



RESEARCH TIMELINE

Multimodal composing and second language acquisition

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(Received 11 September 2022; revised 22 March 2023; accepted 26 March 2023)

1. Introduction

Multimodal composing, which has sometimes been referred to synonymously as multimodal composition or multimodal writing, is the use of different semiotic resources (e.g., audio, visual, gestural, and/or spatial resources) in addition to linguistic text for making meaning. Notably, multimodal composing is neither a new type of writing nor a new area of research, with studies dating back to the early 2000s. In the domain of second language (L2) research, Tardy's (2005*) study on multimodal composition in academia was one of the earliest to bring attention to the nonlinguistic features of L2 written output. Even after this pioneering study, in the few years that followed, only a handful of studies further explored aspects of L2 learners' multimodal compositions. However, over the past decade, the fields of applied linguistics and second language acquisition (SLA) have witnessed an explosion of interest in both its study and classroom applications, with teachers' adoption of multiple modes becoming an indispensable part of their pedagogical toolkits (e.g., Kessler, 2022; Li, 2021; Zhang et al., 2021).

Notably, the delayed attention to multimodal composing is likely attributable to dominant beliefs surrounding language as the chief semiotic resource in communication, especially within the field of SLA, as some scholars have argued that linguistic forms should be the primary focus of instruction (e.g., Manchón, 2017; Qu, 2017). This view of non-linguistic modes as being secondary and of diminished importance is referred to as the weak version of multimodality. In contrast to this weak version, most of the multimodal composing studies to date have tended to advocate for a strong version of multimodality (Grapin, 2019*), positing that both linguistic and nonlinguistic resources are (and should be) of comparable importance. Many of such studies have been situated in or originated from first language (L1) composition research and bilingual education, where the learning goals are typically to succeed in content learning and to mitigate language difficulties with assistance from nonlinguistic resources (e.g., Pacheco & Smith, 2015*; Smith et al., 2017*). However, scholars within SLA have found multimodal composing (or digital multimodal composing when occurring with digital tools and software, see Kessler & Marino, 2022) to be of increasing relevance, primarily owing to the growing body of literature that has demonstrated its capacity to positively influence various aspects of the L2 learning process.

2. The relevance of multimodal composing to SLA

Before introducing the research timeline, we clarify why multimodal composing matters in the context of instructed SLA. In particular, recent intervention studies have identified numerous positive effects of multimodal composing on L2 learning (e.g., Vandommele et al., 2017*; Xu, 2021), and studies have also shown comparable and/or favorable results for learners' multimodal texts when compared with the production of more traditional, monomodal texts (e.g., Cho & Kim, 2021*; Kim & Belcher, 2020*). Additionally, studies have revealed students' preferences for multimodal composing when compared with traditional writing in terms of motivation and increasing the effectiveness of

*Indicates full reference appears in the subsequent timeline.

communication (e.g., Dzeoke, 2017*). While there is still considerable room for new and innovative research in the future, this developing body of empirical research has addressed many of SLA researchers' original concerns about the utility of multimodal composing for L2 learning (see Lim & Kessler, 2022 for a related research agenda).

Another important note regarding the role of multimodal composing in language teaching and SLA pertains to the changing nature of communication. That is, the target of language instruction has changed as the view of language, or competence, is dynamic and evolving. After a long period of focusing on linguistic elements only, the current target for many instructors is to develop COMMUNICATIVE COMPETENCE, which is a multifaceted construct consisting of different competencies (Polio & Montgomery, 2022). Similarly, literacy, which has traditionally been thought of as consisting of reading and writing, has been reconceptualized by some as multiliteracies (e.g., New London Group, 1996) – that is, the capacity to comprehend and convey information via different modes – including those that are linguistic, visual, audio, gestural, and spatial in nature. Researchers have discussed how and why these multiliteracies need to be integrated into the classroom mainly on theoretical reasoning (e.g., Belcher, 2017; Grapin & Llosa, 2020; Jewitt, 2008; Kress, 2000), and recent research has shown that the target of instruction is being expanded to include diverse modes of communication. Such change can be found in recent research that has proposed pedagogical and assessment ideas for multimodal composing in L2 classrooms (e.g., Hafner & Ho, 2020*; Jiang et al., 2022*; Lim & Polio, 2020*). Studies have also investigated how L2 writers use their multiple semiotic resources to construct intended meaning (e.g., Cimasko & Shin, 2017*; Hafner & Miller, 2011*; Jiang, 2018*). Finally, researchers have implemented multimodal tasks in class and explored how learners and/or teachers perceive and respond to multimodal tasks in different learning contexts (e.g., Jiang et al., 2021*, 2022).

3. Overview of the research timeline

Given the increasingly multimodal nature of communication and the influx of scholarly activity on the topic of multimodal composing, a comprehensive synthesis of studies in this area is necessary. As such, the current piece aims to provide a research timeline on the topic of multimodal composing in the field of SLA. In this research timeline, we specifically define multimodal composing in terms of writers' use of nonlinguistic resources along with written (and/or spoken) words to achieve a goal of constructing messages. Some L1-based research may view visual arts or dance performances as multimodal texts, but we find that in L2 research, participants typically engage in text construction activities while composing a multimodal text such as digital storytelling, presentation slides, or similar tasks (see Lim & Polio, 2020*). Thus, in this research timeline, we focus on previous L2 literature in which multimodal composing is the primary focus of researchers' inquiry.

In terms of inclusion and exclusion criteria, studies needed to: (1) focus on the intersection of multimodal composing and SLA, (2) have been published before the end of the 2022 calendar year, and (3) be published in mid-to-high impact journals. These three criteria are further explained in the paragraphs that follow.

As mentioned, we were interested in studies that discussed some aspect(s) of multimodal composing in the domain of SLA. Therefore, although there is a significant body of scholarship in the area of L1 composition studies, these were not included unless there was also an overt focus on an aspect of L2 learning. Similarly, we did not include any computer-based writing studies that have only an ancillary or incidental focus on multimodality. For example, Kessler (2020) touches upon students' uses of different modes for meaning-making when engaging in writing tasks (e.g., using different colors for facilitating reading-writing connections), yet the focus of the study is primarily on student-initiated technology use rather than multimodality or meaning-making. Additionally, other earlier digital writing studies with wikis and blogs often involve multimodal composing tasks in which writers use non-linguistic resources (e.g., images, colors, animated objects) to enrich their texts. However, the focus is usually placed more so on analyzing students' subsequent written texts (i.e., the linguistic features) or students' linguistic interactions (typically involving language-related episodes). Thus, such studies

were also excluded. For a review and research agenda of digital learning tasks, see Reinhardt (2019) and Smith and González-Lloret (2020).

Apart from having an overt focus on multimodality and SLA, in order to be included in the timeline, studies needed to have been published before the end of the 2022 calendar year (i.e., the time when this article was written). Finally, in the timeline, we included only empirical studies that were published in mid-to-high impact journals. This was operationalized as the journal having an impact factor of at least 1.0 or higher.

When searching for studies on the topic of multimodal composing in the context of SLA, we note that our search included both targeted journal searches and broader searches of scholarly databases. For example, the two authors collectively made a list of SLA-oriented journals that were known (to the authors) to have published research on multimodal composing (e.g., *Journal of Second Language Writing*, *Language Teaching Research*, *System*, *TESOL Quarterly*, and others). Apart from searching these journals for specific keywords (e.g., multimodal, mode, DMC [digital multimodal composing]), a broader search was also conducted using the research article databases *Google Scholar* and *Linguistics and Language Behavior Abstracts*. Both authors contributed to the creation of an exhaustive list of multimodal composing studies.

In what follows, we outline some of the most prominent studies on the topic of multimodal composing, beginning with Tardy's (2005)* study and continuing with the nearly two decades that follow. When doing so, we highlight the following main topic areas (or themes) and the results of the research. Notably, these themes were developed as a result of a collaborative and iterative thematic coding process (see Polio & Friedman, 2017), which involved both authors. Specifically, each author initially analyzed approximately 20 different studies and generated thematic codes (i.e., themes) based on the topic areas discussed in those studies that were reviewed. Afterwards, the authors compared and combined their lists of thematic codes. This resulted in seven different themes, which were later used to code the studies presented in the research timeline. Notably, in many instances, a single article might address multiple areas. Therefore, in such cases, articles in the timeline are coded with more than one thematic code. These seven themes consisted of:

- A. Direct and/or indirect evidence of L2 learning
- B. Identity and authorial voice in multimodal composing
- C. Teacher perceptions and beliefs
- D. Learner perceptions and reflections
- E. Writers' multimodal composing processes
- F. Interplay of linguistic and nonlinguistic modes
- G. Outcomes and assessment of multimodal composing

Similarly, to provide additional information about the methodological choices of the studies' authors, each study was subsequently coded to track trends in their research designs. Using the same thematic coding procedure described above, we used the additional codes below to signal information about the studies' methods:

- Qual = Qualitative research design
- Quant = Quantitative research design
- MMR = Mixed methods research design
- SL = Second language context
- FL = Foreign language context
- K12 = Primary and/or secondary school contexts
- Univ = University context
- Ind = Individual writing
- CW = Collaborative writing

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Jungmin Lim is an Assistant Professor in the College of Liberal Arts at Dankook University, South Korea. Her research interests are in the areas of second language writing, language testing, and research methods. Her research has appeared in *Journal of Second Language Writing*, *Assessing Writing*, *Language Learning*, and *Studies in Second Language Acquisition*.

Matt Kessler is an Assistant Professor of Applied Linguistics at the University of South Florida's Department of World Languages. His research focuses on issues related to second language writing, genre-based teaching and learning, and computer assisted language learning. Matt's research has appeared in journals such as *ELT Journal*, *English for Specific Purposes*, *Foreign Language Annals*, *Journal of Second Language Writing*, and *System*.

Year	References	Annotations	Themes
2005	Tardy, C. M. (2005). Expressions of disciplinarity and individuality in a multimodal genre. <i>Computers and Composition</i> , 22(3), 319–336.	This was the first study in the domain of L2 writing to examine issues involving multimodality. In her study, Tardy explored how four multilingual graduate student writers manipulated different verbal and visual modes in their PowerPoint presentation slides as a means for negotiating and expressing their disciplinary identities. Tardy concludes the piece by calling for continued research into multimodality and predicts that “visual modes will continue to grow in importance for multilingual writing research” (p. 335).	B, F Qual, SL, Univ, Ind
2006	Nelson, M. (2006). Mode, meaning, and synaesthesia in multimedia L2 writing. <i>Language Learning & Technology</i> , 10(2), 56–76.	In this study, Nelson examined the multimodal writing processes and digital compositions of four undergraduate L2 English writers enrolled in a university-level course on multimedia writing. The author found that the participants employed imagery in tandem with linguistic text in multiple ways to achieve certain effects (e.g., repeating images to emphasize different points), but their voices appeared to be constrained by an awareness of the genre and their audience. Nelson closes by noting both the benefits of integrating multimodal composing tasks (e.g., increasing consciousness of how meaning can be communicated) along with the drawbacks (e.g., time issues involved in completing multimodal tasks).	B, E Qual, SL, Univ, Ind
2008	Molle, D., & Prior, P. (2008). Multimodal genre systems in EAP writing pedagogy: Reflecting on a needs analysis. <i>TESOL Quarterly</i> , 42(4), 541–566.	Molle and Prior’s study was the first needs analysis to highlight the increasingly multimodal nature of academic writing. The authors surveyed and interviewed faculty and students from three departments at a US university with high concentrations of L2 English learners. This was done in attempts to understand the various types of assignments graduate students received. Molle and Prior reported not only that many of the academic genres existed as interrelated genre sets, but also that they were often multimodal in both process and in form.	C, G Qual, SL, Univ
2008	Nelson, M. (2008). Multimodal synthesis and the voice of the multimedia author in a Japanese EFL context. <i>Innovation in Language Learning and Teaching</i> , 2(1), 65–82.	This case study, which took place at a private university in Japan, focuses on two students who engaged in a project involving the construction of personal narratives by combining audio, images, and video. Similar to his prior study (See NELSON, 2006), Nelson’s primary goal was to understand students’ composing processes and the nature of multimodal communication itself. Nelson underscores the relevance of the study’s findings for language teachers, noting that by integrating multiple modes, “a learner may reach well beyond his current inventory of linguistic resources ... making meaning more successfully and powerfully” (p. 79).	B, C, F Qual, FL, Univ

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Note. Authors’ names are shown in small capitals when the study referred to appears in this timeline.

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Year	References	Annotations	Themes
2011	Hafner, C. A., & Miller, L. (2011). Fostering learner autonomy in English for science: A collaborative digital video project in a technological learning environment. <i>Language Learning & Technology, 15</i> (3), 68–86.	In this study, Hafner and Miller report on the implementation of a digital video storytelling project for an English for Science and Technology course at a university in Hong Kong. Through examining focus group data and the survey responses of 59 students, the researchers outline how the project afforded students different types of learning opportunities. These consisted of promoting autonomous learning, facilitating opportunities for peer teaching and collective scaffolding, and more.	A, D Qual, FL, Univ, CW
2012	Yang, Y. F. (2012). Multimodal composing in digital storytelling. <i>Computers and Composition, 29</i> (3), 221–238.	In this case study, Yang analyzed L2 writers' multimodal digital stories and their narrative reports of composing processes to investigate how L2 writers design multimodal texts. The participants were two undergraduate students majoring in English at a university in Taiwan. The author found that learners developed not only the awareness of the relationship between multiple semiotic resources, but also audience awareness, which is in line with the findings of NELSON (2006) and TARDY (2005). Yang further highlights the impact of the author's intent and the role of imagination in the process of multimodal composing.	B, D, E Qual, FL, Univ, Ind
2013	Hung, H. T., Chiu, Y. C. J., & Yeh, H. C. (2013). Multimodal assessment of and for learning: A theory-driven design rubric. <i>British Journal of Educational Technology, 44</i> (3), 400–409.	This was the first study to propose assessment criteria for multimodal texts. Hung et al. 's study draws upon the New London Group's pedagogy of multiliteracies that incorporate linguistic, visual, gestural, auditory, and spatial modes of communication. The proposed rubric includes five modes as equally weighed criteria that can be graded on a scale of one to five. With an action research study, they reported that the use of the rubric helped students develop multimodal presentation skills. Hung et al. underscores the potential of using a design rubric in enhancing students' awareness of multimodal characteristics of communication, which could in turn improve multiliteracies.	G Quan, FL, Univ, Ind
2014	Hafner, C. (2014). Embedding digital literacies in English language teaching: Students' digital video projects as multimodal ensembles. <i>TESOL Quarterly, 48</i> (4), 655–685.	In this study, partially motivated by NELSON (2006), Hafner reports on the analysis of three undergraduate English as a Foreign Language (EFL) students' experiences of composing a multimodal scientific documentary video for a general audience who have access to the videos publicly available online. In his study, Hafner transcribed and analyzed the videos to adequately address aural, visual, and spatial features of the multimodal texts. Through triangulating the three videos and students' course blog posts and interviews, the researcher reports how each of the focal students incorporated multiple modes to effectively interact with and appeal to the general audience. Hafner's study shows an exemplary project-based course that can facilitate learners' multimodal literacy and content knowledge development.	B, D, E, F Qual, FL, Univ, Ind

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Year	References	Annotations	Themes
2014	Thang, S., Lin, L., Mahmud, N., Ismail, K., & Zabidi, N. (2014). Technology integration in the form of digital storytelling: Mapping the concerns of four Malaysian ESL instructors. <i>Computer Assisted Language Learning</i> , 27(4), 311–329.	In Thang et al. , the authors examine four EFL instructors' self-reported technology skills and attitudes towards the integration of a multimodal digital storytelling project in their language courses at a university in Malaysia. The authors surveyed and interviewed the instructors and analyzed the stated concerns in relation to individual teachers' technology skills. Illustrating each instructor's case, the researchers present how each of the instructors have different levels of resistance to the integration of the multimodal task. Despite the differences, some common observations were teachers' concerns of students with low proficiency minimally engaging in the project and the needs of systematic teacher training before implementing a new task.	C Qual, FL, Univ, CW
2015	Hafner, C. (2015). Remix culture and English language teaching: The expression of learner voice in digital multimodal compositions. <i>TESOL Quarterly</i> , 49(3), 486–509.	Hafner makes it explicit that digital video can be utilized as an English language learning task based on previous literature such as NELSON (2006) and HAFNER and MILLER (2011). In addition, introducing remix culture, Hafner effectively discusses multimodal composing aside from plagiarism that could be an issue in multimodal texts. In this case study, undergraduate science students in Hong Kong collaborated to author a digital video scientific documentary on YouTube. Based on the multimodal analysis of the digital videos, the author proposed a theoretical model of remix practices, which include chunking, layering, blending, and intercultural blending.	B, D, F Qual, FL, Univ, CW
2015	Morell, T. (2015). International conference paper presentations: A multimodal analysis to determine effectiveness. <i>English for Specific Purposes</i> , 37, 137–150.	This study proposes a framework of conference presentations that is based on a Systemic Functional Linguistic and multimodal framework. While TARDY (2005) focused on PowerPoint slides, Morell adopted a more holistic view by looking at videos of slides and the presenters themselves. Focusing on a specific academic genre, the author developed an analytic framework for how verbal and nonverbal modes of presentations contribute to the communication of ideational, textual, and interpersonal information. This framework was applied to four effective presentations from an English presentation training workshop. The author makes important insights regarding discipline-specific features in academic presentations and the overlapping modes that often compensate for verbal deficiencies and highlight specific meanings.	F Qual, FL, Univ, Ind

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Year	References	Annotations	Themes
2015	Pacheco, M. B., & Smith, B. E. (2015). Across languages, modes, and identities: Bilingual adolescents' multimodal codemeshing in the literacy classroom. <i>Bilingual Research Journal</i> , 38(3), 292–312.	Building on work by HAFNER (2014), Pacheco and Smith illustrate bilingual writers' multimodal composing from a translingual approach and explore how they use multiple modes to communicate their messages to imagined audiences. They focused on the multimodal composing processes and products of four heritage speakers of different L1s with varying English proficiencies, ranging from novice to advanced levels. The authors provide specific examples of how writers orchestrated different modes to construct nuanced meanings. Pacheco and Smith also highlight transnational affiliations that multimodal composing offers to students who may have suppressed their heritage language and identities in English-medium classes.	B, D, E Qual, SL, K12, Ind
2015	Schreiber, B. R. (2015). "I am what I am": Multilingual identity and digital translanguaging. <i>Language Learning & Technology</i> , 19(3), 69–87.	Schreiber investigated multimodal composing on a social networking service which may represent how L2 writers use English and nonlinguistic cues to communicate messages with an authentic audience. In this case study of a Serbian undergraduate student using Facebook, Schreiber analyzed data that included stimulated-recall interviews and online participant observations. Similar to PACHECO and SMITH (2015) who adopted a translingual approach, this study revealed that an EFL writer projected a translingual identity, instead of linguistic identities particular to languages. Schreiber makes an important expansion of multimodal composing research by seeing everyday out-of-class multimodal L2 composing practice through the lens of translingual practice.	B, E Qual, FL, Univ, Ind
2015	Yi, Y., & Choi, J. (2015). Teachers' views of multimodal practices in K-12 classrooms: Voices from teachers in the United States. <i>TESOL Quarterly</i> , 49(4), 838–847.	This qualitative study is the first to discuss teachers' concerns and voices about multimodal practices in K-12 classrooms. Yi and Choi examined how teachers who were taking a graduate course on bilingual education perceived and implemented multimodal pedagogy. The authors analyzed qualitative data including survey responses about participants' current multimodal practices, their reflections after engaging in multimodal projects the course required. While teachers were aware of the potential of multimodal practices, they were concerned about gaps between multimodal practices and other traditional literacy education and assessment.	C Qual, SL, K12

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Year	References	Annotations	Themes
2016	Jiang, L., & Luk, J. (2016). Multimodal composing as a learning activity in English classrooms: Inquiring into the sources of its motivational capacity. <i>System</i> , 59, 1–11.	While multimodal composing studies had discussed multimodal composing tasks as motivating and engaging, this qualitative study by Jiang and Luk was one of the first that directly explored why teachers and learners find them more motivating than other mono-modal tasks. From multiple reflective data, including interviews and written reflections, the authors reported excerpts that correspond to seven factors/themes that account for motivating activities: challenge, curiosity, control, fantasy, cooperation, competition, and recognition.	C, D Qual, FL, Univ
2016	Nishioka, H. (2016). Analysing language development in a collaborative digital storytelling project: Sociocultural perspectives. <i>System</i> , 62, 39–52.	In the context of teaching Japanese as a foreign language in Korea, Nishioka highlighted Language-related episodes (LREs) – vocabulary-, grammar-, and expression-related – in a collaborative digital storytelling project. Additionally, the author designed and conducted a unique post-test that consisted of asking questions about language knowledge, which participants had discussed during their collaborative multimodal composing processes. Interactions of three participants with varying proficiency levels (beginner to intermediate) were analyzed to identify the types of LREs, and the post-test scores were reported to show the retention rate of the constructed knowledge.	E MMR, FL, Univ, CW
2016	Oskoz, A., & Elola, I. (2016). Digital stories: Bringing multimodal texts to the Spanish writing classroom. <i>ReCALL</i> , 28(3), 326–342.	In this study, Oskoz and Elola investigated six Spanish learners’ activity systems in developing multimodal texts in a foreign language classroom. In the process of producing a digital story, the authors investigated the editing software and modes of communication (e.g., images and sounds) adopted by participants, along with how the participants interacted and divided up tasks/labor. In addition to exploring their activity systems, the authors further investigated linguistic reorientation when moving from traditional academic writing to digital stories. The authors contrasted their findings to that of NELSON (2006) , reporting that their participants had little difficulty in transforming linguistic texts into multimodal texts.	D, E Qual, FL, Univ, Ind
2016	Pyo, J. (2016). Bridging in-school and out-of-school literacies: An adolescent EL’s composition of a multimodal project. <i>Journal of Adolescent and Adult Literacy</i> , 59(4), 421–430.	Pyo’s action research investigated an EFL student’s experiences involved with a multimodal composing project that the author, as a participant observer, designed and implemented in a community English as a Second Language (ESL) program. Examples from the focal participant’s multimodal text and excerpts from semi-structured interviews showed that the focal participant was able to develop authorial agency and communicate his intended messages more effectively than writing alone. This qualitative action research can be an effective example for how multimodal projects can be contextualized in an informal instructional context.	B, D, E Qual, SL, K12, Ind

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Year	References	Annotations	Themes
2017	Cimasko, T., & Shin, D. (2017). Multimodal resemiotization and authorial agency in an L2 writing classroom. <i>Written Communication</i> , 34(4), 387–413.	In this study, Cimasko and Shin examined an ESL learner's transformation of an argumentative essay to a digital video with a focus on the writing process, which is a similar task to that implemented in OSKOZ and ELOLA (2016). The researchers looked into authorial stance and contextual factors exercised during the writing process. They argued that L2 writing instruction should provide scaffolding on how to use and integrate multiple modes in texts and value students' previous multimodal practice outside of classroom as "students' perceptions and experiences with the media outside of class shape their view of how new technological affordances can be appropriated" (p. 409).	B, D, E Qual, SL, Univ, Ind
2017	Dzekoe, R. (2017). Computer-based multimodal composing activities, self-revision, and L2 acquisition through writing. <i>Language Learning & Technology</i> , 21(2), 73–95.	Dzekoe examined multimodal composing from an interactionist perspective and used the noticing hypothesis to see language changes in multimodal composing practice. The multimodal composing task was a transformative task, as in OSKOZ and ELOLA (2016) and CIMASKO and SHIN (2017), which required writers to convert their own linguistic text into a poster. The author collected and analyzed multiple data sources including student surveys, expository writing, revision histories, posters, reflections, and stimulated recall interviews. Dzekoe concludes that multimodal composing may help students notice linguistic and rhetorical elements.	A, D, F MMR, SL, Univ, Ind
2017	Jiang, L. (2017). The affordances of digital multimodal composing for EFL learning. <i>ELT Journal</i> , 71(4), 413–422.	Reporting an interim analysis of a yearlong project that is further described in JIANG (2018), Jiang examined how EFL students and teachers perceived and interacted with multimodal composing tasks. More specifically, the author utilized the concept of affordance to reveal the potential and limitations a mode or medium can contribute to meaning-making, revealing three types of affordances: technological, educational, and social affordances. As an early study exploring the pedagogical application of multimodal composing in an EFL context, this work provides an overview of how to use multimodal composing projects over an extended instructional period.	C, D Qual, FL, Univ
2017	Priego, S., & Liaw, M. (2017). Understanding different levels of group functionality: Activity systems analysis of an intercultural telecollaborative multilingual digital storytelling project. <i>Computer Assisted Language Learning</i> , 30(5), 368–389.	Priego and Liaw used an activity theory framework to analyze the telecollaborative digital multimodal composing experiences of L2 English speakers in Canada and EFL students in Taiwan. This study shed light on how participants resolved, or did not resolve, contradictions that occurred during intercultural collaborative writing. Together with OSKOZ and ELOLA (2016)'s activity systems analysis of individual writing, this is an exemplary study showing the applications of activity theory in analyzing learners' multimodal composing experiences.	B, Qual, FL, Univ, Col

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Year	References	Annotations	Themes
2017	Smith, B. E., Pacheco, M. B., & de Almeida, C. R. (2017). Multimodal codemeshing: Bilingual adolescents' processes composing across modes and languages. <i>Journal of Second Language Writing</i> , 36, 6–22.	In this multiple case study, Smith et al. applied two frameworks – translanguaging and social semiotics – when analyzing bilingual students' digital multimodal composing. They referred to multimodal composing as 'codemeshing' to better represent the writing process in which students "leverage and mesh multiple languages and modalities" page missing. They described and compared the multimodal codemeshing processes of three eighth-grade bilingual students with different L1s. When discussing participants' codemeshing processes, the authors visualized time spent on using multiple modes and languages (L1 and L2), which effectively and quantitatively show the extent to which writers interacted with different modes as texts developed.	B, D, E Qual, SL, K12, Ind
2017	Vandommele, G., Van den Branden, K., Van Gorp, K., & De Maeyer, S. (2017). In-school and out-of-school multimodal writing as an L2 writing resource for beginner learners of Dutch. <i>Journal of Second Language Writing</i> , 36, 23–36.	Vandommele et al. is one of a few quantitative experimental studies that examined language development through multimodal composing tasks. In addition, it sheds light on the qualitative differences between in-school and out-of-school multimodal composing tasks, an area that had not received attention in earlier studies. Participants were adolescent immigrants in Belgium with beginner-level proficiency in L2 Dutch. The authors compared changes in linguistic measures of written texts across three groups: two intervention groups (in-school task-based instruction and out-of-school project) and the control group. In general, the integration of multimodal tasks had more impact on linguistic changes in writing than the non-intervention group, with some variation according to writing task. This study includes interesting details about multimodal tasks and quantitative differences, which might inspire researchers to conduct further research.	A, D Quant, FL, K12, CW
2018	Chen, C. (2018). Developing EFL students' digital empathy through video production. <i>System</i> , 77, 50–57.	Chen's study focused on EFL students' perceptions after producing videos, similar to HAFNER (2015). However, this study focused specifically on the topic of digital empathy, which refers to "the traditional empathic characteristics such as concern and caring for others expressed through computer-mediated communications" (p. 51). Before video production, students watched two relevant documentaries that could be used for reference and idea generation. Given its focus on the topic of a multimodal composing assignment, this study provides relevant discussions on the topic of writers' multimodal texts. The main data source were students' questionnaire responses to their video production experiences.	D Qual, FL, Univ, CW

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Year	References	Annotations	Themes
2018	Jiang, L. (2018). Digital multimodal composing and investment change in learners' writing in English as a foreign language. <i>Journal of Second Language Writing</i> , 40, 60–72.	Including data discussed in JIANG (2017), Jiang reported on three types of investment changes over a course, in which the digital multimodal composing program lasted for two semesters. This study considered the contextual factors that might shape learners' investment changes. For example, the high stakes testing regimes in China were discussed to be influential in learning experiences. Of the three cases, one supported the association between traditional textbook-based learning and digital multimodal composing and may demystify “the dichotomy between DMC [digital multimodal composing] and print-based writing/exams]” (p. 69).	B, D, E Qual, FL, Univ, Col
2018	Yeh, H. C. (2018). Exploring the perceived benefits of the process of multimodal video making in developing multiliteracies. <i>Language Learning & Technology</i> , 22(2), 28–37.	Similar to earlier studies on L2 writers' perceptions on multimodal composing experiences (e.g., JIANG, 2018; JIANG & LUK, 2016), Yeh's qualitative study investigated 69 L2 English writers' perceptions after producing a multimodal video. Data included students' written reflections and videos of oral presentations with slides. Yeh reported themes that emerged from the data and their frequencies, including what students perceived to be the benefits of the task. Sample benefits included increased opportunities for practicing vocabulary, speaking skills, cultural learning, and more.	D Quan, FL, Univ
2019	Grabin, S. (2019). Multimodality in the new content standards era: Implications for English learners. <i>TESOL Quarterly</i> , 53(1), 30–55.	Grabin proposed weak and strong versions of multimodality in the context of K-12 education. He explained and compared the two versions in terms of the modes' users, the ways in which multiple modes are used, and which modes are valued. Advocating for a strong version of multimodality, the author provided specific examples of what a strong version of multimodality can offer English learners in a science class. Given the emphasis on the strong version, this study did not focus heavily on linguistic development nor the role of the linguistic mode in meaning-making; however, it shed light on what multimodal composing can do in non-language courses for English learners with specific content standards. Importantly, it also helped popularize the concepts of a strong and a weak version of multimodality.	C, G SL, K12

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Year	References	Annotations	Themes
2019	Hung, S. (2019). Creating digital stories: EFL learners' engagement, cognitive and metacognitive skills. <i>Educational Technology & Society</i> , 22(2), 26–37.	Hung examined the composing processes of EFL learners as they engaged in a digital storytelling task. This study is somewhat comparable to DZEOKE (2017), in that the author attempted to investigate aspects of students' cognitive processes while engaging in a multimodal task. In particular, 88 university students in Taiwan participated in a collaborative four-part digital storytelling project, and they then completed a survey with open-ended questions and Likert-scale items, which assessed their metacognitive skills development as they worked on the task. In the findings, Hung describes some of the metacognitive processes that highly engaged students adopted, including planning and monitoring their task performance.	D, E MMR, FL, Univ, CW
2019	Lee, S., Lo, Y., & Chin, T. (2019). Practicing multiliteracies to enhance EFL learners' meaning making process and language development: A multimodal problem-based approach. <i>Computer Assisted Language Learning</i> , 34(1), 1–27.	Noting a lack of research examining L2 development with multimodal composing tasks, Lee et al. studied EFL learners' linguistic development over the span of a one-year course (two academic semesters). Thirty-eight intermediate-level English majors created multiple assignments (e.g., a storytelling task), which were subsequently rated and analyzed for lexical and syntactic complexity measures, among others. Students also engaged in post-course interviews and wrote reflections to better understand their perceptions. The authors found no statistically significant changes in complexity measures over time. However, like VANDOMMELE ET AL. (2017), this study is important in that it represents an early attempt to quantitatively assess development with multimodal composing tasks.	A, D, E, G MMR, FL, Univ, Ind
2019	Liang, M. (2019). Beyond elocution: Multimodal narrative discourse analysis of L2 storytelling. <i>ReCALL</i> , 31(1), 56–74.	Liang's study is unique in that it is one of the first to integrate multimodal composing tasks with online gaming. In the study, 17 English majors in Taiwan engaged in narrative simulations of the digital game <i>Second Life</i> , in which students created avatars to interact with various resources (e.g., other avatars, objects in the game). Afterwards, students created multimedia presentations (e.g., PowerPoint) and presented 5-minute stories of their game experiences to their classmates, in addition to completing other activities such as transcribing portions of their own presentations. In the findings, Liang outlines students' various storytelling styles along with how students leveraged different meaning-making resources.	D, E Qual, FL, Univ, Ind

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Year	References	Annotations	Themes
2019	Zhang, Y., & O'Halloran, K. (2019). Empowering the point: Pains and gains of a writer's traversals between print-based writing and multimodal composing. <i>Linguistics and Education</i> , 51, 1–11.	This study by Zhang and O'Halloran is comparable to C <small>IMASKO</small> and S <small>HIN</small> (2017) in the authors' adoption of a case study design to investigate an L2 English learner's processes when transforming a traditionally linguistic-heavy text into a multimodal assignment (in this case, changing a research article into PowerPoint slides for an academic conference). The study focused on one EFL student who was a PhD candidate in a university in Asia. Crucially, the authors' findings highlight how the focal participant transferred his literacy/writing practices with research articles to the multimodal genre, and then gradually attempted to redesign the slides to meet typical genre conventions.	E, F Qual, FL, Univ, Ind
2020	Hafner, C., & Ho, W. (2020). Assessing digital multimodal composing in second language writing: Towards a process-based model. <i>Journal of Second Language Writing</i> , 47, 1–14.	Hafner and Ho note the lack of research devoted to the topic of multimodal writing assessment to date, especially when it comes to assessing L2 learners' competencies in non-linguistic modes. Through interviews with seven English teachers at a university in Hong Kong, this case study explores teachers' perceptions of a digital video project (also described in H <small>AFNER</small> , 2014, 2015), along with some of the challenges teachers face during assessment. This study is particularly noteworthy in that it proposes a model for assessing multimodal composing projects. The authors outline a four-part process-based model of assessment, including evaluations during the pre-design, design, sharing, and reflection stages.	C, G Qual, FL, Univ
2020	Jiang, L., Yang, M., & Yu, S. (2020). Chinese ethnic minority students' investment in English learning empowered by digital multimodal composing. <i>TESOL Quarterly</i> , 54(4) 954–979.	Jiang et al. conducted a longitudinal case study investigating an ethnic minority Chinese student's engagement with a digital multimodal composing project, in addition to exploring the project's subsequent influence on the student's investment in learning EFL. Similar to J <small>JIANG</small> (2018), the authors reported that the multimodal composition project empowered their focal participant, Tashi, and increased her investment to learn English. Additionally, the project also empowered her to speak publicly about her Tibetan identity in a class of predominantly Han Chinese.	B, D Qual, FL, Univ, Ind

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Year	References	Annotations	Themes
2020	Kim, Y., & Belcher, D. (2020). Multimodal composing and traditional essays: Linguistic performance and learner perceptions. <i>RELC Journal</i> , 51(1), 86–100.	Kim and Belcher is notable in that it is one of a handful of studies that have attempted to bring a quantitative design to investigating aspects of multimodal composing (also see LEE ET AL., 2019; VANDOMMELE ET AL., 2017). Specifically, the authors compared 18 Korean EFL learners' digital multimodal compositions (i.e., storyboards) to traditional argumentative essays using measures of syntactic complexity and accuracy. They also investigated learners' perceptions of the two tasks. While there were no differences in accuracy between the multimodal and monomodal compositions, the monomodal tasks elicited more syntactically complex writing. Many students had positive perceptions of the multimodal task, also stating that it caused less anxiety; however, some learners questioned its ability to improve their L2 English writing skills.	D, G Quant, FL, Univ
2020	Lim, J., & Polio, C. (2020). Multimodal assignments in higher education: Implications for multimodal writing tasks for L2 writers. <i>Journal of Second Language Writing</i> , 47, 1–8.	This study by Lim and Polio is comparable to MOLLE AND PRIOR (2008) in that it is essentially a broad needs analysis, which highlights the now ever-present multimodal nature of academic writing in a university setting. In the study, the authors analyzed 161 undergraduate-level syllabi across different academic disciplines and interviewed numerous professors from Business, Education, Engineering, and other fields. The researchers highlight a multitude of multimodal composing tasks across disciplines, further breaking them down by their respective goals (e.g., disciplinary expressions versus creative expressions). This study shows the importance of non-linguistic modes in academia, also suggesting that L2 writing scholars and teachers can no longer ignore multimodality, especially when working with learners in English for Academic Purposes (EAP) contexts.	C, F Qual, SL, Univ
2020	Shin, D., Cimasko, T., & Yi, Y. (2020). Development of metalanguage for multimodal composing: A case study of an L2 writer's design of multimedia texts. <i>Journal of Second Language Writing</i> , 47, Article 100714.	Similar to studies such as PACHECO AND SMITH (2015) and PYO (2016), Shin et al. investigated an L2 writer's multimodal composition processes. Specifically, their focal participant was a sixth-grade ESL student in a US elementary school. Their study adopted a longitudinal design to investigate the student's engagement with different multimodal projects, in addition to exploring how the student developed awareness of intermodal relations and a metalanguage surrounding such projects. The authors' findings – a rich combination of data sources that are interpreted based on Systemic Functional Linguistics principles – have implications for both researchers and practitioners.	A, E, F Qual, SL, K12, Ind

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Year	References	Annotations	Themes
2021	Cho, H., & Kim, Y. (2021). Comparing the characteristics of EFL students' multimodal composing and traditional monomodal writing: The case of a reading-to-write task. <i>Language Teaching Research</i> , 1–26.	Building upon KIM AND BELCHER (2020), Cho and Kim adopted a mixed methods design to compare the affordances of monomodal writing and digital multimodal composing tasks. In the study, 31 EFL high school students in Korea completed a summary-reflection task via a traditional composition or via a multimodal video project. The students' compositions were subsequently scored using an analytic rubric that contained measures assessing both content and linguistic features. In contrast to the aforementioned study, Cho and Kim found no statistically significant differences for any of the measures when comparing learners' monomodal and multimodal compositions.	F, G MMR, FL, K12
2021	Hava, K. (2021). Exploring the role of digital storytelling in student motivation and satisfaction in EFL education. <i>Computer Assisted Language Learning</i> , 34(7), 958–978.	Like VANDOMMELE ET AL. (2017), this study by Hava was one of few early quantitative/mixed method studies involving multimodal composing. In the study, the researcher explored the effects of digital storytelling on EFL students' self-confidence and satisfaction levels. Over the span of nine weeks, 60 preservice teachers created three digital stories, and they completed a questionnaire both before and after the study period. While the preservice teachers' attitudes did not change significantly, the use of digital storytelling activities improved their self-confidence in their English abilities. Thus, this study points towards multimodal composing activities' potential in EFL education, and particularly for pre-service teacher training programs.	C, G MMR, FL, Univ
2021	Jiang, L., & Ren, W. (2021). Digital multimodal composing in L2 learning: Ideologies and impact. <i>Journal of Language, Identity & Education</i> , 20(3), 167–182.	Similar to previous studies (e.g., JIANG, 2017; JIANG & LUK, 2016), Jiang and Ren investigated the topic of individuals' perceptions of digital multimodal composing projects as they are introduced into an EFL curriculum. Unlike previous studies, this study is novel in that it compares and contrasts both students' and teachers' perceptions. A total of five teachers and 22 learners reflected on a digital video production project, which lasted five weeks. The findings revealed that teachers strongly favored the linguistic mode, while students tended to view different meaning-making resources equally. This study highlights the tensions that exist between traditional and new/evolving conceptualizations of literacy, along with prompting discussions surrounding what constitutes evidence of learning in the L2 classroom.	A, C, D Qual, FL, Univ

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Year	References	Annotations	Themes
2021	Jiang, L., Yu, S., & Zhao, Y. (2021). Teacher engagement with digital multimodal composing in a Chinese tertiary EFL curriculum. <i>Language Teaching Research</i> , 25(4), 613–632.	Jiang et al. explores five EFL teachers' engagement with digital multimodal composing at a Chinese university, where a year-long multimodal composition program was implemented. This study is particularly interesting in its portrayal of the focal teachers, who ranged broadly in terms of how they conceptualized and implemented multimodality in their classrooms (e.g., seeing it as <i>incidental</i> , <i>ambivalent</i> , or <i>integral</i> to the L2 learning process). The findings also reflect that of JIANG AND REN (2021) by showcasing some teachers' hesitancy to promote and/or adopt the use of different meaning-making resources in their respective classrooms.	C Qual, FL, Univ
2021	Kang, S., & Kim, Y. (2021). Examining the quality of mobile-assisted, video-making task outcomes: The role of proficiency, narrative ability, digital literacy, and motivation. <i>Language Teaching Research</i> , 1–28.	While many studies have focused on the various affordances that certain multimodal composition projects may offer (e.g., CHO AND KIM, 2021), Kang and Kim took a different approach by examining the factors that predicted the quality of 48 EFL students' digital videos in a Korean high school. Their results revealed that English writing proficiency and L1 narrative ability predicted students' scores of language quality and task fulfillment, but they did not predict the quality of their multimodal designs. Additionally, neither students' digital literacy nor motivation contributed significantly to the model. The authors theorized that strong control over L2 linguistic forms might not translate into one's ability to utilize multiple modes, suggesting that learners may explicitly need to be taught how to leverage non-linguistic modes.	F, G Quant, FL, K12
2021	Kohnke, L., Jarvis, A., & Ting, A. (2021). Digital multimodal composing as authentic assessment in discipline-specific English courses: Insights from ESP learners. <i>TESOL Journal</i> , 12(3), Article e600.	Kohnke et al. is one of many studies in a long line of scholarship devoted to investigating students' perceptions of digital multimodal composing projects (e.g., CHEN, 2018; CIMASKO & SHIN, 2017). However, this study is unique in its focus on infographics, in which the authors adopted semi-structured interviews to explore 12 undergraduate English learners' perceptions of the task in a Hong Kong university. This study highlights the pedagogical utility of adopting infographics, as students reported positive perceptions, found them to be motivating, and also enabled them to communicate discipline-specific language and content knowledge to their peers and other non-experts.	B, D, G Qual, FL, Univ

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Year	References	Annotations	Themes
2021	Liang, W. J., & Lim, F. V. (2021). A pedagogical framework for digital multimodal composing in the English Language classroom. <i>Innovation in Language Learning and Teaching</i> , 15 (4), 306–320.	Liang and Lim is another case study (cf., JIANG & REN, 2021) devoted to examining teachers' and students' perceptions. Uniquely, however, their study attempts to investigate the development of a new four-lesson package involving digital multimodal composition projects, which were intended for a secondary school context in Singapore. In soliciting students' and teachers' feedback on the new lessons and projects, the authors' findings support that of KANG AND KIM (2021); specifically, the researchers noted that students may need explicit instruction and scaffolding to help guide their use of different modes.	C, D Qual, FL, K12
2022	Jiang, L. (2022). Facilitating EFL students' civic participation through digital multimodal composing. <i>Language, Culture and Curriculum</i> , 35(1), 102–117.	In this piece, Jiang adopted a multiple case study design to propose another affordance of multimodal composing (i.e., civic engagement). It uniquely sheds light on how students developed social engagement through multimodal composing tasks. Based on the initial content analysis of the total of 29 videos students individually or collaboratively composed, the author found three major types of civic participation. The results section provides detailed descriptions of the three types of social engagement from triangulated sources (e.g., videos, student interviews, and instructor interviews). This study is particularly interesting in that it connects new and critical literacies with multimodal composing. If GRAPIN (2019) specifically offers the implications of multimodal composing tasks for a content subject (i.e., science), Jiang gives insight into the impact of multimodal tasks for critical literacies development.	C, D, F Qual, FL, Univ, Ind, CW
2022	Jiang, L., Yu, S., & Lee, I. (2022). Developing a genre-based model for assessing digital multimodal composing in second language writing: Integrating theory with practice. <i>Journal of Second Language Writing</i> , 57, Article 100869.	Building on the work of HAFNER AND HO (2020), Jiang et al. proposed a genre-based model for assessing digital multimodal compositions. Crucially, the authors noted that previous attempts at multimodal assessment have consisted of either element-based or process-based recommendations, respectively. However, Jiang et al. propose a new model that integrates both fixed elements and learners' processes. Their framework subsequently received feedback from five English teachers at a university in China, who implemented the model via a collaborative action research project. The authors close their study by presenting a refined model, which they suggest might be further evaluated and tested by L2 writing practitioners and researchers.	C, G Qual, FL, Univ

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Year	References	Annotations	Themes
2022	Kang, J. (2022). Composing across media for rhetorical and idiosyncratic purposes: Text-based writing and digital multimodal composing. <i>Journal of Adolescent & Adult Literacy</i> , 66(1), 4–14.	In this study by Kang , the author noted the relative lack of research that has focused on adolescent L2 writers, with most previous scholarship tending to focus on university-level students. Therefore, the researcher investigated three EFL writers in 10th/11th grade in South Korea, and specifically, the manner in which they composed different multimodal texts across various media, along with the factors that influenced their use of semiotic resources. This study is noteworthy in its description of both students' shared and idiosyncratic use of modes when completing different tasks, but also for its judicious examples, with Kang providing readers with external links to the participants' multimodal compositions.	E, F Qual, FL, K12, Ind
2022	Kim, Y., Kang, S., Nam, Y., & Skalicky, S. (2022). Peer interaction, writing proficiency, and the quality of collaborative digital multimodal composing task: Comparing guided and unguided planning. <i>System</i> , 106, Article 102722.	Kim et al. noted that while many multimodal composing studies have focused on specific tasks or activities, little research has investigated different pedagogical approaches when implementing such tasks in the classroom. Set in the context of a Korean high school, the authors investigated the implementation of a collaborative digital multimodal composing task that was informed/driven by a task-based language teaching approach. The authors also explored the impact of guided versus unguided pre-task planning on aspects of students' interactions. This study is particularly interesting in that it signals a shift in acceptance of multimodal composing (rather than investigating the general affordances of the writing task or stakeholders' perceptions of it). Instead, the authors examine how best to implement such multimodal composing tasks in the L2 classroom.	A, G Quant, FL, K12, CW
2022	Li, M., & Pham, Q. N. (2022). Three heads are better than one? Digital multimodal composition completed collaboratively versus individually. <i>Language Teaching Research</i> , 1–23.	Like KIM ET AL. (2022), this study moved beyond examining the affordances of the multimodal composing task to examining how best to implement such tasks and maximize L2 learning outcomes. In the study, Li and Pham explored the impact of instituting individual versus collaborative digital multimodal composing tasks on learners' subsequent products. With a participant pool consisting of 185 EFL university students in Vietnam, the researchers reported that there were no statistically significant differences in measures of content quality or accuracy between learners who created multimodal infographics individually or in pairs/small groups. These results were somewhat surprising, since they generally conflict with previous findings that explore collaborative writing with monomodal tasks. Thus, the authors close with a call for continued research that explores collaborative writing and digital multimodal composing tasks.	A, G Quant, FL, Univ, Ind, CW

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Year	References	Annotations	Themes
2022	Tour, E., & Barnes, M. (2022). Engaging English language learners in digital multimodal composing: Pre-service teachers' perspectives and experiences. <i>Language and Education</i> , 36(3), 243–258.	Following Yi AND CHOI (2015) and JIANG (2021), this study examines teachers' perspectives in utilizing multimodal composing tasks in English classrooms. More specifically, this case study by Tour and Barnes analyzed pre-service teachers' experiences at afterschool English as an Additional Language (EAL) programs in Australia. Building on what previous studies have found from teachers' experiences, this study reported that there was “a disconnect between knowing about digital multimodal composing or new literacies and being able to embed this knowledge into their practices” (p. 254). The authors emphasized the importance of developing specific, practical knowledge for integrating multimodal composing tasks in classrooms (e.g., genres, metalanguage, multimodal affordances and orchestration).	C Qual, SL, K12