledge, skills, and attitudes could be thought as prerequisites for valuing human dignity and cultural diversity; thereby the individuals may take the initiative for constructive steps for world sustainability.

Owing to the lingua franca status, English is an essential medium to reach the people worldwide and call on them to create a sustainable world by paying special attention to global issues including equity, justice, environmentalism, intercultural awareness, diversity, and tolerance. For this reason, even though the main aim of the EFL writing pedagogy seems to improve the writing skills of the language learners, the writing curriculum must be benefitted from global competence. It would be a great potential for

expanding the offerings of EFL writing courses and, by its very nature, writing is a productive skill thus is an effective tool to voice the ideas with regard to global concerns.

Hence, in this study, the researcher will review studies which focus on multimodal EFL writing instruction by discussing the considerations related to the implementation of multimodal composition designs and practical suggestions will be given about how to operationalize global competence dimensions defined by OECD (2018) in the context of multimodal EFL writing. Therefore, this study intends to provide an important opportunity for the instructors and curriculum developers to advance their understanding of multimodal writing instruction and its potential use for raising global competence.

Multimodality and Foreign Language Teaching

The term 'multimodality' is a compound word that combines 'multi' and 'modality'. This simple morphological decomposition may explain that multimodality refers to the use of several modes. Kress (2010) defines the mode *as a "socially shaped and culturally given semiotic resource for meaning-making. Image, writing, layout, music, gesture, speech, moving image, soundtrack, and 3D objects are examples of modes used in representation and communication"* (p.79). Modes are components in different forms (visual, spatial, linguistic and/or aural) that might be used for meaning-making. Individuals focus on those representations to construct and interpret conceptual relationships. Different modes are likely to produce different meanings: Writing has graphic elements including font, color, size and so forth whereas speech includes variation in rhythm via pitch and intonation (Kress, 2010). Briefly, each mode is endowed by semiotic components so they are recognized in different ways with regard to their potential.

The inextricable bound between learning and multimodality has been demonstrated by cognitivists since 1970 (Liu & Qu, 2014) and in 1996, the New London Group introduces 'multiliteracies pedagogy'. Accordingly, it suggests that multimodality is important for meaning-making since it includes different modes including linguistic, audio, spatial, gestural and visual designs. The New London Group researchers also add that individuals could empower their creativity by a combination of different modes (hybridity), such as audial and visual, and through investigating the relationship between diverse text types (intertextuality) and modes of meaning.

Considering the 21st-century language learning environment that is equipped with digital tools, it will be relevant to note that moving towards a multimodal pedagogy is inevitable. The chalk-and-talk methodology is no longer preferred by the instructors because teaching-learning processes are now supplemented with collaborative and interactional practices through which learners work together and construct meaning. A multimodal learning environment may provide opportunities for learners to develop an easy and permanent understanding of the course content. Walsh's research (2006) shows the basic differences between print-based texts and multimodal texts and he suggests the latter makes use of various senses, offers interactional opportunities and enhances the ways for meaning-making as it provides several channels by which knowledge could be introduced

and delivered; thereby activating knowledge processes. Similarly, Leander and Boldt (2013) emphasize the use of photo story and digital stories to enhance classroom participation in English classes. Leon, Leon, and Rozo (2011) based their arguments on the same premise: They investigated the beliefs of language learners towards multimodal texts and they found out that students thought the materials were meaningful, attractive and motivational. Additionally, Gordani and Khajavi (2019) conducted a study in which they analyzed the impact of multimodal PowerPoint presentations on language comprehension for foreign language learners at an Iranian university. The researchers formed three groups: The first group only received presentations being read aloud; the second group was offered presentations with keywords and main ideas included whereas oral presentation without multimedia was delivered in the third class. The results showed the second group's comprehension was the best of all. The findings of this study are crucial because it highlights the importance of multimodality design: Multimodal approach is more than 'decoration' (Jewitt, 2005) and multimodal texts used for language teaching lead learners towards the embedded message in an implicit but a deliberate way (Towndrow & Pereira, 2018). A multimodal material with aural or visual components does not necessarily mean it is better than a monomodal one and it guarantees success! For this reason, the design of the modes is fundamental to language learning.

Several studies published have documented the significant impact of multimodal practices in second language learning (Baharani & Ghafournia, 2015; Fernandez-Pachehco, 2018; Kuo, Yu, & Hsiao, 2015; Rosa, Parent, & Esknazi, 2010; Ruan, 2015; Silke 2015; Tan, O'Halloran & Wignell, 2016; Vial & Dubois, 2000; Wu, Chiba, Nose, & Ito, 2018) and learner interaction (Hampel & Stickler, 2012; Hauck, Bonnie & Youngs, 2009;). Multimodal implementations yield valuable outcomes for language learning and teaching processes and make the input more comprehensible with the help of a variety of modes.

Multimodal Writing for English as a Foreign Language (EFL)

The Online Longman Dictionary (n.d) defines writing as "*words that have been written or printed*"; however, succeeding in technology, the 21st century can be pronounced as a Digital Era so the printed texts may not be sufficient for meaning-making. Therefore, second language writing pedagogy is to be transformed in a way that takes a multimodal approach. Compositions should go beyond printed words through the involvement of various modes (linguistic, visual, aural, etc.). Contrary to monomodal compositions that mainly rely on alphabetic representations, multimodal writing tends to be rather authentic since the individuals maintain multimodal interactions during their daily life such as watching the news, reading text messages, and sending/receiving voice messages.

Multimodal writing does not ignore the essential components of the writing skill but it gears towards textual implementations that the technology requires in this changing world (Edwards-Groves, 2011). It should be noted that multimodal composing does not mean a simple copy-paste of pictures but a careful design of each mode (Archer, 2011). Ryu and Boggs (2016) list the multimodal representations for writing lessons as follow:

a. summary of a text with tables and/or graphs,

b. creation of a story with pictures and/or photos,

c. creation of a story with their own belongings,

d. summary of a movie, or a book.

As seen, the end product will not be a linear printed-text as composing is rendered two-dimensional since there is a process from the visual to the text and vice-versa. In addition to tables, graphs, photos, podcasting (Darrington & Dousay, 2015), online digital posters (Dzekoe, 2017), online applications (DUOLINGO) (Sanchez, 2019), television series, advertisements and cartoons (Leon, Leon, & Rozo, 2011) could also be used for multimodal compositions.

Learner ownership of the writing process is ignored if the writing is mainly based on prescriptive implementations and standards and it minimizes the situated practice (Kiss & Mizusawa, 2018). On the other hand, the use of multimodal composing activities in writing classrooms helps learners for effective revision, (Dzekoe, 2017), enhances learner motivation (Ryu & Boggs, 2016), and improves writing ability (Jun, 2017). Choosing a variety of multimedia combinations might give the learners a sense of belonging to their own work because it reflects their creativity and personality (Darrington & Dousay, 2015). Thus, explicit instruction on how to build multimodal texts with the correct visual, gestural, linguistic, spatial and auditory designs should be given to build a clear understanding of the multimodal nature of the texts (Edwards-Groves, 2010). "*Deciding what to say is closely connected to with how to say it*" (Hundley & Holbrook, 2013, p.502); multimodality of a text is pegged at making choices for communicating your message across the reader.

Multimodal Composition Design

It is noteworthy to indicate that most of the 21st-century language learners are the internet generation. They highly interact with laptops and smartphones as part of their daily lives because of spending so much time on social media networks. Most of the learners convey their communication via these platforms and plenty of information is circulated with texts/voice messages, videos, and pictures. This means fast-paced information exchange and unlimited resources for learning. In such a digital ecosystem, course offerings must be expanded in a way that gears towards the learners' needs. Therefore, it is argued that an open-minded approach is to be taken and multimodal compositions should be included in language classrooms. Shin and Cimasko (2008) conducted a study with freshmen English language learners to find out how they used available modes for their multimodal compositions. The findings showed that the students mainly prioritized linguistic modes and non-linguistic (visual, auditory, spatial, etc.) modes were underestimated. This study actually highlights the fact that the learners need to receive instruction about how a multimodal composition is built. Several studies assert that multimodal approaches should be taken for writing courses but it is also substantial for learners and instructors to be exposed to the multimedia composition design.

In the production stage of multimodal composition, the following questions should be taken into consideration (MoreHouse College, n.d)

"*1. Is there an audience for my topic?*

2. What medium will work best for my topic? How can I best reach them?

3. Are the modes I am using working together? Are they balanced and engaging or overwhelming and unnecessarily complicated?

4. Am I combining too many modes?

5. Do I want to have a dialogue with my audience? How can they reach me?

6. Do I have an outline, storyboard, or script to ensure I am organized and clear?

7. Did I edit and revise? Check for language, grammatical errors, sound issues, and formatting issues".

The aforementioned questions reveal that there is pre, while and post-production stages of designing multimodal compositions. In the pre-production stage, the reader is specified because setting the objectives and arranging the level of formality and complexity of the composition could be performed through the identification of the target readers. In addition, factors related to the age and language proficiency and the structure of the text are considered to determine the suitable modes. In the while-production stage, an overall evaluation is held to investigate whether the true combination of modes is made so far. Following this, the post-production stage is conveyed by making revisions of the whole process from beginning to end; that is, the linguistic forms and the modes are rethought for the audience and purpose.

Similarly, Eyman (2019) suggests that the authors be familiar with the mode, its applicability, and accessibility and that the design is the heart and soul of the composition. The choice of the modes should not be underestimated since they are as important as linguistic elements. Specifically, Lee and Krone (2019), in their study, explain how a multimodal design can be implemented in brochures. Accordingly, there are three main stages:

1. The ideation stage: Firstly, the purpose of the brochure, the audience, and the content are specified. Then, brochure templates are reviewed with the learners, the required technical skills for preparing brochures are introduced and the sequence of the information flow is identified. This stage includes planning and preparation before any action is taken.

2. The draft stage: In this phase, the format is discussed whether it is relevant to the purpose, audience, and content. If necessary, some revisions are made by removing the irrelevant information.

3. The final revision stage: The language is checked in terms of clarity, grammar, and vocabulary and the format of the brochure is reviewed to see if the visual effectiveness is enabled. Feedback is provided about the visual design (icons, references, color, clarity of the visuals, etc.).

It is obvious that a multimodal composition is not produced haphazardly; on the contrary, it is process-oriented. During this process, the instructor scaffolds the learners to equip them with the necessary knowledge and skills for combining and aligning the modalities in a composition.

Upon introducing the ultimate things to produce multimodal compositions, it might be helpful for the EFL instructors to go in detail about the pillars of visual design. According to Sabatino (2019), writers should pay attention to the following considerations:

1. A relevant figure-ground contrast is required to garner attention from the audience. High contrast colors would be better for those who are unable to see or distinguish them.

2. The grouping of the textual and/or visual data could be made in accordance with the proximity and similarity, which is useful for the organization of the ideas.

3. The colors must be considered carefully; contrasting colors should be preferred to reduce eye strain.

4. The font should be legible, reader-friendly and selected appropriately by considering the tone of the message conveyed.

5. Bold, italic, and capital forms may be applied to emphasize a pile of information on the text.

As for audial designs, she adds that the writers should design the narration in audios/videos in a way that the language is conversational and that the voice should be of good quality.

All in all, multimodal writing is not bringing visual, audial or linguistic elements together in a random way. The mere fact that is that it entails some principles of the organization; there are visual and audial foundations for multimodal composition. Components of modality should be presented and grouped in a way that is coherent and attractive. First and foremost, the multimodal possibilities must be planned carefully by considering the contextual factors. There is a huge treasure trove of instruments to be used as modalities including posters, web pages, brochures, infographics; therefore, detailed information about their uses and potentials should be provided to the writers. More profoundly, the instructors should get together with the learners to collaborate on the composition development process. Mutual support is vital to improve teamwork and increase trust. Through collaboration, components such as the word choice, genre, descriptions, readers, setting, and tone may be specified. Also, coherence and cohesion are emphasized. At its core is a well-established interaction to encourage the learner and enable reflection. It enables writers to see their weak and strong points during the writing process. Reflection sessions can be conducted with the participation of learners and the instructor. With the help of this self-examination procedure, it could be seen what worked/did not work during the development of multimodal writing tasks. Thus, an overall evaluation is made and the necessary steps are taken for further improvement.

Global Competence

In the 21st century, the territorial boundaries have almost disappeared thanks to the globalization. Technological advancements enable rapid information flow between two far points, thereby empowering interaction. The World may seem like a giant place to live in but individuals do not live in isolation, which means they are in a close relationship with others. Every little action taken by the individuals might have huge consequences for the entire world population. To put it more briefly, individuals live in an interconnected world with different cultures and settings. For this reason, global competence is of foremost importance since globally competent individuals can understand local and global issues, recognize different viewpoints, tolerate differences, and take the necessary steps for sustainable development (OECD, 2018).

OECD highlights four dimensions which are essential to the development of global competence:

1. *Examine issues of local, global and cultural significance*: This dimension is closely related to the use of reasoning skills for investigating the global concerns. For such an examination, individuals are supposed to have media literacy; that is, they should have the capacity to get access to the media instruments and interpret the messages delivered by them.

2. *Understand and appreciate the perspectives and world views of others*: Individuals who progress in this dimension have intercultural awareness and competence. They could tolerate the differences by showing respect for diverse worldviews and cultural perspectives. In this way, through preventing and avoiding conflicts, mutual understanding and harmony can be achieved between world nations.

3. *Engage in open, appropriate and effective interactions across cultures*: This dimension refers to the knowledge, skills, and attitudes which are required for appropriate and respectful communication with people from diverse cultural settings. That is to say, individuals should be open and eager to discover new cultural interactions.

4. *Take action for collective well-being and sustainable development*: This dimension signifies the responsibilities and duties that the individuals have in order to achieve a sustainable world in terms of economy, society, and politics. Globally competent individuals take the necessary actions and develop projects for a green and fair world.

OECD (2018) also adds four factors to support these four dimensions: These are a*) Knowledge, b) Skills, c) Attitudes,* and *d) Values.* Accordingly, the individuals should be endowed with the knowledge of global issues such as pollution, equality, and human rights and *the knowledge* of intercultural situations including arts, traditions, languages, and norms. In doing so, people may develop a conceptual understanding of world issues and takes the fundamental steps for improving global circumstances. Additionally, empathy towards cultural differences could be accomplished to maintain a rapport between people.

Skills for reasoning, problem-solving, adaptability, and communication are required for understanding the world and take the initiative if necessary. Globally competent learners are able to:

-obtain information from various sources including digital platforms and criticize/evaluate the source in terms of reliability and validity,

-engage in respectful communication with individuals from diverse cultural settings by paying attention to body language, intonation, and linguistic considerations,

-understand and relate the different worldviews to the other cultures,

-seek solutions by making negotiations when cultural misinterpretations happen,

-adapt to cultural situations and new settings.

Attitudes refer to openness and respect towards different cultural settings. Briefly, individuals show a willingness to engage in cross-cultural interactions to discover and acknowledge the different cultural components. Respect is also demonstrated through celebrating cultural rituals, norms, traditions, and values. For this reason, globally competent individuals do not look down on people from other cultures.

Finally, *values* signify personal norms and standards concerning certain practices. That is to say, globally competent individuals respect others' values, and treat individuals with dignity. Each individual is, after all, a human so they are noble and should be valued. The acts including slavery, forced labor, and torture could be prevented by paying special attention to human dignity for all people.

All this to say, global competence encompasses a comprehensive mind-set that includes knowing and understanding of global and cultural issues and showing openness and willingness for the discovery of unfamiliar cross-cultural elements. It is not limited to exploring the new dimensions of foreign culture but it is included through embracing and accepting the differences in cultural implementations. Thus, misunderstandings and conflicts could be prevented for a peaceful and sustainable world.

2. METHODOLOGY

This is a theoretical study which is built on the literature review and it aims to point out how multimodal writing implementations could be designed to promote global competence for language learners.

3. FINDINGS

Multimodal EFL Writing for Global Competence

In this section, drawing on the literature and the four main dimensions introduced by OECD (2018), some practical suggestions will be provided about how multimodal writing designs could be implemented to promote global competence for language learners.

Dimension 1: Examine Issues of Local, Global and Cultural Significance

Global competence requires global and intercultural knowledge because the individuals could have an international mind and respect for diversity if s/he has an insight into the global challenges/issues, and cross-cultural products.

Knowledge about the World

The instructor and the learners gather and brainstorm about the global issues: They try to list the problems that the people all around the world face. The instructor could get benefit from the webpage of the United Nations (n.d) to give information about the existing global problems such as climate change, colonization, poverty, aging, or AIDS. The learners, in other words, the future generations should be prepared for the prospective challenges they might face.

First, the learners in groups identify their audience and pick up a global problem from the list accordingly. The instructor chooses only one medium to be used for this objective such as a podcast, poster, webpage, blog, an audio essay, video log, brochure, or PowerPoint presentation. The reason why the instructor should select the medium is to steep the learners in that medium during class time. A multitude of mediums could be given as assignments, which could be used as extramural writing activities.

A brief technical explanation about the medium is provided to the learners including the use and application. Later, visual and audial principles (Sabatino, 2019) are introduced. In addition, the learners receive information about how to create tables, charts, and diagrams.

Upon the provision of necessary technical information related to the use of modalities, it is of crucial importance for the instructor to come up with an inspiring model that has been designed before. The model design could be a good sample for the learners to figure out the content and the format. Following the stages of multimodal composing (Lee & Krone, 2019), the learners design their multimodal composition about the raised global issue in groups. During the composition process, the instructor continuously interacts with the groups to see how the process is coming along and to get the things on track. Feedback is provided on the choice of linguistic components (vocabulary, structure, and punctuation) and design of the mode (color, organization of the visuals/audio materials, tone, and font)

Knowledge about the Intercultural Issues

Byram (1997) suggests an Intercultural Communicative Competence (ICC) model and one of the components of it is the "*knowledge of social groups and their products and practices in one's own and in one interlocutor's country and of the general processes of societal and individual interaction*" (p.51). The component includes the knowledge of social groups, institutions, geographical space, history, and social interactions in one's country. Teachers may need to use additional activities to teach culture in language classes because no textbook handles this issue perfectly (Neff & Ruchyski, 2013).

Therefore, to address the aforementioned objective, the learners may be given a multimodal writing task about the following sample topics:

•   Types of music across the countries

•   Food culture

•   Special days/events/festivals in one's country

•   Greeting etiquettes

•   Customs such as gift-giving

As for the multimodal writing assignment in or out of the classroom for this objective, digital platforms such as blogs web-pages (including Facebook/Instagram pages) could be recommended for the learners since most of them already use these platforms. The learners are assigned a cultural topic as in the list above or they could choose any topic they like; following this, the learners search the topic until they get familiar with the content. Collecting the relevant information, they could prepare their web-page or blogs; they could upload visuals and/or audial components neatly by considering the aforementioned visual/audial principles. Thus, the learners could publish their informative writing about the cultural elements of any country, which even may be useful for an Erasmus student, or a tourist for the future. Even the learners could interact with each other's blogs/pages by posting comments or asking questions; thereby providing an interactive environment where the learners could see several designs established by their friends, which is beneficial for their further improvement. This is also an authentic commitment that could develop digital competence and motivate the learners for writing. Penketh and Shakur (2015), in their attempts to make use of blogs for their learners during their research, found out that blogging introduced text/image combinations and thus enabled active learner participation.

Interestingly, the study conducted by Gordon and Boaz (2015) in which the learners produced multimodal texts on the blogs revealed that the learners had difficulty in choosing the relevant design in their texts in terms of font, color, and theme. The findings also pointed out that the learners mostly selected videos/photos that did not support their argument and that they used the visuals without references in the text. Thus, these results highlight that the instructors should provide detailed information about the organization of the modes in accordance with the selected media. Therefore, in this context, to improve knowledge about the cultural issues, the instructor should be involved in all of the processes from deciding the audience to finalize the multimodal composition, thereby identifying the actions to be taken with regard to stages of producing multimodal compositions in a digital environment.

Dimension 2: Understand and Appreciate the Perspectives and World View of Others

Globally competent individuals are able to create an 'ecology of understanding and empathy' towards opening up to the varying worldviews and perspectives of people. This

can be demonstrated by having a precise amount of intercultural knowledge and augmented with a respectful interaction.

Respectful Communication with People from Different Backgrounds

This issue, by its very nature, is linked to the interaction between the individuals; therefore, it is recommended for the instructors to incorporate interactive mediums for composing multimodal writing in language classrooms. Digital platforms such as social media (Twitter, Facebook, Instagram, YouTube), web-pages, and blogs where texts, videos, audios are published easily might be used. The reason why digital platforms are suggested is that the learners could input their presentation into there and interact with each other easily.

The learners may work in groups and each group is assigned a cultural tradition that might be perceived unusual to the other cultures such as taking-off shoes before entering the home, religious customs, or wedding traditions around the world. Each group pretends to be from a different culture that has a certain tradition (which seems 'unusual' to other cultures) and uploads the informative content on the digital platform through a combination of modes. While organizing the modes, the instructors make the learners aware of the audio and visual principles (Sabatino, 2019). Then, the learners from each group go online, visit the pages where the cultural information is documented and address questions about those cultural customs which do not exist in their assigned culture. They can embed those questions on videos as well but they should pay attention to the verbal and non-verbal language; therefore, the revision of the verbal language (such as expressions for agreeing/disagreeing, giving opinions) and non-verbal language (tone, facial expressions, and eye contact) is made under the supervision of the instructors to produce a respectful and effective interaction. The learners ask and answer questions so that they could exchange cultural information and at the same time they try to understand how respectful communication could occur between two different cultural parties by utilizing linguistic, visual, audial and gestural modes.

Empathy towards Different Perspectives within A Cultural Background

Alfred Adler says: "*Empathy is seeing with the eyes of another, listening with the ears of another and feeling with the heart of another*". Globally competent citizens have a degree of empathy towards others so that they could *keep the door open to the differing perspectives and put themselves in someone's shoes.*

Drewelow and Finney (2018) used US-Mexico border simulation (Franco, 2013) in the undergraduate course for English learners of Spanish, which they thought a stereotypical issue often attributed to Mexicans. In the study, the simulation focused on the perspectives developed towards drug trafficking and violence at the US-Mexico border. Throughout the study, the learners were given the list of the characters who were indulged in this border issue and their interests and objectives. Later, the learners created their characters' profile on the social media by addressing their gender, (dis)likes, marital status, hobbies, their main goals related with the border issue and they suggested

solutions to solve out the drug trucking and violence problems by considering the roles and interests of the assigned characters. Thus, the researchers tried to find out how taking the role of any character impacted the learner's understanding of drug trafficking and violence. The findings of this study pointed out that the learners were attracted by other people's stories, which augments the opportunities for empathy. For this reason, to address the substance of developing empathy, such an activity could be used as a multimodal composition task in language classes. The learners may make use of several modes via social media to provide insights into the characters so they produce multimodal compositions while they place themselves in other people's positions.

Dimension 3: Engage in Open, Appropriate and Effective Interactions across Cultures

The globally competent individuals walk a fine line between cultures and can demonstrate this competence through engaging in effective communication. They avoid ambiguity while expressing their ideas, pay attention to non-verbal language and participate in an active listening process, which enables trust, honesty, and courtesy.

Open Interaction across Cultures

Eating etiquette changes from culture to culture; that is to say, lip-smacking or slurping can be accepted in some cultures, denoting the taste and excellence of the served meal whereas some others find it rude and unacceptable. For example, let's think for a while that people from different cultural backgrounds come together at a dinner table: Some of them eat noisily because of their cultural dining customs; so, others think that they are too annoying and ask them to stop it. The slurping individuals get surprised and do not understand why they are warned. They say they smack their mouth because they enjoy the meal.

This case is quite a typical one which illustrates a cultural misunderstanding between different groups of people. To prevent judgments and stereotypes, open interaction is profoundly needed for this case. Thus, the teacher can ask the language learners to prepare a storyboard or picture book where the learners can draw the characters or simply paste pictures on them. The characters at the dining table are voiced (in speech bubbles, for instance), negotiate the misunderstanding by giving cultural references and finally try to solve the problem. So, both visual and verbal narratives are employed. The visual principles (Sabatino, 2019) with politeness in language are highlighted or revised by the instructors so that the voiced characters produce a polite narrative.

Global-mindedness

Even though the individuals were born and raised in any country, globally competent citizens are aware that they are world citizens. That is why they are interested in global and cross-cultural issues and act synchronized with the aims of human concerns around the globe. Therefore, multimodal compositions that address Sustainable Development Goals (SDGs) could be designed. United Nations (2017) declared seventeen SDGs to create

awareness into global issues including poverty, equality, health, clean energy, deforestation and so forth. These SDGs could be incorporated into the language teaching curriculum to inform the learners about the crucial global issues and promote global-mindedness to fight for a sustainable world. In a similar vein, multimodal writing projects could involve them and bring about creative expressions of these global goals.

Xerri (2017) designed an activity that addresses SDG 4 (*Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all*) for language classrooms. The activity aims to create awareness of quality education around the world. In doing so, the learners define the problems and produce solutions for quality education in different contexts. Xerri indicates that the activity is based on UNICEF's report which is 'No Lost Generation'. That is to say, the learners were asked to read the text, highlight the sections related to the education and make a summary of the text in groups. Following a comparison of the summary to the original report, the learners produced a video that included the content of the summary. While they prepared the video, they discussed the choice of modes (film, text, or music) in groups. The videos were intended to reflect the challenges the children face for quality education and identify solutions. As in Xerri's activity, several activities could be developed with references to SDGs to create sustainable literacy for language learners. Multimodal compositions could be tailored to these goals so that language learning and teaching could be extended beyond the four walls of the classroom and touch on global concerns.

Dimension 4: Take Action for Collective Well-being and Sustainable Development

The Universal Declaration of Human Rights asserts: All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood (United Nations, n.d). Irrespective of age, gender, race, and religion, all individuals are to be respected, valued and treated equally. Therefore, all kinds of humiliating practices including abuse, torture, and violence should be avoided.

Human Dignity

To develop an international understanding of human dignity, an essential attempt would be assigning an important place to the human rights in language classrooms. In his study, Praveen (2007) listed a few films related to the human rights framework (Ben Hur, Brave Heart, and Mangal Pandey) and created language activities based on them. He asserts that film clips (short excerpts taken from the movies which summarize the whole story) can be used in language classes so that several tasks are developed in accordance with the content of the film clip. For example, as for the movie 'Mandal Pandey', he suggested practicing the following writing activity after students watch the film clip to develop awareness into the issues of torture (p. 25):

"Suppose you witnessed the whole event. Write a report about this incident to be published in a national newspaper".

Briefly, through a combination of visual (film clips) and text (the report), the learners were engaged in a multimodal composition process. At the same time, they addressed a dimension of human rights with their own conceptualizations.

The activity can also be changed as follows: In the report, the learners are asked to add photos and /or videos so that they could enrich the content and produce a multimodal composition. Either in the first activity or the changed version, the learners are likely to become familiar with the humiliating practices such as torture and produce self-expressions of them via writing. This practice is also strongly linked to SDG 16 (*Peace, Justice and Strong Institutions*); in other words, the inclusion of human rights also gears towards sustainable development.

4. CONCLUSION AND PEDAGOGICAL IMPLICATIONS

This study briefly provides an explanation into multimodality and links it with foreign language teaching. It highlights the essentials for multimodal composition design by introducing the main stages, choice of modes and other considerations related to the process of development. Besides, given the fact that individuals all around the world live in an interconnected way thanks to globalization, the study mainly relies on the development of global competence. Therefore, considering the global competence framework put forward by OECD (2018), several multimodal writing activities are suggested based on the related literature, which may be significant for the educational professionals since much less is known about the use of multimodal compositions for raising awareness into the global competence.

This study has two fundamental pedagogical implications. Firstly, language teachers should be informed about multimodal writing pedagogy (Yi & Angay-Crowder, 2016). As such, they develop an understanding of the creation of multimodal texts by learning how to select suitable modes and mediums. As the 21st-century learners are familiar with the digital tools, several media platforms to be used for multimodal compositions should be highlighted in teacher education programs so teachers could become well-equipped with the knowledge and skills of digital platforms and make use of them in multimodal presentations. Thus, it is worth noting that it is primary for pre-service and in-service language teacher training programs to incorporate multimodal writing designs.

Secondly, language learning does not necessarily mean to acquire skills for communicating in that language, but it should go beyond that purpose: Addressing global concerns. Foreign languages, by their very nature, build a bridge between cultures from different people. Therefore, learning a foreign language adds great value to the learners' entanglement with intercultural communication and human concerns. From a practical point of view, language learning/teaching can be seen as an opportunity to develop

globally competent individuals. Multimodal writing approaches, particularly, might contribute to this purpose because multimodal compositions are more interactive for language learners, which means they put more of them into the writing process through plenty of modes. Considering the 21st-century learners who are digitally competent and engaged actively in social media platforms, multimodal compositions are likely to motivate learners. Thus, the inclusion of multimodal writing will lead to improving global competence employing digital instruments and several other media, thereby making the process more efficient and encouraging.

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In the writing process of the study titled "Multimodal Writing to Promote Global Competence for EFL Learners", the rules of scientific, ethical and citation were followed; it was undertaken by the authors of this study that no falsification was made on the collected data. "Sakarya University Journal of Education Journal and Editor" had no responsibility for all ethical violations to be encountered, and all responsibility belongs to the authors and that the study was not submitted for evaluation to any other academic publishing environment.