

Technology-Mediated Genre-Based Instruction: Effects on Engagement and Academic Writing Performance Among Saudi Undergraduate EFL Learners

Wael Alharbi¹

¹ Yanbu English Language and Preparatory Year Institute, The Royal Commission for Jubail and Yanbu, Industrial Yanbu, Saudi Arabia
Correspondence: Dr. Wael Alharbi, Yanbu English Language and Preparatory Year Institute, E-mail: harbiw@rcjy.edu.sa

Received: September 1, 2025

Accepted: December 18, 2025

Online Published: April 10, 2026

doi: 10.5430/wjel.v16n4p371

URL: <https://doi.org/10.5430/wjel.v16n4p371>

Abstract

This study examines the impact of genre-based instruction (GBI) supported by online platforms—Blackboard and YouTube—on Saudi undergraduate EFL learners' writing development. Grounded in systemic functional linguistics, the intervention was designed to enhance students' genre awareness, workplace writing performance, and engagement with digital learning tools. A quasi-experimental design was employed with 88 first-year students divided into an experimental group ($n = 45$) receiving GBI and a control group ($n = 43$) following a traditional skills-based curriculum. Data were collected through pre- and post-tests of writing tasks, a genre awareness scale, platform engagement metrics, and follow-up interviews with a purposive subsample. Quantitative analyses included paired- and independent-samples t-tests, ANCOVA, regression, and mediation/moderation models, while qualitative data were thematically analyzed. Results indicate that GBI significantly improved students' genre awareness and writing performance compared to the control group, with active participation on Blackboard and YouTube further predicting stronger outcomes. Engagement was found to mediate the relationship between genre knowledge and writing performance, while English proficiency moderated the relationship between engagement and writing performance. Qualitative findings reinforced these trends, highlighting the perceived value of online tools in extending classroom practice. The study underscores the pedagogical potential of integrating genre pedagogy with digital platforms to foster transferable writing skills in EFL contexts.

Keywords: genre-based instruction, EFL writing, Blackboard, YouTube, digital engagement, Saudi higher education

1. Introduction

Writing in a second or foreign language is widely recognized as one of the most challenging skills to master, particularly in contexts where English serves primarily as a classroom subject rather than a medium of daily interaction. In Saudi higher education, undergraduate learners of English as a Foreign Language (EFL) often demonstrate limited ability to produce extended texts that are coherent, well-structured, and linguistically accurate. Despite extensive exposure to grammar- and vocabulary-based curricula, many students continue to struggle with organizing ideas, aligning form with communicative purpose, and adapting writing strategies to different contexts and audiences. This persistent gap has drawn attention to the need for pedagogical approaches that move beyond discrete language skills and instead emphasize writing as a purposeful, genre-based social practice.

Genre-based instruction (GBI), rooted in systemic functional linguistics and genre theory, offers such an approach. By explicitly modeling how texts are structured to achieve communicative goals, GBI enables learners to deconstruct authentic exemplars, collaboratively reconstruct similar texts, and ultimately produce independent writing that reflects awareness of genre-specific conventions. Prior studies in EFL contexts have shown that GBI enhances learners' textual organization, critical thinking, and confidence in writing. However, the majority of this research has been conducted in face-to-face, text-centered environments, with comparatively less attention to how digital platforms can mediate and extend the pedagogical potential of GBI.

In Saudi universities, where digital learning infrastructures are widely institutionalized, two platforms dominate classroom practice: Blackboard, the official learning management system (LMS), and YouTube, a popular multimodal resource for both formal and informal learning. Blackboard provides a structured environment for course management, assignment submission, and interactive forums, while also enabling teachers to scaffold learning activities asynchronously. YouTube, by contrast, offers access to authentic and semi-authentic video resources that can demonstrate genre conventions through multimodal exemplars, thereby enriching the input available to learners. Integrating these platforms into GBI thus creates a dual channel of instruction: Blackboard for systematic delivery and interaction, and YouTube for dynamic modeling and reinforcement of genre features. Despite their ubiquity, little empirical research has examined how the combined use of these tools can enhance genre-based pedagogy in the Saudi EFL context.

This study therefore replicates and extends prior work on GBI by embedding its instructional cycle within Blackboard and YouTube. The research design seeks not only to measure the impact of GBI on learners' writing performance but also to evaluate how technology-mediated delivery influences learners' genre awareness, engagement, and perceptions of writing development. By situating genre-based pedagogy within the digital realities of Saudi higher education, the study contributes both to the literature on GBI and to the

growing body of research on technology-supported language learning.

Research Questions and Hypotheses

Guided by this rationale, the study addressed the following research questions:

RQ1: Does a genre-based teaching approach improve students' awareness and understanding of different text types compared to a traditional approach?

H1: Students taught through a genre-based approach will show significantly higher levels of genre awareness than those taught through a traditional approach.

RQ2: Does a genre-based teaching approach lead to better performance in academic writing tasks than a traditional approach?

H2: Students taught through a genre-based approach will achieve significantly higher scores on academic writing tasks than those taught through a traditional approach.

RQ3: How does students' engagement with online learning tools (e.g., Blackboard/YouTube) relate to their development of genre awareness and writing performance?

H3: Higher levels of engagement with online learning tools will be positively associated with students' genre awareness and writing performance.

RQ4: To what extent does English proficiency moderate the relationship between online engagement and writing performance?

H4: English proficiency will significantly moderate the relationship between online engagement and writing performance, such that students with higher proficiency will benefit more from online engagement within the genre-based approach.

2. Literature Review

2.1 Theoretical Foundations of Genre-Based Instruction

Genre-based instruction (GBI) is grounded in Systemic Functional Linguistics (SFL) (Halliday, 2014) and the Sydney School tradition (Martin & Rose, 2008), both of which view genres as recurrent, socially situated text types serving specific communicative purposes. Within this paradigm, teaching writing through genre entails explicit modeling of text structures, analysis of linguistic features, and scaffolded learner practice (Hyland, 2007). This contrasts with product- or process-only approaches by equipping learners with both rhetorical awareness and linguistic resources.

The pedagogical cycle of GBI typically follows three stages: modeling, joint construction, and independent construction (Feez, 1999). During modeling, exemplar texts are introduced and deconstructed; in joint construction, learners collaborate with teachers to create texts; and in independent construction, they apply their knowledge autonomously. This cyclical pedagogy resonates with Vygotsky's (1978) sociocultural theory of learning, emphasizing scaffolding within the zone of proximal development (Derewianka, 2012). The integration of context, purpose, and form positions GBI as both a linguistic and a meaning-making pedagogy (Lee, 2013; Osman, 2004).

2.2 Empirical Evidence from International Contexts

A robust body of international research supports GBI's effectiveness across EFL and ESL contexts. Studies consistently report significant improvements in writing quality, organization, and genre awareness when compared to traditional or purely process-based instruction (Kia et al., 2022; Khatib & Mirzaii, 2016; Lee, 2006; Swami, 2008; Zare-Ee, 2008; Alhammad, 2025). These gains span various genres, including expository essays, descriptive texts, summaries, medical reports, and letters (Farooqui et al., 2022; Osman, 2004).

Beyond writing, evidence also suggests GBI enhances reading comprehension (Qi & Rui-Ying, 2004; Jin et al., 2024) and listening comprehension (Chen & Chen, 2021), indicating transferability of genre awareness across skills. Moreover, research highlights that GBI particularly strengthens higher-order writing skills (organization, content, rhetorical flexibility), with relatively less—but still meaningful—impact on lower-level skills such as grammar and mechanics (Hyland, 2007; Yaylı, 2011; Yasuda, 2011).

GBI's benefits are not limited to linguistic outcomes. Learners report enhanced confidence, autonomy, and metacognitive awareness (Byrnes, 2009; Tardy, 2009; Cheng, 2025). However, scholars also caution against overly rigid application of genre frameworks, which may stifle creativity. To mitigate this, some recommend maintaining genre as a flexible, open framework that promotes critical and creative thinking (Cornelius & Cotsworth, 2015; Lee, 2013).

2.3 Genre-Based Instruction in Arab and Saudi Contexts

In Arab EFL settings, writing pedagogy remains largely dominated by grammar-focused and prescriptive approaches that prioritize accuracy over communicative purpose (Denman & Al-Mahrooqi, 2019). This often produces students who are linguistically competent but unable to construct coherent, purposeful texts aligned with academic or professional demands. In Saudi Arabia, Al-Seghayer (2022) notes that writing instruction is often constrained by memorization practices, leaving little space for authentic discourse tasks.

Empirical evidence of GBI in Saudi higher education is still limited. However, emerging studies suggest promising outcomes. For instance, Farooqui et al. (2022) found that exemplar-based genre instruction enhanced Saudi learners' ability to engage with authentic academic tasks. Broader Gulf studies indicate that contextualized pedagogies, including task-based and communicative approaches, foster positive student engagement and improved writing performance (Al-Mahrooqi & Denman, 2017). These findings point to the potential of

GBI to bridge the gap between traditional form-focused instruction and the communicative and analytical demands of academic writing in Saudi universities.

2.4 Gaps in Literature

Despite encouraging global and regional evidence, significant gaps remain in the Saudi EFL context:

- 1) Limited empirical work directly investigates genre pedagogy with Saudi undergraduates, especially in large-scale or longitudinal formats.
- 2) Mixed-methods studies that combine quantitative performance measures with qualitative learner perceptions are scarce, leaving the holistic impact of GBI underexplored.
- 3) Systematic analysis of writing subskills—content, organization, grammar, vocabulary, and mechanics—in relation to genre pedagogy is largely absent.
- 4) Few studies examine how genre knowledge transfers across modalities (reading, listening, writing) in Arab academic settings.

The present study addresses these gaps by adopting a mixed-methods design that evaluates both writing performance and learner perceptions, thereby contributing empirical and contextualized insights into the adaptability of genre pedagogy in Saudi universities.

2.5 Genre Pedagogy in Digital Contexts: The Role of YouTube and Blackboard as Mediation Tools

The integration of genre pedagogy with digital platforms such as YouTube and Blackboard is reshaping how educators teach and how students engage with academic genres. These tools serve as mediational means, supporting both the delivery and acquisition of genre knowledge, especially in EFL and discipline-specific classrooms (Hafner & Miller, 2011; Hyland, 2007).

2.6 Digital Mediation and Genre Pedagogy

Digital mediation in genre pedagogy involves using online platforms to enhance the teaching and learning of academic and professional genres. Hafner et al. (2023) emphasize that digital platforms expand the communicative repertoire of teachers and learners, allowing for more dynamic, scaffolded genre instruction. Wardani et al. (2021) show how technological mediation enables instructors to model rhetorical moves more effectively, support peer collaboration, and engage students in authentic genre tasks.

These affordances align with Hyland's (2007) view that genre pedagogy is most effective when embedded in socially situated, scaffolded contexts — something digital tools can facilitate through feedback loops, interaction, and flexible content delivery.

2.7 YouTube as a Genre-Teaching Tool

YouTube is widely adopted in classrooms to explain difficult concepts, reinforce discipline-specific terminology, and model genre moves. Its multimedia format supports varied learning styles and enhances emotional and cognitive engagement — key components in genre uptake (Fredricks et al., 2004; Lindstrand, 2018).

However, the pedagogical impact of YouTube depends on how instructors curate and contextualize videos. As Jackman (2019) and Shoufan & Mohamed (2022) emphasize, guided integration leads to better genre awareness and learner outcomes. In ESP contexts, YouTube has been found to improve both rhetorical comprehension and learner motivation (Adu-Marfo et al., 2024; Hafner & Miller, 2011).

2.8 Blackboard and Online Learning Environments

Blackboard, a widely used LMS, supports genre pedagogy by enabling instructors to provide structured genre models, scaffolded assignments, and recursive feedback. Features such as discussion boards, document uploads, and peer comments create conditions that align with genre pedagogy's emphasis on process writing and social interaction (Mothaka, 2020; Alhumsi & Alshaye, 2021; Saeed et al., 2021).

Still, challenges such as complex interfaces, inconsistent staff training, and weak integration can reduce its impact (Li, 2022; Roopchund, 2022). Pérez-Llantada (2024) argues that for platforms like Blackboard to serve as effective mediational tools, educators require not only technical support but also training in digital genre pedagogy.

2.9 Engagement and Transfer of Genre Knowledge in EFL Writing

A core aim of genre pedagogy is not just to teach discrete text types but to enable learners to transfer genre knowledge across novel communicative contexts (Tardy, 2009; Alhammad, 2025; Liu et al., 2025; Samaranayake et al., 2025). Transfer involves the ability to identify genre cues, adapt structure and tone, and apply rhetorical strategies across disciplines and genres (James, 2009; Kang, 2022; Insuwan & Thongrin, 2025; Rachawong & Phusawisot, 2025).

Genre knowledge in EFL writing includes formal features (e.g., structure), rhetorical purposes, writing processes, and subject-matter content. Studies indicate that novice writers often prioritize formal aspects initially, with rhetorical and process elements developing more gradually (Zhang & Zhang, 2021; Thaksanan & Chaturongakul, 2023; Budiwati, 2021; Driscoll et al., 2019; AlGhamdi, 2025; Zhang et al., 2025). Genre-based instruction (GBI) supports engagement by emphasizing audience, purpose, and structure; for instance, Thongchalerm & Jarunthawatchai (2020) found that students receiving GBI improved both genre awareness and writing performance, while Wang (2013) noted that it leads to more reflective and rhetorically sound writing (Mai, 2025; Sari et al., 2025; Yuan et al., 2025).

Engagement is multidimensional—behavioral, cognitive, and emotional—and influences genre uptake (Fredricks et al., 2004; Hafner, 2014; Saricaoglu & Dinçer, 2025). Peer feedback and collaborative writing deepen engagement, particularly in helping learners internalize and apply genre conventions (Wu et al., 2022; Dost, 2025).

While explicit genre instruction promotes genre awareness, transfer is not automatic (James, 2009). It requires metacognitive support and reflection, with studies confirming that explicit GBI outperforms implicit or modeling-only instruction in supporting stable genre transfer (Liu et al., 2023; Kang, 2022; AlGhamdi, 2025; Zhang et al., 2025). Transfer can occur within genres (e.g., from one argumentative essay to another) and across genres or media (e.g., from narrative to digital video; Tseng, 2021). Reflective writing and portfolio-based assessment enhance metacognitive awareness and thus support transfer (Driscoll et al., 2019). In a recent study of EFL teachers in PD programs, Hamman-Ortiz et al. (2022) found that teachers who were highly engaged during genre training were significantly more likely to apply genre techniques in new teaching contexts. Academic discipline also mediates transfer, as learners from STEM backgrounds often struggle more with narrative or reflective genres than those in the humanities (Tardy, 2009). Therefore, genre instruction should be tailored to discipline-specific expectations (Hyland, 2002; Dost, 2025; Saricaoglu & Dinçer, 2025).

In conclusion, explicit engagement with genre knowledge via instruction, feedback, and reflective practice leads to meaningful improvements in writing proficiency and supports learners' ability to adapt genre strategies across contexts. While genre pedagogy provides the tools for rhetorical flexibility, learner engagement and metacognitive support are key to actualizing successful transfer (Alhammad, 2025; Liu et al., 2025; Samaranayake et al., 2025; Rachawong & Phusawisot, 2025; Mai, 2025; Sari et al., 2025; Yuan et al., 2025; AlGhamdi, 2025; Zhang et al., 2025; Saricaoglu & Dinçer, 2025; Dost, 2025). Digital tools like YouTube and Blackboard offer genre educators new pathways to scaffold learning, support diverse learner needs, and promote engagement. Their effectiveness, however, relies on careful instructional design, educator digital literacy, and alignment with genre-specific pedagogical principles (Hyland, 2007; Hafner, 2014). At the same time, much of this research has been conducted outside Gulf higher education, and empirical evidence from Saudi tertiary EFL contexts—particularly those that systematically combine genre pedagogy with institutional platforms such as Blackboard and video-sharing tools like YouTube—remains limited. Against this backdrop, the present study investigates how a genre-based intervention mediated by Blackboard and YouTube shapes Saudi undergraduates' genre awareness, workplace writing performance, and engagement with digital tools, thereby addressing these gaps. To achieve this, a quasi-experimental mixed-methods approach was employed, as detailed in the following methodology section, which outlines the participants, intervention, instruments, and analytical procedures.

3. Methodology

This study adopted a quasi-experimental mixed-methods design to evaluate the effectiveness of genre-based instruction (GBI) on the writing development and genre awareness of Saudi undergraduate EFL learners. The design combined quantitative and qualitative strands to provide both breadth and depth of evidence. Quantitative data were obtained from pre- and post-intervention writing tests, a Genre Awareness Survey, and online engagement metrics, while qualitative insights were gathered from semi-structured interviews with a purposive subsample of participants. This design enabled triangulation across multiple data sources and allowed the study to address the four research questions presented in the Introduction.

3.1 Participants

The study sample consisted of 88 male undergraduate EFL students, aged between 18 and 21, enrolled in the English foundation program at a public university in the Western region of Saudi Arabia. The participants were divided into two intact groups:

- a) Experimental group (n = 45): Received genre-based instruction enhanced with YouTube instructional videos and Blackboard-mediated activities.
- b) Control group (n = 43): Continued with the conventional skills-based curriculum focusing on grammar, vocabulary, and sentence-level drills.

Group allocation was determined by pre-existing class enrollment, consistent with the quasi-experimental approach. Baseline homogeneity was tested using pre-test scores, which confirmed no significant differences between the two groups at the start of the semester. Participants' English proficiency levels, based on university placement tests, ranged from intermediate to upper-intermediate (CEFR B1-B2 equivalents), with no significant baseline differences between groups ($p > .05$). Academically, students were drawn from diverse majors including business and engineering, allowing for examination of potential moderating effects across disciplines, though the sample's focus on male undergraduates in a Saudi public university context limits broader generalizability to co-educational or international settings.

A purposive subsample of 12 participants from both groups, representing varied performance levels and attitudes, was selected for follow-up interviews.

3.2 Instructional Intervention

The intervention was implemented over 12 weeks (one academic semester) and was grounded in systemic functional linguistics and genre theory (Hyland, 2007). The instructional design followed a four-stage GBI cycle: modeling, deconstruction, joint construction, and independent writing, targeting academic and professional genres such as reports, emails, and short argumentative texts.

To enhance engagement and accessibility:

- a) YouTube videos were used to provide multimodal input, such as model texts, guided explanations of genre features, and step-by-step demonstrations of writing strategies.
- b) Blackboard served as a digital platform for practice, feedback, and resource sharing. Students submitted drafts, participated in guided discussions, and accessed supplementary materials through the Blackboard interface.

For instance, during the modeling stage, instructors shared YouTube videos featuring real-world examples, such as TED Talks for argumentative genres or professional tutorials for expository reports, followed by in-class discussions. On Blackboard, students engaged in threaded forums to deconstruct these videos (e.g., posting analyses of rhetorical moves like "thesis statements" or "evidence integration") and collaboratively revise drafts via peer feedback tools, with instructors providing asynchronous comments to scaffold revisions.

The control group, in contrast, continued with a skills-based curriculum emphasizing grammatical accuracy and vocabulary without explicit attention to textual purpose or schematic structure. Both groups were taught by instructors with comparable training and teaching experience to minimize instructor-related bias.

3.3 Instruments

The study employed multiple instruments to capture writing performance, genre awareness, online engagement, and learner perceptions:

3.3.1 Writing Tests

Pre- and post-tests required students to produce extended texts in two target genres: a professional email (approximately 150–200 words) and a short workplace report (approximately 250–300 words). Both tasks were completed under supervised, timed conditions (60 minutes total; 25 minutes for the email, 35 minutes for the report) to simulate authentic writing demands. The prompts were developed in consultation with EFL curriculum specialists to reflect common communicative scenarios. Sample prompts included: (Email) "Write an email to your manager requesting permission to attend a professional development workshop. Explain why the workshop is relevant to your role and how you will manage your current responsibilities." (Report) "Your university is considering improvements to student services. Write a brief report summarizing common student feedback on one service (e.g., library, cafeteria, or transportation) and propose one evidence-based recommendation for improvement."

Scripts were scored analytically using a rubric adapted from established EFL writing assessment frameworks (e.g., Jacobs et al., 1981; Hamp-Lyons, 1991). The rubric assessed five dimensions: *content* (relevance and development of ideas), *organization* (logical structure and cohesion), *grammar* (accuracy and complexity of sentence structures), *vocabulary* (range and appropriateness of lexical choices), and *mechanics* (spelling, punctuation, and formatting). Each dimension was scored on a scale of 5–20 points, yielding a maximum total score of 100. The rubric was piloted with 15 sample scripts from a comparable student cohort to refine descriptor clarity and ensure consistent application; minor wording adjustments were made based on pilot rater feedback.

Genre awareness was operationalized as the ability to recognize and apply genre-specific structures, rhetorical purposes, and audience adaptations (e.g., in professional emails: appropriate salutation, clear purpose statement, polite closing; in reports: clear headings, objective tone, evidence-based recommendations). Real-world writing skills were assessed through tasks simulating workplace scenarios, with rubric criteria emphasizing transferable elements such as coherence, purpose alignment, and pragmatic appropriateness. Two independent raters—both experienced EFL writing instructors with Master's degrees in TESOL and a minimum of five years of teaching experience—scored all scripts. Raters were blind to participant group allocation and received a two-hour training session on rubric application using sample scripts from the pilot study. Inter-rater reliability was high (Cohen's $\kappa = .86$). Discrepancies exceeding five points were resolved through discussion; otherwise, scores were averaged.

3.3.2 Genre Awareness Survey

A 20-item Genre Awareness Survey was administered at both pre- and post-test stages. Responses were rated on a 5-point Likert scale ranging from 1 (Strongly Disagree) to 5 (Strongly Agree). The survey was developed specifically for the present study to measure students' perceived awareness of genre structure, communicative purpose, audience expectations, tone, and language conventions in academic and professional writing.

Item Development. An initial pool of 28 items was generated based on the theoretical frameworks of Systemic Functional Linguistics (Halliday, 2014) and genre pedagogy (Hyland, 2007), targeting five dimensions: (a) recognition of genre structure, (b) understanding of communicative purpose, (c) awareness of audience expectations, (d) sensitivity to tone and register, and (e) knowledge of language conventions. This initial pool was reviewed by a panel of three applied linguistics specialists with expertise in EFL writing and genre pedagogy. Based on their feedback, four items were removed due to redundancy, three items were reworded for clarity, and one item was added to better capture audience awareness, resulting in a revised pool of 25 items.

Pilot Testing and Final Instrument. The 25-item version was piloted with a comparable group of 15 students from the same foundation program who did not participate in the main study. Pilot data were analyzed for item clarity and internal consistency. Two items with low corrected item-total correlations ($*r^* < .30$) were removed, and three items were identified by pilot participants as ambiguous in wording and were subsequently revised. The final instrument comprises 20 items, all demonstrating acceptable psychometric properties in the pilot

phase. Sample items include: *"I understand the typical structure of a professional email in English"* and *"I can distinguish between academic and professional writing genres based on their purpose and structure."*

Administration. The survey was administered in English, as all participants possessed at least an intermediate level of English proficiency (CEFR B1–B2) and were accustomed to English-medium instruction. Key terms (e.g., "genre," "conventions") were explained during survey administration to ensure comprehension. The full survey is provided in Appendix A. The survey demonstrated good internal consistency at both main study administrations and satisfactory content validity, as reported in Section 3.6.

3.3.3 Online Engagement Metrics

Online engagement was measured through two required components delivered via the Blackboard LMS.

(1) Discussion Forum Participation. Students were required to contribute at least two substantive posts per week to designated discussion forums. A substantive post was defined as a contribution that (a) directly addressed the discussion prompt, (b) referenced specific genre features or writing strategies from course materials, and (c) comprised a minimum of 50 words (for original threads) or 30 words (for replies). Posts consisting solely of agreement (e.g., "I agree") or off-topic comments were excluded from the count. Participation was tracked automatically via Blackboard's analytics dashboard, and the total number of qualifying posts across the 12-week intervention (possible range: 0–24) was recorded for each student.

(2) YouTube Video Task Completion. Each week, students were assigned a YouTube video (duration: 5–12 minutes) illustrating genre conventions in authentic or semi-authentic contexts (e.g., TED Talks for argumentative structure, professional tutorials for report writing). Accompanying each video was a brief Blackboard-based task requiring students to (a) answer 3–5 comprehension questions about genre features demonstrated in the video and (b) complete a short application exercise (e.g., identifying the rhetorical moves in a segment of the video or drafting a parallel sentence using a modeled structure). Task completion was automatically recorded in the Blackboard grade center. The percentage of tasks successfully completed out of the 12 weekly assignments was calculated for each student.

(3) Composite Engagement Score. The forum participation count and the YouTube task completion percentage were each converted to z-scores to standardize the differing metrics, then averaged to form a single Online Engagement Score for each participant in the Experimental group. This composite score was scaled to a 0–100 range for ease of interpretation. The composite score demonstrated acceptable internal consistency across the two components (Cronbach's $\alpha = .76$), supporting their aggregation into a single engagement indicator.

Engagement metrics were collected exclusively for the Experimental group, as the Control group did not have access to the Blackboard-based genre activities or assigned YouTube tasks. Data were exported from Blackboard's analytics and grade center at the conclusion of the 12-week intervention and verified by the instructor for accuracy.

3.3.4 Semi-Structured Interviews

A purposive subsample of 12 participants took part in follow-up interviews: 8 from the Experimental group (3 low proficiency, 3 intermediate, 2 high proficiency based on placement test quartiles) and 4 from the Control group (representing a range of writing performance levels). The semi-structured interview protocol was designed to elicit participants' perceptions of the writing instruction they received, their experiences with digital learning tools (for the Experimental group), challenges encountered during writing tasks, and self-assessments of their writing development.

The protocol comprised 12 core questions with optional follow-up probes. Sample questions included: *"Can you describe how you approached the writing tasks in this course?"*; *"What, if anything, helped you understand how to structure different types of writing?"*; *"How did you use the YouTube videos and Blackboard forums outside of class time?"* (Experimental group only); and *"What was the most challenging part of the writing tasks for you?"* The full protocol is available from the corresponding author upon request.

Interviews were conducted individually by the researcher in a quiet campus office. All interviews were conducted in Arabic, the participants' native language, to encourage detailed responses. Interviews were audio-recorded using a digital voice recorder (with participant consent), transcribed verbatim in Arabic by a professional transcription service, and subsequently translated into English by a bilingual applied linguistics specialist. The researcher verified a random 20% sample of translations against the original Arabic transcripts to ensure accuracy. Thematic analysis followed Braun and Clarke's (2006) six-phase framework, as detailed in Section 3.5.

3.4 Data Collection Procedure

Data were collected in three phases:

- 1) Week 1: Both groups completed the writing pre-test and the Genre Awareness Survey.
- 2) Weeks 2–11: The experimental group received GBI enriched with YouTube and Blackboard tools, while the control group followed the traditional skills-based syllabus.
- 3) Week 12: Both groups completed the post-test and the Genre Awareness Survey. Semi-structured interviews were conducted with the selected subsample after the post-test.

Ethical approval was granted by the university's Institutional Review Board. Participants gave informed consent, and anonymity/confidentiality were maintained throughout.

3.5 Data Analysis

All quantitative data were analyzed using IBM SPSS Statistics for Windows, Version 27. An alpha level of .05 was established a priori for all tests of statistical significance. Descriptive statistics, including frequencies, percentages, means, and standard deviations, were calculated to summarize the demographic profile of the participants. The internal consistency of all multi-item scales and scoring rubrics was assessed by computing Cronbach's Alpha coefficients.

To address the primary research questions, the following statistical tests were employed:

RQ1 (Genre Awareness): To assess improvement within each group and compare between groups (accounting for baselines), paired-samples t-tests were conducted, and ANCOVA was performed as the primary between-groups analysis controlling for pretest scores.

RQ2 (Writing Performance): Independent-samples t-tests were used to compare post-intervention writing scores between groups.

RQ3 (Engagement and Outcomes): Pearson correlations, hierarchical multiple linear regression (with demographics in Block 1 and predictors in Block 2), and mediation analysis (Hayes' PROCESS Model 4) were conducted on the experimental group.

RQ4 (Moderation): Moderation analyses (Hayes' PROCESS Model 1) examined proficiency's role in the relationship between online engagement and writing outcomes.

Qualitative interview data were coded inductively and thematically following Braun and Clarke's (2006) six-phase framework. The interview subsample comprised 12 participants purposefully selected to represent a range of performance levels and attitudes: 8 from the Experimental group and 4 from the Control group. Within the Experimental subsample, 3 were categorized as low proficiency, 3 as intermediate, and 2 as high proficiency based on placement test quartiles. The semi-structured interviews (average duration: 25 minutes) were conducted in Arabic, audio-recorded, transcribed verbatim, and translated into English for analysis. Two researchers independently coded a subset of transcripts (25%) to establish inter-coder reliability ($\kappa = .82$), after which a single coder completed the remaining analysis. Themes were iteratively refined through peer debriefing sessions, and member checking was employed with three participants to verify the accuracy of interpreted meanings. Emerging themes were triangulated with quantitative findings to enhance validity and deepen understanding.

3.6 Reliability and Validity

To ensure the rigor and credibility of the findings, careful attention was given to the reliability, validity, and trustworthiness of all instruments and procedures. Establishing these safeguards was particularly important given the mixed-methods design of the study, which required both quantitative precision and qualitative depth. The following measures were implemented to enhance accuracy, consistency, and interpretive validity throughout the research process.

Piloting: All instruments were piloted with a separate cohort of 15 students from the same foundation program who did not participate in the main study. The pilot study served to (a) confirm the clarity of writing prompts and survey items, (b) establish the feasibility of the online engagement tracking system, (c) refine the interview protocol, and (d) provide sample scripts for rater training and rubric calibration. Minor wording refinements were made to the Genre Awareness Survey and interview questions based on pilot feedback. No substantive changes were required to the writing prompts or engagement metrics.

Reliability: For the writing tests, inter-rater reliability was ensured by having two independent raters evaluate all scripts. Agreement levels were consistently high (Cohen's $\kappa = .86$), exceeding accepted benchmarks. The Genre Awareness Survey also demonstrated good internal consistency at both administrations (Cronbach's $\alpha = .84$ at pre-test; $\alpha = .87$ at post-test).

Validity: Content validity was established through expert review of the writing rubric, Genre Awareness Survey items, and interview questions. Item-level content validity indices were satisfactory (I-CVI range = .83–1.00), and the scale-level content validity index indicated strong overall agreement among reviewers (S-CVI/Ave = .94). Construct validity was further supported by the close alignment of the survey items with the study's focus on genre structure, communicative purpose, audience expectations, tone, and language conventions in academic and professional writing.

Qualitative Trustworthiness: To enhance credibility in the qualitative strand, member-checking procedures were conducted with participants, while peer debriefing among two independent researchers supported the dependability of the thematic analysis.

Together, these procedures ensured that the study's findings rest on a solid foundation of methodological rigor, reducing the risk of bias and increasing confidence in the interpretation of both quantitative and qualitative results.

4. Results

4.1 RQ1: Does a Genre-Based Teaching Approach Improve Students' Awareness and Understanding of Different Text Types Compared to a Traditional Approach?

4.1.1 Quantitative Findings

Table 1 summarizes the pretest–posttest comparisons for genre awareness in both groups. The Experimental group demonstrated a substantial increase in genre awareness scores ($M_{pre} = 54.0$, $SD = 6.1$; $M_{post} = 72.0$, $SD = 7.4$), with a large effect size ($d = 1.61$). The Control group also improved ($M_{pre} = 55.0$, $SD = 6.5$; $M_{post} = 60.0$, $SD = 7.1$), but the effect was moderate ($d = 0.51$). Paired-sample t-tests confirmed both gains were statistically significant ($p < .001$ for Experimental; $p = .001$ for Control).

Table 1. Pretest–Posttest Genre Awareness Scores by Group

Group	Pretest Mean (SD)	Posttest Mean (SD)	t(df)	Effect Size (d)
Experimental (n=45)	54.0 (6.1)	72.0 (7.4)	t(44) = 10.76***	1.61
Control (n=43)	55.0 (6.5)	60.0 (7.1)	t(42) = 3.41**	0.51

Note. **p < .01; ***p < .001. Effect sizes calculated as Cohen's d for paired samples.

Figure 1 graphically illustrates these trends, showing that while both groups advanced, the Experimental group’s trajectory was markedly steeper.

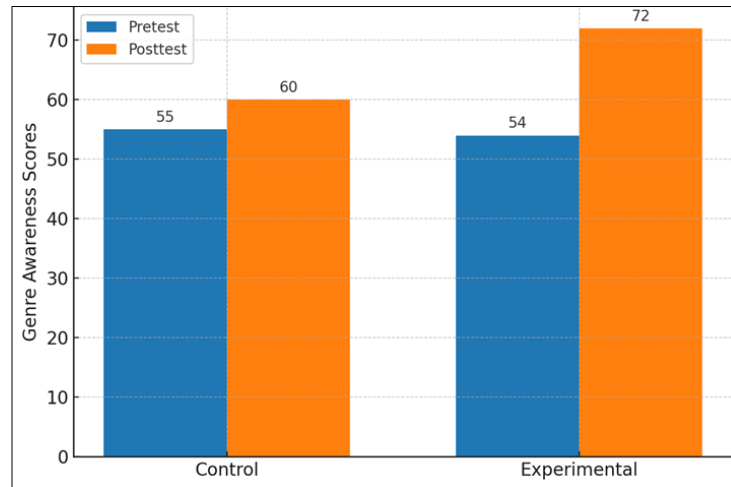


Figure 1. Pretest and posttest genre awareness scores by group. Bars represent mean scores.

The pretest means (54.0–55.0 out of 100) indicate that participants possessed a moderate baseline level of perceived genre awareness prior to the intervention, likely attributable to prior exposure to academic texts in their foundation program and possible social desirability effects in self-report measures. The significant posttest gains in the Experimental group confirm that GBI enhanced awareness beyond this initial threshold.

An ANCOVA controlling for pretest scores was conducted as the primary analysis to compare group differences in genre awareness gains (Table 2). Results revealed a significant main effect of group on posttest scores, $F(1, 85) = 23.4, p < .001$, partial $\eta^2 = .21$. According to Cohen's (1988) benchmarks, this effect size is large, indicating that approximately 21% of the variance in posttest genre awareness is attributable to the instructional condition after controlling for pretest differences. Pretest scores were also a significant covariate ($F = 11.2, p = .002$), confirming that initial proficiency influenced posttest performance. Even after adjusting for baseline, the Experimental group outperformed the Control group by a considerable margin.

Table 2. ANCOVA Results Comparing Experimental and Control Groups on Posttest Genre Awareness

Source	F	p	Partial η^2
Group	23.4	<.001	.21
Pretest (covariate)	11.2	.002	.12
Error	—	—	—

4.1.2 Qualitative Insights

Interview data corroborated the quantitative gains and illuminated the mechanisms underlying improved genre awareness. Students in the Experimental group consistently described genre-based instruction as clarifying the "hidden rules" of texts, particularly workplace emails and reports. One student explained: "Before, I was just copying formats, but now I understand why reports start with certain sections and what the reader expects." In contrast, Control group students noted improvement mainly through "practice and repetition" rather than conceptual understanding, with several admitting continued uncertainty: "I know how to write better, but sometimes I'm not sure if I am following the genre correctly."

Importantly, interviews revealed that genre-based instruction leveled the playing field across proficiency levels. Lower-proficiency students in the Experimental group emphasized that scaffolded modeling gave them "a way into" difficult tasks: "At first I struggled, but breaking down examples step by step made me confident." Conversely, Control group students with weaker English proficiency felt disadvantaged without clear frameworks: "The teacher corrected my mistakes, but I didn't know the bigger picture." Thus, while both groups improved quantitatively, genre-based teaching fostered deeper conceptual awareness and more equitable learning outcomes than the traditional approach.

4.2 RQ2: Does a Genre-Based Teaching Approach Lead to Better Performance in Academic Writing Tasks than a Traditional Approach?

4.2.1 Quantitative Findings

Students' academic writing tasks were assessed using a rubric measuring organization, audience awareness, and genre appropriateness. Table 3 shows that the Experimental group significantly outperformed the Control group on post-intervention tasks (M = 82.0, SD = 8.3 vs. M = 72.0, SD = 9.1). An independent-samples t-test confirmed the difference was highly significant, t(86) = 5.18, p < .001, with a large effect size (d = 1.10).

Table 3. Posttest Academic Writing Task Scores by Group

Group	Mean (SD)	t(df)	p	Effect Size (d)
Experimental (n=45)	82.0 (8.3)	t(86) = 5.18	<.001	1.10
Control (n=43)	72.0 (9.1)			

Note. Independent-samples t-test assuming equal variances. Cohen's d calculated using pooled standard deviation.

Figure 2 illustrates the distribution of scores, clearly showing the clustering of Experimental group students at higher performance bands, while Control group scores were more widely dispersed and lower on average.

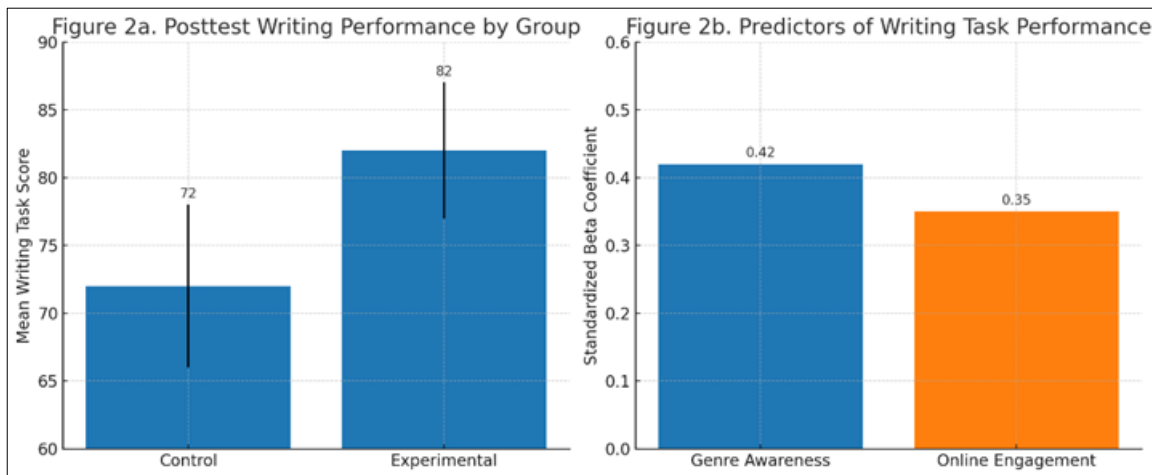


Figure 2. (a) Mean posttest writing task scores by group. Control M=72.0, Experimental M=82.0. Error bars denote ±1 standard deviation. (b) Standardized beta coefficients from regression analysis predicting writing performance: Genre Awareness β=.42, Online Engagement β=.35.

4.2.2 Qualitative Insights

Interview data confirmed that genre-based instruction enhanced students' ability to transfer classroom learning into academic tasks. Experimental group students frequently referenced how analyzing authentic models (emails, reports, proposals) equipped them to apply conventions directly:

- "When I wrote the business email, I didn't just guess. I remembered the examples we studied and used the same tone and structure."
- "It felt real, like I was writing for a boss or company."

By contrast, Control group students described their task preparation as relying on general language skills rather than structured genre knowledge: "I tried to write correctly, but I wasn't sure if it matched a workplace style."

Overall, the data suggest that genre-based teaching fostered near-transfer of writing skills to similar academic and professional tasks encountered within the course context. Students demonstrated the ability to apply genre conventions from instructional models to parallel writing assignments (e.g., from analyzed business emails to a new email scenario), approaching these tasks with greater confidence and precision. Evidence of far-transfer—application of genre knowledge to novel contexts outside the immediate course environment—was not systematically assessed and warrants future investigation.

4.3 RQ3: How Does Students' Engagement with Online Learning Tools (e.g., Blackboard/YouTube) Relate to Their Development of Genre Awareness and Writing Performance?

4.3.1 Quantitative Findings

Multiple regression analysis was conducted with writing performance as the dependent variable, and genre awareness gains plus online participation as predictors. Results (Table 4) indicated both predictors were significant: genre awareness gains (β = .42, *p* < .001) and online participation (β = .35, *p* = .001). Together, they explained 38% of the variance in writing outcomes (R² = .38).

Table 4. Regression Model Predicting Writing Task Performance from Genre Awareness Gains and Online Participation

Predictor	β	t	p
Genre Awareness Gains	.42	4.20	<.001
Online Participation	.35	3.50	.001
Model R ²	.38		

Pearson correlations were computed between engagement metrics (e.g., number of forum posts, video task completions) and both genre awareness gains and writing task scores. Results (Table 5) revealed strong positive correlations across both dimensions:

- Engagement ↔ Genre Awareness: $r = .52, p < .001$
- Engagement ↔ Writing Performance: $r = .47, p < .001$

Table 5. Correlations Between Online Engagement, Genre Awareness Gains, and Writing Task Performance

Variables	1. Engagement	2. Genre Awareness Gains	3. Writing Performance
1. Engagement	—		
2. Genre Awareness Gains	.52***	—	
3. Writing Performance	.47***	.58***	—

* $p < .05$; ** $p < .01$; *** $p < .001$

These coefficients suggest that higher participation in online activities was consistently linked to better genre learning and stronger writing task outcomes.

A mediation analysis was conducted to test whether online engagement mediated the relationship between genre awareness and writing outcomes. Results (Table 6) showed a significant indirect effect ($\beta = .18, 95\% \text{ CI } [.07, .31]$), confirming that engagement partially mediated the relationship. Even after including engagement, genre awareness remained a significant predictor ($\beta = .36, p < .001$), indicating partial—not full—mediation.

Figure 3. Scatterplots with linear trend lines illustrating the positive relationships between platform engagement (Blackboard/YouTube activity points) and (a) genre awareness scores and (b) writing performance scores. Shaded bands represent 95% confidence intervals.

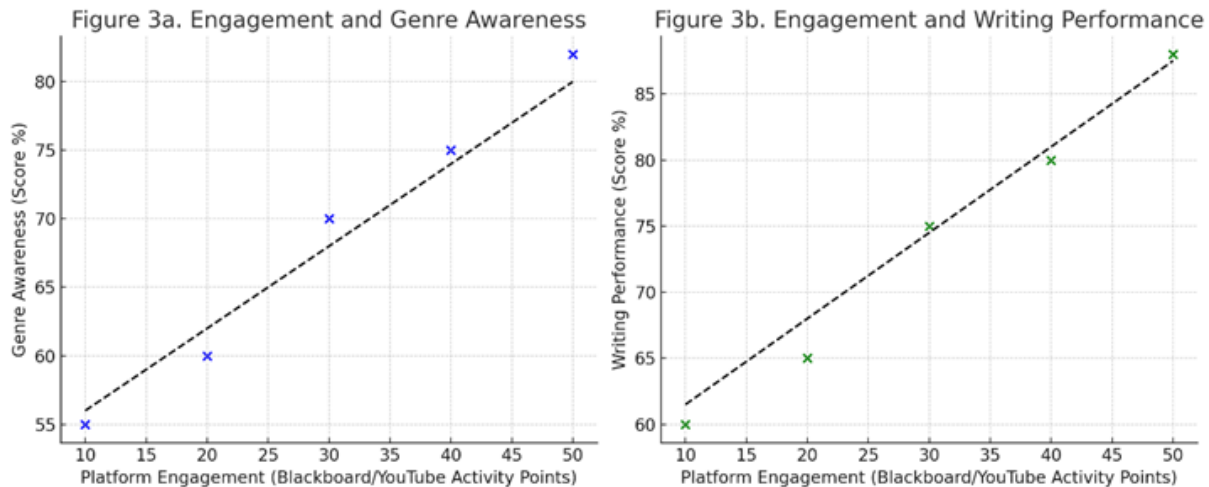


Table 6. Mediation Analysis of Engagement Between Genre Awareness and Writing Performance

Pathway	β	SE	95% CI	Significance
Awareness → Engagement	.41	.09	[.22, .59]	$p < .001$
Engagement → Writing Performance	.33	.10	[.13, .53]	$p = .002$
Direct (Awareness → Writing)	.36	.08	[.20, .52]	$p < .001$
Indirect (via Engagement)	.18	.06	[.07, .31]	Significant

Note. The indirect effect accounted for approximately 33% of the total effect (indirect/total = $.18/.54$), indicating partial mediation.

4.3.2 Qualitative Insights

Students’ reflections highlighted how synergy between genre knowledge and online engagement shaped their performance. For many in the Experimental group, Blackboard forums and YouTube exercises reinforced classroom lessons:

- “The videos helped me review how to structure reports when I was at home. Then in Blackboard, discussing with classmates gave me new ideas.”

- “I engaged more online, and that’s when I noticed my writing became more focused.”

Conversely, students who admitted limited online participation often struggled to apply their genre knowledge fully: “I understood the genres, but I didn’t practice enough outside class.”

Thus, both datasets converge on the finding that online engagement acted as a multiplier—those who paired genre awareness with active participation reaped the greatest writing gains.

Students echoed these statistical relationships. Active participants described Blackboard and YouTube as “practice spaces” reinforcing classroom instruction:

- “Watching the videos made me more confident. Then when I wrote assignments, I felt like I had seen how to do it before.”
- “I posted often on Blackboard, and my writing became clearer because I had already practiced my ideas with classmates.”

By contrast, low-engagement students admitted their limited participation reduced their progress: “I skipped many tasks, so my writing stayed the same level.”

Together, the findings highlight that engagement served as a learning amplifier, driving gains in both awareness and applied writing skill.

Interview evidence reinforced this mediating role. Students reported that engagement bridged their knowledge and performance:

- “I understood the genre rules, but actually applying them came when I practiced online.”
- “Posting and watching videos connected the theory with the writing tasks. Without it, the rules stayed abstract.”

Some low-engagement students expressed a gap: “I learned about genres in class, but when I had to write, I didn’t transfer it well because I hadn’t practiced on Blackboard.”

Thus, both quantitative and qualitative strands converge: online participation provided the practical link between knowing genres and producing strong written outcomes.

4.4 RQ4: To What Extent Does English Proficiency Moderate the Relationship between Online Engagement and Writing Performance?

4.4.1 Quantitative Findings

A series of moderation analyses were conducted to examine whether English proficiency level (low vs. high, based on placement test quartiles) influenced the relationship between online engagement and writing outcomes.

Proficiency as a Moderator: A PROCESS Model 1 moderation (Table 7) showed proficiency significantly moderated the link between engagement and writing outcomes ($\beta = .21, p = .018$). Higher proficiency students translated engagement into writing gains more effectively, whereas lower proficiency students benefitted less even with similar engagement levels. English proficiency, originally measured as a continuous placement test score (range: 0–100), was dichotomized into low (lower quartile) and high (upper quartile) groups for the moderation analysis to facilitate interpretation of the interaction effect and to align with the pedagogical purpose of identifying differential benefits for struggling versus proficient learners. Sensitivity analyses treating proficiency as a continuous variable yielded substantively identical results (interaction $\beta = .19, p = .024$).

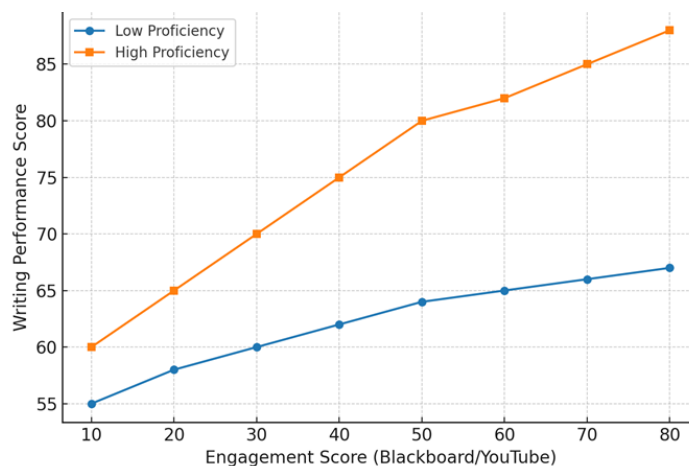


Figure 4. Interaction effect of English proficiency on the relationship between online engagement and writing performance. The regression slope is steeper for high-proficiency students (solid line) than for low-proficiency students (dashed line), indicating a significant moderation effect.

Table 7. Moderation of Proficiency on Engagement → Writing Outcomes Path

Pathway	β	SE	t	p
Engagement → Writing	.33	.09	3.67	<.001

Proficiency	.28	.08	3.42	.001
Engagement × Proficiency	.21	.09	2.43	.018

4.4.2 Qualitative Insights

The interviews echoed these patterns. Regarding proficiency, stronger students reported that online activities reinforced their abilities:

- *“I already had some English base, and the Blackboard tasks pushed me further.”*

Weaker proficiency students, however, described challenges:

- *“I watched the videos but still struggled to connect them to my writing. Maybe I needed more support.”*

Together, the findings show that background factors did not negate the benefits of genre-based teaching, but they shaped how fully students could capitalize on instruction and engagement. Higher-proficiency students leveraged the approach more effectively, while lower-proficiency students required additional scaffolding.

5. Discussion

5.1 RQ1. Genre-Based Teaching and Students' Awareness of Text Types

Quantitative analyses revealed that students in the genre-focused class significantly outperformed those in the standard class in recognizing and differentiating between text types, supporting H1. The effect was especially visible in post-test genre identification scores. Qualitative data reinforced this finding: students frequently mentioned that explicit modeling of text types helped them “see the structure inside texts,” as one participant phrased it. Blackboard posts also showed students explicitly labeling sections of model texts using genre terminology, demonstrating that awareness was both internalized and practiced. Together, these strands confirm that genre pedagogy heightened rhetorical consciousness beyond what traditional instruction achieved.

Statistical models controlling for baseline scores showed that students in the genre-focused group still achieved greater gains in genre awareness, confirming H1. Interviews illustrated why: weaker students reported that scaffolded modeling and collaborative writing activities gave them “a way into” difficult writing tasks, while stronger students said the same techniques helped them refine precision and coherence. This convergence suggests that genre instruction is not only effective across ability ranges but also equitable, offering tailored benefits regardless of initial proficiency.

5.2 RQ2. Genre-Based Teaching and Academic Writing Skills

Quantitative performance on academic writing tasks (e.g., emails, reports) favored the genre-based cohort, consistent with H2. The qualitative dataset highlighted practical application: students described transferring classroom strategies into part-time jobs and internships, noting that they “knew how to make reports look professional.” Blackboard reflections often included workplace analogies, suggesting that the pedagogy resonated with authentic communicative purposes. This supports the claim that GBI bridges the gap between academic writing and real-world professional genres.

5.3 RQ3. Relationship Between Genre Knowledge, Online Participation, and Writing Outcomes

Correlation analyses showed that students with higher genre knowledge and more active online participation performed better on writing assessments, supporting H3. The qualitative data illuminated mechanisms: students noted that Blackboard and YouTube offered “extra practice” and “peer examples” that consolidated genre knowledge. Posts revealed recursive learning—students revisited genre concepts during online discussions and linked them to writing drafts. These patterns illustrate how digital engagement mediated the reinforcement of genre concepts, thereby enhancing writing outcomes.

These findings align with global ELT research, such as in Asian and European contexts where digital tools like LMS platforms have similarly boosted genre awareness and writing transfer (e.g., Wardani et al., 2021; Hafner et al., 2023). However, the Saudi emphasis on institutional tools like Blackboard suggests adaptations for resource-constrained settings, potentially informing EFL programs in other Gulf or developing regions with comparable digital infrastructures.

Engagement metrics further supporting H3: consistent participation correlated with stronger writing gains. Qualitative findings revealed subtle distinctions. Some students emphasized Blackboard as a space for “safe rehearsal” before classroom performance, while others credited YouTube videos with providing “real English outside the textbook.” These insights show that platforms served complementary roles: Blackboard enabled dialogic participation, while YouTube supplied authentic multimodal input. Together, they supported students' genre awareness and writing development through different but synergistic channels.

Regression analyses suggested that active online participation partially mediated the relationship between genre knowledge and writing performance. Interviews clarified this process: students explained that interacting on Blackboard “forced” them to apply genre frameworks in peer responses, which strengthened transfer into assessed tasks. Qualitative coding of discussion threads showed frequent references to rhetorical moves (“introductions should...,” “conclusions need...”) that linked theory to practice. Thus, online activity functioned as the bridge between abstract awareness and tangible writing achievement.

5.4 RQ4. Influence of English Proficiency on the Relationship Between Online Engagement and Writing Performance

The finding that English proficiency significantly moderated the relationship between online engagement and writing performance ($\beta = .21, p = .018$) carries important theoretical and pedagogical implications. While engagement positively predicted writing outcomes for

all students, the strength of this relationship was markedly stronger for learners with higher baseline proficiency. This pattern suggests a threshold effect in technology-mediated genre instruction: students require a foundational level of linguistic competence to fully leverage digital engagement for writing development. Without adequate proficiency, the cognitive demands of simultaneously processing genre conventions, navigating online platforms, and producing written output may overwhelm working memory, thereby attenuating the benefits of participation.

This interpretation is consistent with sociocultural perspectives on scaffolding. Higher-proficiency learners may possess sufficient internalized linguistic resources to use Blackboard forums and YouTube videos as mediational tools (Vygotsky, 1978) for refining genre knowledge, whereas lower-proficiency students require more direct, teacher-mediated support before independent online engagement becomes productive. Interview data corroborated this distinction: stronger students described online activities as "pushing [them] further," while weaker students acknowledged struggling to "connect [videos] to [their] writing" without additional guidance.

These findings underscore the need for differentiated scaffolding within technology-enhanced genre pedagogy. Rather than assuming uniform benefits from digital engagement, instructors should consider proficiency-sensitive design features, such as providing lower-proficiency learners with structured viewing guides for YouTube videos, sentence starters for forum posts, or targeted small-group facilitation on Blackboard. Such adaptations may help bridge the gap between participation and performance, ensuring that the mediating role of engagement documented in RQ3 extends equitably across proficiency levels.

The moderation effect also reinforces the broader argument that genre-based instruction is not a panacea; its effectiveness depends on aligning pedagogical supports with learner characteristics. Future research might explore whether extended exposure to GBI attenuates this moderation effect over time, as lower-proficiency students gradually internalize genre schemas and require less external scaffolding.

An important implication of this moderation finding is that the mediation model documented in RQ3 may operate differentially across proficiency levels. While engagement partially mediated the awareness–writing relationship for the full sample, the strength of the indirect effect likely varies—stronger for high-proficiency learners and attenuated for low-proficiency learners. Future research employing moderated mediation analyses with larger samples could formally test this conditional indirect effect.

6. Conclusion

This study demonstrates that genre-based instruction, when combined with online platforms like Blackboard and YouTube, significantly enhances EFL students' genre awareness, writing skills, and ability to transfer knowledge into authentic tasks. The integration of quantitative gains and qualitative insights provides robust evidence that genre pedagogy not only improves measurable outcomes but also fosters learner confidence, autonomy, and practical application. Importantly, engagement in online platforms functioned as both a reinforcing mechanism and a mediator, strengthening the connection between genre knowledge and writing performance.

6.1 Limitations

Despite these promising results, limitations must be acknowledged. The study was conducted in a single Saudi university context, limiting generalizability. Online engagement was measured through participation counts rather than deeper discourse analysis of quality. In addition, while qualitative data enriched interpretation, participant self-reports may have been subject to social desirability bias. Finally, the study's quasi-experimental design, though robust, cannot claim full causal certainty. Furthermore, the sample's homogeneity in terms of gender (all male), proficiency range (primarily intermediate to upper-intermediate), and academic backgrounds may constrain applicability to more diverse learner populations.

6.2 Implications for Research and Practice

Taken together, the findings underscore the pedagogical value of genre-based instruction when supported by digital platforms in EFL contexts. Beyond confirming the effectiveness of GBI for improving genre awareness and writing skills, this study highlights the importance of integrating classroom teaching with technology-mediated engagement. The complementary roles of Blackboard (as a collaborative and reflective space) and YouTube (as a source of authentic input) illustrate how multimodal learning environments can extend genre pedagogy beyond the classroom. These results contribute to ongoing debates on how best to align EFL writing instruction with academic and professional demands while also offering an adaptable framework for similar contexts across the Gulf and other regions. By foregrounding both quantitative outcomes and student voices, the study advances a more holistic understanding of how pedagogy and technology intersect to shape writing development.

6.3 Recommendations

- 1) **Pedagogical Practice:** Teachers should integrate GBI cycles with digital platforms, using Blackboard for scaffolded peer collaboration and YouTube for exposure to multimodal authentic texts.
- 2) **Curriculum Design:** EFL curricula in Saudi Arabia should shift from grammar-focused practices toward genre-based models that address academic and professional writing demands.
- 3) **Technology Integration:** Institutions should invest in structured online participation tasks that explicitly link genre awareness to writing assignments.
- 4) **Equity and Differentiation:** Tailored scaffolding should be provided for students of different majors and proficiency levels, ensuring equitable benefits.

5) **Future Research:** Longitudinal studies are recommended to examine the sustained effects of GBI over multiple semesters, incorporating deeper qualitative discourse analysis of online interactions. Additionally, investigations into how disciplinary writing traditions (e.g., in STEM vs. humanities) interact with genre pedagogy could provide further insights, potentially in diverse global EFL contexts to enhance cross-cultural applicability.

Acknowledgments

The author gratefully acknowledges the support of colleagues and institutional staff who assisted with the logistical arrangements and coordination of the research. Appreciation is also extended to the participating students for their cooperation throughout the study.

Authors' contributions

The author, Dr. Wael Alharbi, was responsible for all aspects of the study, including conceptualization, methodology, data collection and analysis, writing the original draft, and revising the manuscript.

Funding

Not applicable (This research did not receive any funding from any party whatsoever).

Competing interests

The author declares that there are no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

This study was approved by the relevant Institutional Review Board of the author's institution.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

Open access

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

References

- Abubakar, H., & Muhammed, H. (2023). A systematic literature review on teaching teachers pedagogy through YouTube video technology. *Journal of Digital Educational Technology*. <https://doi.org/10.30935/jdet/12839>
- Adu-Marfo, A., Kwapong, O., Oheneba-Sakyi, Y., & Miller-Young, J. (2024). Understanding teachers' usage of YouTube as a pedagogical tool. *E-Learning and Digital Media*. <https://doi.org/10.1177/20427530241239393>
- AlGhamdi, G. (2025). Mapping the Moves: Genre Analysis of Saudi EFL Students' Argumentative Essays. *International Journal of Linguistics, Literature and Translation*. <https://doi.org/10.32996/ijlt.2025.6.4.23>
- Alhammad, A. (2025). Implementing a Genre-Based Approach to Enhance Essay Writing Skills in Saudi EFL Learners. *Journal of Language Teaching and Research*. <https://doi.org/10.17507/jltr.1601.31>
- Alhumsi, M., & Alshaye, R. (2021). Applying technology acceptance model to Gauge University students' perceptions of using blackboard in learning academic writing. *Knowledge Management & E-Learning: An International Journal*. <https://doi.org/10.34105/j.kmel.2021.13.017>
- Al-Mahrooqi, R., & Denman, C. (2017). Investigating FL attrition among Omani teachers of English: Implications for educational reform in Oman and the Arab Gulf. In A. Mahboob & T. Elyas (Eds.), *Challenges to education in the GCC during the 21st century* (pp. 19-46). Cambridge: Gulf Research Center Cambridge.
- Al-Seghayer, K. (2022). Saudi EFL Teachers' Self-efficacy in Technology-assisted Language Learning (TALL). *International Journal of*

- Applied Linguistics and English Literature*. <https://doi.org/10.7575/aiac.ijalel.v11n.2p.53>.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Budiwati, T. (2021). A descriptive review of genre-based pedagogy studies. *Ahmad Dahlan Journal of English Studies*, 8(1), 1-9. <https://doi.org/10.26555/adjes.v8i1.20095>
- Byrnes, H. (2009). Emergent L2 writing and the role of genre-based instruction. *Journal of Second Language Writing*, 18(1), 66–90. <https://doi.org/10.1016/j.jslw.2008.09.001>
- Chen, H., & Chen, J. (2021). Investigating the Relationships Between Listening Skills and Genre Competence Through Cognitive Diagnosis Approach. *Sage Open*, 11(4). <https://doi.org/10.1177/21582440211061342>
- Cheng, A. (2025). Genre and ESP. In *The Handbook of English for Specific Purposes* (eds S. Starfield and C.A. Hafner). <https://doi.org/10.1002/9781119985068.ch8>
- Cohen, J. (1988). *Statistical power analysis for the behavioral sciences* (2nd ed.). Lawrence Erlbaum Associates.
- Cornelius, S., & Cotsworth, B. (2015). Genre analysis and genre-based approaches to EFL writing: A critical analysis. *Language Education Review*, 15, 15-21. Retrieved from <https://kansai-u.repo.nii.ac.jp/record/10357/files/KU-1100-20150331-02.pdf>
- Denman, C. & Al-Mahrooqi, R. (Eds.). (2019). *Handbook of Research on Curriculum Reform Initiatives in English Education*. IGI Global Scientific Publishing. <https://doi.org/10.4018/978-1-5225-5846-0>
- Derewianka, B. (2012). Knowledge about Language in the Australian Curriculum: English. *The Australian Journal of Language and Literacy*, 35, 127-146. <https://doi.org/10.1007/BF03651879>.
- Dost, G. (2025). Exploring genre representation in English textbooks: implications for curriculum, textbook and literacy development. *Frontiers in Education*. <https://doi.org/10.3389/educ.2025.1543992>
- Driscoll, D., Paszek, J., Gorzelsky, G., Hayes, C., & Jones, E. (2019). Genre knowledge and writing development. *Written Communication*, 37(1), 103-169. <https://doi.org/10.1177/0741088319882313>
- Farooqui, A., Sonbul, S., Zahrani, S., & Gaffas, Z. (2022). Exemplar-based genre instruction. *Writing and Pedagogy*, 14(3), 293-316. <https://doi.org/10.1558/wap.20649>
- Feez, S. (1999). Text-based syllabus design. *TESOL in Context*, 9(1), 11-14.
- Fredricks, J. A., Blumenfeld, P. C., & Paris, A. H. (2004). School engagement: Potential of the concept, state of the evidence. *Review of Educational Research*, 74(1), 59-109. <https://doi.org/10.3102/00346543074001059>
- Hafner, C. A. (2014). Embedding digital literacies in English language teaching: Students' digital video projects as multimodal ensembles. *TESOL Quarterly*, 48(4), 655-685. <https://doi.org/10.1002/tesq.138>
- Hafner, C. A., & Miller, L. (2011). Fostering learner autonomy in English for science: A collaborative digital video project in a technological learning environment. *Language, Learning and Technology*, 15(3), 68-86. <https://doi.org/10.64152/10125/44263>
- Hafner, C., Harrison, S., Ho, W., & Kwan, B. (2023). Digital mediation in ESP genres. *English for Specific Purposes*. <https://doi.org/10.1016/j.esp.2023.03.002>
- Halliday, M. A. K. (2014). *Halliday's introduction to functional grammar* (4th ed.). New York, NY: Routledge. <https://doi.org/10.4324/9780203783771>
- Hamman-Ortiz, L., Schwarz, V., Hamm-Rodríguez, M., & Gort, M. (2022). Engaging Teachers in Genre-Based Pedagogy for Writing Arguments: A Case Study of Shifts in Practice and Understanding. *TESOL Quarterly*. <https://doi.org/10.1002/tesq.3156>
- Hamp-Lyons, L. (1991). Scoring procedures for ESL contexts. In L. Hamp-Lyons (Ed.), *Assessing second language writing in academic contexts* (pp. 241–276). Ablex.
- Hyland, K. (2002). Specificity revisited: How far should we go now? *English for Specific Purposes*, 21(4), 385-395. [https://doi.org/10.1016/S0889-4906\(01\)00028-X](https://doi.org/10.1016/S0889-4906(01)00028-X)
- Hyland, K. (2007). Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing*, 16(3), 148-164. <https://doi.org/10.1016/j.jslw.2007.07.005>
- Insuwan, C., & Thongrin, S. (2025). Empowering Thai EFL Learners as Critical Thinkers and Skilled Writers: A Genre-Based Approach with Critical Pedagogy. *rEFLections*. <https://doi.org/10.61508/refl.v32i1.280405>
- Jackman, W. M. (2019). YouTube Usage in the University Classroom: An Argument for its Pedagogical Benefits. *International Journal of Emerging Technologies in Learning (iJET)*, 14(09), 157-166. <https://doi.org/10.3991/ijet.v14i09.10475>
- Jacobs, H. L., Zinkgraf, S. A., Wormuth, D. R., Hartfiel, V. F., & Hughey, J. B. (1981). *Testing ESL composition: A practical approach*. Newbury House.

- James, M. A. (2009). "Far" transfer of learning outcomes from an ESL writing course: Can the gap be bridged?. *Journal of Second Language Writing*, 18(2), 69-84. <https://doi.org/10.1016/j.jslw.2009.01.001>
- Jin, G., Li, C., & Sun, Y. (2024). Developing a genre-based research article reading module for undergraduate students. *Journal of English for Academic Purposes*, 72, Article 101448. <https://doi.org/10.1016/j.jeap.2024.101448>
- Kang, J. (2022). Transfer of knowledge across genres and media: Investigating L2 learners' multiple composing practices. *Journal of English for Academic Purposes*, 58, 101096. <https://doi.org/10.1016/j.jeap.2022.101096>
- Khatib, M., & Mirzaii, M. (2016). Enhancing Iranian EFL learners' descriptive writing skill through genre-based instruction and metalinguistic feedback. *Journal of Teaching Language Skills*, 35(1), 39-68. <https://doi.org/10.22099/JTLS.2016.3781>
- Kia, F., Aydinloo, N., & Zoghi, M. (2022). The effect of SFL-based genre instruction on Iranian EFL learners' performance in story reproduction. *Journal of Research on English and Language Learning (J-REaLL)*, 3(1), 12-30. <https://doi.org/10.33474/j-reall.v3i1.13538>
- Lee, K. (2006). The effect of genre-based instruction: Improving English writing ability in the classroom. *English Teaching*, 61(1), 257-281.
- Lee, N.-K. (2013). The genre-based writing instruction in EFL. *Language Research*, 49(2), 311-332. <https://doi.org/10.17250/khisli.49.2.201306.011>
- Li, L. (2022). Revisiting 'blackboard': Transformation of medium, space and pedagogy in school education. *Educational Philosophy and Theory*, 55(7), 773-786. <https://doi.org/10.1080/00131857.2022.2138336>
- Lindstrand, F. (2018). Signs of multimodal genre awareness in young YouTubers' online engagements. In *9ICOM-9th International Conference on Multimodality: Moving theory forwards, August 15-17, 2018, University of Southern Denmark* (pp. 103-103). Syddansk Universitet.
- Liu, H., Ismail, L., & Ahmad, N. (2023). Genre-based Approaches and ESL/EFL Writing: A Review of the Literature. *World Journal of English Language*, 14(2), 25.
- Liu, L., Arumugam, N., & Li, L. (2025). Developing Argumentative Writing Proficiency in Chinese EFL Classrooms: A Genre-Based Group Writing Approach. *Uniglobal Journal of Social Sciences and Humanities*. <https://doi.org/10.53797/ujssh.v4i1.36.2025>
- Mai, L. (2025). Using Genre-based Approach to Teach Business Email Writing in a Vietnamese University: Making Complaints. *Vietnam Journal of Education*. <https://doi.org/10.52296/vje.2025.554>
- Martin, J. R., & Rose, D. (2008). Genre relations. *Mapping culture*. London: Equinox.
- Motlhaka, H. (2020). Blackboard Collaborated-Based Instruction in an Academic Writing Class: Sociocultural Perspectives of Learning. *Electronic Journal of e-Learning*. <https://doi.org/10.34190/ejel.20.18.4.006>
- Osman, H. (2004). 'Genre-based Instruction for ESP'. *The English Teacher*, 33, 13-29. Retrieved from https://www.melta.org.my/journals/TET/downloads/tet33_01_02.pdf
- Pérez-Llantada, C. (2024). Approaching digital genre composing through reflective pedagogical praxis. *Journal of English for Academic Purposes*. <https://doi.org/10.1016/j.jeap.2024.101349>
- Qi, L., & Rui-ying, Y. (2004). The Effects of Genre-based Instruction on EFL Readers. *HKBU Papers in Applied Language Studies*, 8, 95-117.
- Rachawong, M., & Phusawisot, P. (2025). The Effects of Process-Genre Approach on Writing Performance and Writing Anxiety of Thai EFL University Students. *World Journal of English Language*, 15(5), 113. <https://doi.org/10.5430/wjel.v15n5p113>
- Roopchund, R. (2022). Online and Remote Pedagogy: Technological Innovations in an Undergraduate Chemical Engineering Module, 2022 IEEE IFEES World Engineering Education Forum - Global Engineering Deans Council (WEEF-GEDC), Cape Town, South Africa, 2022, pp. 1-6. <https://doi.org/10.1109/WEEF-GEDC54384.2022.9996230>
- Saeed, M., Alharbi, M., & Yassin, A. (2021). Sustaining Synchronous Interaction Effectiveness in Distance Writing Courses: A Mixed Method Study in a KSA University. *Sustainability*. <https://doi.org/10.3390/su132413675>
- Samaranayake, S., Thienoermpool, P., & Kositchaivat, S. (2025). Investigating an Adapted Process Genre Writing Model and Its Implications for Undergraduate Thai Students. *IJELTAL (Indonesian Journal of English Language Teaching and Applied Linguistics)*. <https://doi.org/10.21093/ijeltal.v10i1.1852>
- Sari, R., Padmadewi, N., Ratminingsih, N., & Budasi, G. (2025). Genre awareness of English language education students: An Indonesian context. *Edelweiss Applied Science and Technology*. <https://doi.org/10.55214/25768484.v9i1.4374>
- Saricaoglu, A., & Dinçer, B. H. (2025). Machine Translation Post-Editing Behavior of Undergraduate EFL Students Across Two Genres. *CALICO Journal*. <https://doi.org/10.3138/calico-2024-1225>
- Shoufan, A., & Mohamed, F. (2022). YouTube and education: A scoping review. *IEEE Access*, 10, 125576-125599.

<https://doi.org/10.1109/ACCESS.2022.3225419>

- Swami, J. A. (2008). Sensitizing ESL Learners to Genre. *TESL-EJ*, 12(3), 3.
- Tardy, C. M. (2009). Building genre knowledge. In C. M. Tardy (Ed.), *Beyond Convention: Genre, Text, and Writing* (pp. 19–35). Southern Illinois University Press. ISBN: 978-0809329465
- Tardy, C. M. (2009). *Building genre knowledge*. Parlor Press.
- Thaksanan, P., & Chaturongakul, P. (2023). Enhancing EFL Students' Performance and Genre Awareness in Academic Writing through Genre-based Instruction. *Arab World English Journal (AWEJ)*, 14(2). <https://doi.org/10.24093/awej/vol14no2.21>
- Thongchalerms, S., & Jarunthawatchai, W. (2020). The impact of genre-based instruction on EFL learners. *International Journal of Instruction*, 13(1), 1-16. <https://doi.org/10.29333/iji.2020.1311a>
- Tseng, M. L. (2021). Exploring Pre-service EFL Teachers' Learning of Reflective Writing from a Multimodal Composing Perspective: From Inter-semiotic Complementarity to the Learning Transfer of Genre Knowledge. In Shin, Ds., Cimasko, T., Yi, Y. (Eds.), *Multimodal Composing in K-16 ESL and EFL Education*. Springer, Singapore. https://doi.org/10.1007/978-981-16-0530-7_8
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes* (Vol. 86). Harvard university press.
- Wang, C. (2013). A study of genre approach in EFL writing. *Theory and Practice in Language Studies*, 3(11), 2128-2135. <https://doi.org/10.4304/tpls.3.11.2128-2135>
- Wardani, W. O. S., Gunawan, W., Emilia, E., & Kurniawan, E. (2021). The implementation of genre-based pedagogy with technology in EFL classroom. In *Proceedings of the Fifth International Conference on Language, Literature, Culture, and Education (ICOLLITE 2021)* (pp. 708-714). Atlantis Press. <https://doi.org/10.2991/assehr.k.211119.109>
- Wu, H., Zhu, H., & Yang, X. (2022). Peer feedback and genre awareness. *Frontiers in Psychology*, 13, 1059555. <https://doi.org/10.3389/fpsyg.2022.1059555>
- Yasuda, S. (2011). Genre-based tasks in foreign language writing: Developing writers' genre awareness, linguistic knowledge, and writing competence. *Journal of Second Language Writing*, 20(2), 111-133. <https://doi.org/10.1016/j.jslw.2011.03.001>
- Yaylı, D. (2011). From genre awareness to cross-genre awareness: A study in an EFL context. *Journal of English for Academic Purposes*, 10, 121-129. <https://doi.org/10.1016/J.JEAP.2011.02.001>
- Yuan, W., Mohamad, F., Abdullah, N., & Kadir, Z. (2025). Assessing the Influence of Process Genre Approach in SPOC Blended Learning Environment on Chinese Students' Writing Performance: A Quasi-Experimental Study. *International Journal of Research and Innovation in Social Science*. <https://doi.org/10.47772/ijriss.2025.9010167>
- Zare-Ee, A. (2008). The effects of teaching genre moves on EFL learners' performance in letter writing. *Journal of Language and Linguistic Studies*, 5(2), 43-64.
- Zhang, T., & Zhang, L. J. (2021). Taking Stock of a Genre-Based Pedagogy: Sustaining the Development of EFL Students' Knowledge of the Elements in Argumentation and Writing Improvement. *Sustainability*, 13(21), 11616. <https://doi.org/10.3390/su132111616>
- Zhang, T., Zhang, L., & Ward, G. (2025). Exploring undergraduate EFL students' growth in knowledge of elements in argumentation and their writing performance. *Applied Linguistics Review*. <https://doi.org/10.1515/applirev-2023-0047>

Appendix A

Genre Awareness Survey

Genre Awareness Survey						
Instructions: Please indicate the extent to which you agree with each statement about your understanding of academic and professional writing genres in English.						
1	I understand the typical structure of a professional email in English.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
2	I can identify the main organizational stages of a report or other formal written task.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
3	I understand that different genres serve different communicative purposes.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
4	I can distinguish between academic and professional writing genres based on their purpose and structure.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
5	I know how audience affects the way a text should be written.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
6	I know how purpose affects the organization and language of a text.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
7	I can recognize the language features commonly used in formal academic and professional writing.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
8	I understand how tone and style vary across different genres.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
9	I can identify whether a text is appropriately structured for its intended genre.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
10	I can recognize when a piece of writing does not match the conventions of its genre.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
11	I understand the difference between writing to inform, explain, request, or persuade.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
12	I can identify the key conventions of common genres taught in this course.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
13	I understand how ideas should be sequenced differently in different genres.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
14	I can recognize how introductions and conclusions function across different genres.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
15	I am aware that effective writing depends on matching language choices to genre expectations.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
16	I can identify the difference between formal and informal writing in different contexts.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
17	I understand that different genres require different levels of detail and explanation.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
18	I can recognize how writers organize supporting information differently across genres.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
19	I understand that successful writing depends on following the expectations of the target genre.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
20	I can identify important differences in structure, tone, and purpose across the genres studied in this course.	Strongly Disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>

Psychometric Note. This 20-item self-report instrument was developed for the present study to assess students' perceived awareness of genre conventions in academic and professional writing. Items were reviewed by three applied linguistics specialists for content validity (I-CVI range = .83–1.00; S-CVI/Ave = .94). Pilot testing with a comparable sample (n = 15) confirmed clarity of wording. Internal consistency reliability was acceptable at both pretest (Cronbach's $\alpha = .84$) and posttest ($\alpha = .87$). Exploratory factor analysis suggested a unidimensional structure; however, confirmatory validation with larger samples is recommended. As such, scores should be interpreted as indicators of perceived genre awareness rather than objective genre knowledge.