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Impact of Process and Genre-Based Approaches to Writing on Iranian EFL Learners' Writing Performance across Creativity Levels

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Abstract

This study aimed at investigating the effect of process-based and genre- based approaches to writing instruction on Iranian EFL learners' writing performance across high and low creativity levels. The study followed a quasi-experimental design and it was conducted with a homogenous sample of 72 learners who were selected from an initial group of 90 participants from a private language institute in Urmia, Iran. Based on the results of an English proficiency test known as Oxford Placement Test and a test of creativity known as Abedi-Schumacher Creativity Test, the participants were assigned into four groups of 18. The treatment period lasted for 10 sessions including pretest and posttest sessions. The results of ANCOVA statistics showed that the type of instruction had statistically significant effect on the learners' writing performance, with the higher performance of genre-based over the process-based writing instruction, while the level of creativity had no significant effect on the participants' writing scores. Furthermore, a significant interaction was observed between instruction type and the learners' creativity level. The findings of this study have pedagogical implications for teachers, syllabus designers, and practitioners to use appropriate instructional methods in ELT with special attention on learners' creativity levels.

Keywords: EFL learners, creativity level, genre-based, process-based, writing approach, writing performance

Introduction

Language is the most fundamental tool for people to interact and communicate their thoughts and feelings. People from various cultures use language to think and perceive; after that, they use language to act, communicate themselves, and declare (Erişkon, 1996, as cited in Güvena & Halat, 2015). According to Demirel (2007), the most important indicator of a language's social function is its usage as a communication tool in community; it helps to form relationships between the community whereby the language is linked and the culture of that society. The learners must master a variety of abilities when learning a language. However, learning a second language may pose challenges for learners due to the cumbersome nature of languages and factors related to demotivating learners to learn a foreign language. As it is clear crystal, learning an extra language needs acquiring its skills and sub-skills. Of the four language skills (reading, speaking, listening, and writing), writing skill has, for a long time, been underestimated (Gao, 2007). The difficulty EFL learners face in mastering writing is attributable to a shortage of knowledge of grammatical elements and vocabulary items (Hyland, 2003), as well as low motivation and stress in writing, which are influenced by inadequate teaching strategies and obsolete teaching styles (Fareed, Ashraf, & Bilal, 2016). Nevertheless, low writing achievement may be caused not just by those factors, but also by the lack of adequate strategy in writing practice (Cahyono & Widiati, 2006). As a result, new teaching strategies, particularly in the digital horizons in educational settings, are urgently needed to improve the situation. At the same time, the digital perspective has broadened our understanding of writing in today's culture. Text tactics used in conjunction with video-based mobile learning frequently entail the fluid orchestration of different modes (e.g., writing, graphics, sound, and movement) to generate synergistic messages for a wide range of authentic users.

The process-based writing approach is one of the newly offered teaching tactics that may boost students' motivation. The process method emphasizes the proper application of language, syntax, and cohesion devices. According to some studies the process writing approach was found to be useful in assisting learners in confidently generating ideas and spawning the learners' original notion in essay writing (faraj, 2015; Papilaya, 2018). To Hyland

(2003), the process approach focuses on the writing process, such as how writers generate their ideas. Learners are provided with sufficient time to complete the writing process, as well as appropriate feedback from teachers and peers; they can progress from initial manuscripts that may be disorganized and full of grammatical errors to final drafts that are better organized and contain fewer grammatical problems. The process approach, according to Onazawa (2010), helps students control their writing by allowing them to think. Brown (2001) claims that students can communicate their messages through a lengthy writing process. He claims that pupils benefit from the process approach. It creates intrinsic drive, allowing pupils to concentrate on the material and messages they are writing.

The other strategy for writing performance is genre-based writing approach that refers to familiarity among different kinds of genres and texts. Genre has become one of the most powerful and important terms in language instruction, having been widely described as "abstract, culturally approved methods of employing language" (Hyland, 2007). From the Systemic Functional Linguistics (SFL) point of view, disciplinary writing development seems to be understood as a shift from commonsense ways of knowing to new forms of knowledge that are distinct and distinctive for educational knowledge (Byrnes, 2006). Genre-based pedagogy considers the larger social environment of writing, including concepts like the target discourse community and the text's purpose. The theories supporting this strategy are Systemic Functional Linguistics and Zone of Proximal Development Genre-based instruction is derived from Systemic Functional Linguistics from Halliday (1985) and based on Socio-cultural theory of Lev Vygotsky (1978) as the language learning theory. The main goal of Genre-based Approach is to make student communicate in spoken and written text. They have to know the communicative purpose of each text. In GBA, teachers give the full support in the first cycle and it will decrease till they can do independently. It is stated in Vygotsky 's Zone of Proximal Development that the student reaches the upper limit of ZPD if they are assisted by the better others. Genre-based education has improved student writing, particularly for L2 writers, by making language choices apparent to scaffold students' output of multiple genres (Dreyfus et al., 2016; Humphrey

& Macnaught, 2016). Furthermore, in addition to teaching methods and learners' internal and cognitive categories, external instructional mediators such as computers or mobile phones can aid learners in the learning process and help them overcome difficult production points in language classrooms.

Preparing students to begin using English in an acceptable manner is thought to be a successful and beneficial method in English schools. The majority of students are not sufficiently motivated to learn English (Hays & Bahruth, 1985). To empower them, some scholars believe that teaching specific methods and strategies, as well as the use of new technologies such as computers, cellphones, and the internet, can be more effective. The methods can assist teachers and learners in overcoming the challenges of learning English and its various skills and sub-skills, preparing learners' minds to generate new ideas, and ultimately facilitate the English learning process so that they can become much more self-sufficient (Al Khayyat, 2016). In total, a considerable number of studies have investigated the nature and effectiveness of process-based and genre-based approaches to English writing skill (e.g., Al Hammadi, 2017; Carstens, 2009; Chaisiri, 2010; Liaghat & Biria, 2018; Troyan, 2013).

A substantial number of these research studies (e.g., Liu, 2012) looked into genre analysis as a technique of uncovering reoccurring patterns, structures, and moves in specific genres. Moreover, a multitude of studies (e.g., Banat, 2007) involved their subjects in writing training, with a focus on the efficacy of a process-based approach versus a product-based approach, however, there is still relatively little research focusing on the effects of both process and genre-based writing approaches on Iranian EFL learners' writing performance considering differences in their creativity levels. In other words, this area is an under-researched area. So, this study tried to niche the gap that existed in the literature. Therefore, we believe that in order to compensate for the above-mentioned shortcomings and foibles in the field of writing performance, when face-to-face instruction is restricted, this study can be a constructive one, dwelling upon untrodden ways in this respect. The following research questions were formulated based on the objective of the study:

RQ1: Does writing approach (process- based vs. genre-based) have any statistically significant effect on Iranian learners' writing performance?

RQ2: Does the level of creativity have any statistically significant effect on Iranian EFL learners' writing performance?

RQ3: Is there any statistically significant interaction between writing approach and EFL learners' creativity level?

Method

Participants

The context for the study was West Azerbaijan Province, Urmia, Iran, and the data were gathered from Atlas language institute. At the first phase and two weeks before the onset of the treatment, in order to ensure the EFL learners' homogeneity in terms of language proficiency, Oxford Placement Test (OPT) was used. The initial number of the participants was 90 female EFL learners with the age range of 19-23 years old. They were selected based on convenience sampling. Based on the results of this proficiency test, 72 adult EFL learners, whose scores fell within 1SD around the mean, were chosen as the final participants of the study. The selected participants were then randomly assigned to four groups. The teaching of groups was conducted by the researcher.

Instruments

The data-gathering instruments in the present study were a sample of the Oxford Placement Test (OPT) for homogenizing the participants in terms of English proficiency level, a writing pretest to examine the homogeneity of the groups regarding their writing ability, and a writing posttest. Moreover, the rubric for rating participants' writing by Allen (2009) was used. The creativity level questionnaire was the last data collection instrument. Following is an elaboration on the instruments.

Oxford Placement Test (OPT)

This test was used to determine the students' general English level. The OPT consists of 60 multiple-choice items in grammar and vocabulary and it was used to select homogeneous groups of participants in terms of language proficiency. The time allocated to administer this test was one hour. It is worth noting that each item in OPT contained one score and the total score was 5.

The Writing Pretest and Posttest

The other instruments used in the present study were writing pretest and posttest. By using these instruments, the instructor collected quantitative data to assess the participants' writing performance. The writing topic was "*Reading fiction is more enjoyable than watching movies, do you agree or disagree?* ", which is an argumentative topic. The students were supposed to write a 300-words essay about the topic and to support their points of view by the reasons. The allotted time was 45 minutes. The pretest in writing was administrated one week after the OPT test. Upon completion of the treatment, a writing topic that was different from the pre-test was administered to all students in the groups. The topic of the posttest was as follows: "*In the modern world, children use a computer without limitation. It can have more negative than positive effects on the children: Do you agree or disagree?*"

Writing Rubric

The rating rubric adopted from Allen (2009) was used to evaluate the students' writings on both pretest and posttest. It is worth noticing that five aspects of writing that are focused on in the rubric are content, organization, grammar, language use, and mechanics. Content section focuses on the logical development of ideas as well as categories for evaluating the main ideas, the supporting ideas, and examples. The organization section of the analytic scoring rubric evaluates the sequence of introduction, body and conclusion as well as the use of cohesive devices. The language section evaluates the choice of vocabulary, register, and grammar that is mainly at the sentential level. The mechanics including spelling, capitalization, indentation, and punctuation are also evaluated based on the mentioned rubric. Each component in this scale has separate scores. This scale was used in the study because it separated scores which provide the researcher with more useful diagnostic information and a more accurate picture of the individuals' writing skill.

Creativity Level Scale

This research also used the Abedi-Schumacher Creativity Test (ACT) developed by O'Neil, Abedi, and Spielberger in 1992 (as cited in Cropley, 2000). The ACT has 60 multiple-choice questions that assess Fluency (22 items), Flexibility (11 items), Originality (16 items), and Elaboration (16

things) (11 items). Each item includes three possibilities with scores ranging from 60 to 180. The calculated correlation coefficient between the four subscales of the ACT and the Torrance Test of Creative Thinking (TTCT), according to Abedi (2002), was significant at the 0.01 level of significance. As a result, the ACT is simultaneously valid. As a result, the ACT is concurrently valid. Each of the ACT's subscales had an average reliability of 0.61 to 0.75, indicating that the exam is also reliable (Auzmendi, Villa, & Abedi, 1996). Daemi and Moghimi (2004) translated the ACT, which was then confirmed by Nosratinia and Zaker (2013). The learners with scores less than 90 (the scores between 3-90) were considered as low creativity level learners and those with scores above 90 (the scores between 90-180) were considered as high creativity level learners.

Procedure

The study selected the participants based on convenience sampling; thus, this research is to be considered as a quasi-experimental one, a typical experimental study which " usually uses comparisons or control groups to investigate research questions" (Mackey & Gass, 2005, p.146). Since the study intended to compare the effect of a treatment on two groups, hence it can be considered as quasi-experimental design. Initially, 90 female intermediate EFL students from one of the private language institutes (Rasa Language Center) in Urmia, Iran were chosen from entire courses to participate in the study. The students were chosen using convenience sampling and their results on an English proficiency test (OPT test). Also, in order to check the initial differences among the groups in terms of writing ability, we administered a writing pretest. At the same session, the learners were given the Abedi-Schumacher Creativity Test (ACT) in order to assess their levels of creativity.

After analyzing the results of the proficiency test, 18 of the students were excluded from the study as outliers with either too high or too low proficiency level, thus 72 of them were kept for the purposes of the study. Moreover, all of the learners' levels of creativity were measured via ACT, but in order to be consistent in terms of the number of high and low creativity learners, a sample of 72 students were preserved for the purposes of the study. The 72 participants were then divided into four groups 18

learners in each. (group 1: process-based writing with high creativity level, group 2: process-based writing with low creativity level, group 3: genre-based writing approach with high creativity level, and group 4: genre-based writing approach with low creativity level). After this phase, in the process of data collection, and one week before the study, the students were pre-tested by a writing test and their scores were rated by two raters from Rasa Language Center by a standard rubric in writing. In order to prevent the possibility of the rater bias and sustain the rater reliability, two raters, who were experienced in assessing writing, scored the students' essays. Each essay was scored independently by the two raters and it was done for both the pretest and the posttest. The final score consisted of the average score of the two raters. The two raters had a meeting before starting the scoring procedure in order to study the rating scale and share their knowledge, and agree on how to score the essays based on the mentioned rating scale. The final score for both pretest and posttest was out of 20. After these stages, the treatment was started.

The students in the process-based treatment (with high and low creativity level pupils) were trained to compose procedural texts in three 30-minute meetings. Pre-writing or planning –drafting – revising – editing – publishing are the five stages of process writing (Grenville, 200l; Murray, 2004). These writing phases were divided into three sessions: (1) planning, which was done by allocating learners to engage independently; (2) drafting and revising, which was done by attributing learners to work individually; and (3) editing and publishing, which was done by assigning students to work individually.

Brainstorming ideas, analyzing the genre of procedure text, discussing vocabulary items, and selecting topics for writing were done in the planning stage: The topics were on different procedures such as *making a favorite food*. Regarding homework, the learners were asked to collect photos concerning the topics. Drafting and revising constituted the other stage. In drafting stage, mind mapping, developing into composition, and checking the organization and content of the text were conducted and the learners were involved in video-making assignments using a video editor application installed on their cellphones. In the Editing and publishing stages,

improving the vocabulary, grammar, and mechanic aspects (such as, punctuation and spelling) were emphasized.

In the genre-based experimental group (with high and low creativity levels), every session the teacher introduced a writing topic and handed the participants one sample of writing with the introduced genre. The students were required to read it carefully, and after reading the sample, they were needed to brainstorm the topic in accordance with the model, before writing. The topic was written on the on-line board. Subsequently, free associations were written around that topic branching out from the center. After devoting about ten minutes to brainstorming, the students were asked to write a paragraph in about 30 minutes by incorporating those free associations and using the genre-based model. After that the students wrote about the topic, they were required to send it to the teacher's WhatsApp account to get feedback from her. In the following session, the teacher spent 15 minutes giving feedback to the learners regarding their writings, their content, the conformity of their writing to the sample, and their accuracy. This procedure continued for 10 sessions. One week after the treatment, a writing posttest was administrated to the learners and they were rated by two raters using a rubric in writing in order to explore the roles of strategy and creativity level on improving writing performance of intermediate level learners. The collected data were entered into SPSS 20 for further analysis. A Kolmogorov-Smirnov test was used to check the normality of the data. We used ANCOVAs to answer research questions.

Results

In order to answer the first research question, that is, *Does the writing approach (process-based vs. genre-based) have any statistically significant effect on learners' writing?*, a set of statistics were run. Table 1 shows the descriptive statistics of genre-based and process-based writing instruction in both pretest and posttest.

Table 1
Descriptive Statistics of the Process-based vs. Genre-base

	Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation	Variance
Pretest of process-based	18	6.00	12.00	9.3889	1.45732	2.124
Pretest of genre-based	18	7.00	12.00	10.1389	1.33881	1.792
Posttest of process-based	18	12.00	16.00	13.8889	.86386	.746
Posttest of genre-based	18	16.00	20.00	17.5833	1.19445	1.427

As Table 1 shows, the mean of process-based writing instruction in pretest of writing is 9.3 with SD of 1.4 and its mean in posttest of writing is 13.8 with SD of .86. Furthermore, the mean of genre-based writing instruction in pretest of writing is 10.1 with SD of 1.3, however, its mean in posttest of writing is 17.5 with SD of 1.4. before running ANCOVA, it is necessary to test for the normality of the pretest-posttest residuals (See Table 2).

Table 2
Test of Normality

	Residual one	Residual two	Residual three	Residual four
N	18	18	18	18
Test Statistic	.173	.235	.111	.128
Asymp. Sig. (2-tailed)	.137[c]	.007[c]	.200[c,d]	.200[c,d]

a. Test distribution is Normal.
b. Calculated from data.
c. Lilliefors Significance Correction.
d. This is a lower bound of the true significance.

As Table 2 shows, three of the four residual sets are distributed normally (p = .137 > .05, p = .200 > .05, and p = .200 > .05, respectively) while one of them is non-normal (p = .007 < .05). In situations like this, we can run the parametric test first to see if the null hypothesis is rejected with a very small p value or not. If the sig value is too small, for example, .0001, there is no need to use the non-parametric alternative, because the same result will be obtained. If the p value is a borderline value and very close to p = .05, running a non-parametric test, in this case Wilcoxon-signed rank would change the result. Table 3 indicates the results of ANCOVA to see the existence of any significant difference between two groups in writing performance.

Table 3
ANCOVA Results for Participants' Performance on the Process-based vs. Genre-based

Dependent Variable: posttest

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	263.736ᵃ	11	23.976	20.192	.000
Intercept	610.821	1	610.821	514.421	.000
group	218.993	1	218.993	184.431	.000
pretest	4.406	10	.441	.371	.955
Error	75.993	64	1.187		
Total	19159.244	73			
Corrected Total	339.729	72			

a. R Squared = .776 (Adjusted R Squared = .738)

Table 3 shows that there is a significant difference between two groups (F = 184.431, df = 1, *P*< .05). It means that the learners in the genre-based writing instruction group performed better than the process-based writing instruction group in writing performance. Comparing the means of groups in posttests of writing revealed the performance of genre-based writing instruction (Mean=17.5) in comparison to the process-based writing instruction group (Mean=13.8).

To answer the second research question, which addressed the effect of the learners' level of creativity on their writing performance, ANCOVA was run. Table 4 shows the descriptive statistics of learners in terms of creativity level in writing courses.

Table 4
Descriptive Statistics of the Learners in Terms of Creativity Level

	N	Minimum	Maximum	Mean	Std. Deviation	Variance
Pretest of low creativity	18	7.00	12.00	9.6667	1.21146	1.468
Pretest high creativity	18	6.00	12.00	9.8611	1.64864	2.718
Posttest low creativity	18	12.00	20.00	15.7222	2.27336	5.168
Posttest of high creativity	18	13.00	19.00	15.7500	2.00332	4.013

As Table 4 reveals, the mean of low creativity level learners in pretest of writing is 9.6 with SD of 1.2 and its mean in posttest of writing is 15.7 with SD of 2.2. Furthermore, the mean of high creativity level learners in pretest of writing is 9.8 with SD of 1.6, however, its mean in posttest of writing is 15.7 with SD of 2. Figure 1 visualizes the results.
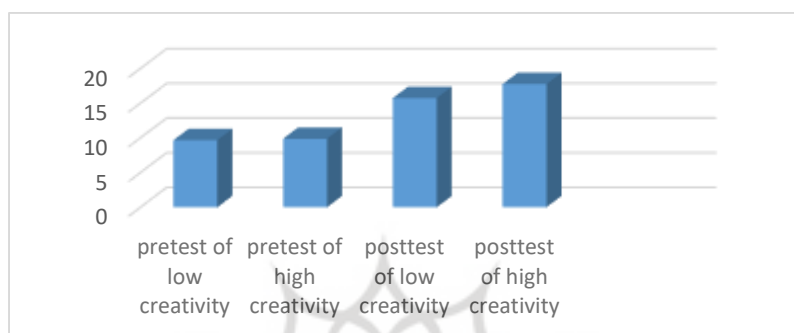

Figure 1: High and low creativity level learners' performance in writing tests

As the results approved the normality of scores in terms of creativity level, ANCOVA was run. Table 5 indicates the results of ANCOVA to see the existence of any significant difference among high and low creativity level EFL learners in writing performance.

Table 5
ANCOVA Results for Participants' Performance on the Low Creativity and High Creativity

Dependent Variable: posttest

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	44.859ᵃ	11	4.078	.885	.559
Intercept	1184.936	1	1184.936	257.184	.000
group	.117	1	.117	.025	.874
pretest	44.845	10	4.484	.973	.475
Error	294.870	64	4.607		
Total	19159.244	73			
Corrected Total	339.729	72			

a. R Squared = .132 (Adjusted R Squared = -.017)

Table 5 shows that there is not a significant difference among high and low creativity level EFL learners in writing performance (F = .025, df = 1, P = .874 ($P \geq$ .000). It means that the learners with differences in the creativity

level had the equal performance from pretest to the posttest of writing. Comparing the means of groups in posttests of writing revealed there was less difference in posttest of writing with high creativity level learners (Mean=15.75) and posttest of writing with low creativity level learners (Mean=15.72).

Regarding the last research question that aimed to find out the interaction effect of writing approach (genre-based vs process-based) and creativity level of EFL learners, a test of between subject effect was run. Table 6 shows the descriptive statistics of the participants' performance on the type of writing and the learners' creativity.

Table 6
Descriptive Statistics of the Participants Based on the Type of Writing and Creativity Level

	N	Minimum	Maximum	Mean	Std. Deviation	Variance
Posttest of process-based and low creativity	18	12.00	15.00	13.7222	.80316	.645
Posttest of genre-based and low creativity	18	16.00	20.00	17.7222	1.23853	1.534
Posttest of process-based and high creativity	18	13.00	16.00	14.0556	.91118	.830
Posttest of genre-based and high creativity	18	16.00	19.00	17.4444	1.16534	1.358

As Table 6 reveals, the means of groups in the pretest of writing were the same, however the means of low creativity level learners in posttest of writing in the process-based group is 13.7 and the mean of high creativity level learners at the same group is 14. Furthermore, the mean of low creativity level learners in posttest of writing at the genre-based group is 17.7 and the mean of high creativity level learners at the same group is 17.4. Figure 2 visualizes the results.
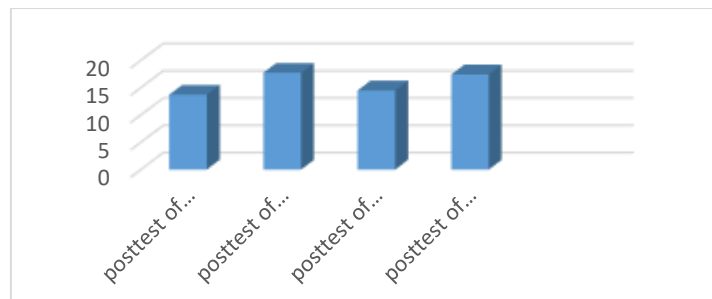
Figure 2. High and low creativity level learners' performance in writing posttest at process and genre-based groups

As the results approved the normality of scores in terms of creativity level, ANCOVA was run. Table 7 indicates the results of ANCOVA to see the interaction between level of creativity and method of instruction.

Table 7
ANCOVA Results for Participants' Performance on the Type of Instruction writing and Creativity Level

Dependent Variable: VAR00033					
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	157.933[a]	9	17.548	14.760	.000
Intercept	36.573	1	36.573	30.762	.000
group	38.629	1	38.629	32.491	.000
VAR00034	5.933	8	.742	.624	.751
Error	33.289	28	1.189		
Total	9584.377	36			
Corrected Total	191.222	35			
a. R Squared = .826 (Adjusted R Squared = .770)					

The results indicate that, since there is an interaction effect, we cannot attribute all of the effects to main factors. However, reading through the lines of factors reveals that the main effect of type of teaching is significant ($p = .000 < .05$) , while the main effect of creativity level is non-significant ($p = .751 > .05$). Therefore, we can conclude that type of instruction (genre-based writing instruction) indeed has a statistically significant effect on the writing performance of Iranian EFL learners.

Discussion

According to the results of the statistical analysis using ANCOVA, students who received genre-based writing education had superior writing skills than those who received process-based writing instruction. One rationale for the efficacy of genre-based writing instruction is that pupils appeared to have established a keener knowledge of the context involving the participants, objectives, and genre of a text as they participating in different stages of the instruction and gained a much better understanding of how genre and language are used correspondingly as they involved in various stages of the instruction. In fact, the integration of genre and mobile learning bated the difficulty of writing among intermediate level learners of English. The other justification for this result can go back to the fact that in nowadays world, internet and mobiles are integrated parts of youth and in fact, they cannot imagine a world without internet. The participants of the present study as adult individuals and as persons who grew up in a world with technology were motivated to work with mobiles. It is worth noting that this is a hunch and its validity should be examined through interviews or online protocols such as think-aloud in genre-based writing instruction.

Mitchell, Ryan, and Miller (2018) agreed with the preceding explanation, stating that using genre to expressly train disciplinary writing can assist student writers exhibit considerable progress in their studies. The findings of Parkinson, Demecheleer, and Mackay support the positive effect of genre-based strategy on Iranian EFL learners' writing (2017). They concluded that a genre-based strategy helped writing students produce better impersonal works as they progressed through that system of activity. Wang (2017) found similar results to those obtained in the current study. Wang's research found that learners can more effectively learn genre if they actively participate in the academic and professional systems of activity to which they are intended to belong.

Furthermore, the outcomes of this study are consistent with Negretti and McGrath's (2018) findings, which found that the students who wrote with an integrated understanding of genre were more likely to use that knowledge as a tool for writing. The current study's findings are in line with Wette's study (2017) that concluded multiple dimensions of genre knowledge can improve

students' generic competence and their writing performance. The findings of this study can be attributed in part to the students' enhanced awareness of coherence as a result of awareness raising stage. This claim, as well as the study's conclusions, are backed up by the findings of Crossley and McNamara (2016), who found that learners' increased awareness of coherence-inducing elements led to higher-quality writing.

As previously indicated, the results revealed that, in comparison to genre-based writing, the process-based writing method had no significant impact on EFL learners' writing performance, hence the lack of significant effect of process-based approach is in contradict with prior findings, which found that this strategy was beneficial in improving learners' writing skills (see Arslan & Kizil, 2010; Timothy Kolade, 2012; Arici & Kaldirin, 2015; Faraj, 2015; Papilaya, 2018). Nevertheless, the discrepancies were discovered across all ICT media. Arslan and Kizil (2010) used blog software to integrate the process writing approach, Faraj (2015) used the internet, and Papilaya (2018) used cell phones. In contrast, the current study aimed to combine the process-based writing technique with video-based mobile learning. Parallel to those results, in terms of implementing process writing approach, the current study performed the same successful result, but in genre-based writing strategy integrated with mobile learning.

The second research question compares the writing abilities of high and low creativity learners in the two groups. It was previously discussed that the type of instruction had a statistically significant effect on EFL learners' writing ability. The comparison of high and low creative students in the categories, on the other hand, found that there was no substantial difference in the post-test results of low and high creativity pupils in the process-based and genre-based groups. The results of this paper contradicted with those of Wati et al. (2012) and Soraya et al. (2012). (2016). In contrast to the current findings, prior studies (Wati et al., 2012; Soraya 2016) found that learners with high creativity performed better in writing than those with low creativity. Unlike the previous investigations, the current study found that after receiving process-based and genre-based treatments, the writing ability of high and low creative learners was equivalent. Accordingly, the finding was supported by the rationale that creativity level cannot play a critical role in improving a difficult task like writing. Thus, the learners with high and

low-creativity level may have the same opportunity to revise the writing. Based on the results obtained from the first and the second research questions, the interaction between writing method and level of creativity was estimated. As the findings reveled, the main effect of type of teaching was significant ($p < .05$), while the main effect of creativity level is non-significant ($p > .05$). Therefore, we can conclude that type of instruction (genre-based writing instruction) indeed had a significant strong effect on the writing skill of Iranian EFL learners.

The objective of the current study was three folds: a) to investigate the effect of type of instruction (process-based and genre-based writing approaches) on the writing performance of Iranian EFL learners b) to explore the role of level of creativity on the writing performance of Iranian EFL learners, and c) to investigate the interaction between type of method and creativity level. Based on the results, the effective role of genre-based on writing performance of EFL learners was highlighted, and there was a statistically significant difference between genre-based and process-based writing instruction. Some variables, even so, contributed to the efficacy of video-based mobile learning: learners' engagement in genre-based writing approaches, the use of mobile learning as an origin of information and learning material, the video-making assignment as a chance to display learners' writing, and the relaxed atmosphere during the treatment. Apart from the positive impact of the kind of training on Iranian EFL learners' writing performance, it was revealed that the writing performance of high and low creativity learners in genre-based and process-based groups were not substantially different. Hence, it can be reported that there is no significant difference between high and low creativity level learners in writing courses. in um, the interaction between type of writing instruction (genre-based vs. process-based) and creativity level was statistically significant. This study has some implications for EFL learners and teachers. Genre-based writing strategy can stimulate L2 learners to enjoy the demanding writing tasks in the process of learning L2 writing. The findings imply that EFL teachers can employ this strategy to the learners with high and low-creativity level and increase their awareness on different genres. It is thus recommended that curriculum developers, materials writers, and

course designers pay attention to the role of genre-based writing strategy in L2 teaching/learning and developing corresponding materials and curriculums. It is worth emphasizing that parameters like age and gender, which were not considered in this study, are two important variables in the context of language learning. As a result, another study might be undertaken to learn more about how age and gender influence writing ability, particularly among students at various levels of proficiency. Also, more research can be done to see how genre-based and process-based strategies affect the use of chunks and collocations, as well as EFL learners' creative levels. More research can be done using online protocols and interviews to see how beneficial the above-mentioned tactics are on the learners' writing performance as well as various affective qualities including motivation, anxiety, and self-regulation.

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