

# Adapting to the digital era: ESP college students' challenges in composing video resumes

**Fei-Wen Cheng**

National Chiayi University (Taiwan)

chengfw@gmail.com

## Abstract

The increased use of technology in screening procedures of job applications has led to the emergence of so-called “video resumes”. These are short videos created for job applicants to showcase their skills, qualifications, and previous experiences. Nevertheless, the creation of video resumes demands advanced multimodal abilities, involving the coordination of rhetorical conventions and linguistic expertise with other semiotic resources to effectively convey their desired professional image in response to job postings. Intriguingly, despite the growing adoption of video resumes in the global job market, they have received minimal attention from ESP researchers. The objective of this study was to investigate the challenges faced by ESP college students when creating video resumes. This research involved conducting interviews with eight fourth-year students along with examining video productions by 42 students. The results of this study revealed that the primary difficulties encountered by these students included negotiating the projection of professional identity within time limitations, orchestrating multiple modes within their videos, negotiating technical obstacles, and fine-tuning their public speaking abilities. The study also suggests several pedagogical strategies to address these challenges, aiming to empower students to navigate the intricate aspects of video resumes related to branding, multimodality, technical proficiency, and communication.

**Keywords:** Video resume, digital multimodal composing, workplace communication, identity construction, English for specific purposes.

## Resumen

*Adaptarse a la era digital: desafíos de los estudiantes universitarios de Inglés con Fines Específicos (IFE) al elaborar videocurrículums*

El uso creciente de la tecnología en los procedimientos de selección de personal ha dado lugar a la aparición de los llamados “videocurrículums”, esto es, vídeos breves creados por los demandantes de empleo para mostrar sus habilidades, calificaciones y experiencia previa. Sin embargo, la creación de videocurrículums requiere habilidades multimodales avanzadas, que implican combinar las convenciones retóricas y la competencia lingüística con otros recursos semióticos para transmitir de manera eficaz la imagen profesional deseada en respuesta a ofertas laborales. Curiosamente, a pesar de la creciente adopción de los videocurrículums en el mercado laboral global, estos han recibido poca atención por parte de los investigadores en el área de Inglés con Fines Específicos (IFE). El objetivo de este estudio es investigar los desafíos a los que se enfrentan los estudiantes universitarios de IFE al crear videocurrículums. Esta investigación se basa en las entrevistas a ocho alumnos de cuarto año, así como en el análisis de producciones en vídeo realizadas por 42 estudiantes. Los resultados han revelado que entre las principales dificultades de estos estudiantes se encuentran la negociación de la proyección de una identidad profesional dentro de un tiempo limitado, la integración de múltiples modos en sus vídeos, la superación de obstáculos técnicos y el perfeccionamiento de sus habilidades de expresión oral. El estudio también propone varias estrategias pedagógicas para enfrentarse a estos desafíos con el fin de capacitar a los estudiantes para abordar los aspectos complejos de los videocurrículums relacionados con la construcción de una marca personal, la multimodalidad, la competencia técnica y la comunicación.

**Palabras clave:** Videocurrículums, composición digital multimodal, comunicación laboral, construcción de identidad, Inglés con Fines Específicos.

## 1. Introduction

Professional communication has recently been undergoing substantial transformation as a result of the significant advancements in digital technologies (Beltrán-Palanques & Querol-Julián, 2024; Hafner, 2024; Hafner et al., 2023; Ruiz-Madrid, 2021). Thus, recruitment practices in workplace settings are also evolving. As a new communication mode, video resumes have emerged as a critical tool for candidates to demonstrate their skills, personality, and creativity in a concise multimodal format (Ali et al., 2022; Apers & Derous, 2017; Gissel et al., 2013; Hiemstra et al., 2012; Mestre-Segarra, 2023). As a high-stakes genre in the international job market, the video resume is not only a more powerful medium than the traditional resume, but it also offers applicants the opportunity to

demonstrate their potential more than a paper resume, thanks to the numerous verbal and non-verbal cues that are available (Apers & Derous, 2017; Hiemstra et al., 2012; Waung et al., 2014).

Creating video resumes in the recruitment process poses unique challenges for university graduates since it requires sophisticated multimodal skills to coordinate rhetorical conventions and linguistic knowledge with other semiotic resources to project an intended professional identity in response to a job post (Mestre-Segarra, 2023). Most critically, to demonstrate to their recruiters, young college graduates may need to engage in composing for a discourse community that is unfamiliar to them, given they may not yet have gained entry into their chosen job organization (Lipovsky, 2013, 2014). The pressure to present oneself as adhering to industry standards adds another layer of complexity during the production process.

Curiously, despite its important role and increasing popularity in the international job market, video resumes have received little academic attention from ESP researchers. Yet, recent studies have emphasized the importance of enhancing students' multimodal communicative competence in the ESP context (e.g., Fortanet-Gómez & Edo-Marzá, 2022; Hafner, 2024; Hafner et al., 2023; Querol-Julián & Beltrán-Palanques, 2021; Ruiz-Madrid & Valeiras-Jurado, 2020). To contribute to this line of studies, the present study aimed to explore the difficulties encountered by ESP college students in composing video resumes, and to provide insights into how these challenges can be overcome. Through interviews with eight senior students, along with an examination of 42 students' video productions, this research paper will shed light on this critical issue. By understanding these challenges, ESP practitioners can develop strategies and resources to enhance their students' video resume creation process, thereby improving their chances of successfully navigating the competitive job market.

## 2. Literature review

### 2.1. Video resume and identity construction

In the context of job application, the popularity of video resumes is reflected in the keyword search “video resume” on Google, which yielded 551 million results in September 2021 (Ali et al., 2022) and 1.48 billion hits in July 2024. According to a LinkedIn survey, US recruiters have shown a surprising openness to the paradigm shift from paper to video resumes (Seaman, 2021),

with 76% of the 1,000 respondents reporting the feasibility and utility of pre-recorded video submissions for potential candidates. Similarly, another LinkedIn survey revealed that 62% of 2,000 adult job seekers within the United States believed that video resumes can positively impact their job prospects because the format offers more personal insights (Seaman, 2021).

When composing resumes, job applicants may strive to present and position themselves in ways that will set them apart by presenting their uniqueness and/or strength through an array of positive features (Apers & Derous, 2017; Gissel et al., 2013; Hiemstra et al., 2012). This genre, like many other academic or professional promotional genres, such as prize applications, personal statements for university admissions, and bio statements, is concerned with what Hyland (2011) called ‘self-aggrandisement’. These self-reflective promotional genres are not only practiced as merely a means of revealing personal information and presenting ideas, but also of strategically fabricating a particular authorial identity in order to appear credible to evaluators (Hyland, 2011).

In this identity formulation process, several conflicts may ensue due to unfamiliarity with institutional requirements and job expectations. Studies on L1 and L2 students’ socialization into academic communities have identified issues of accommodation and resistance (Hirvela & Belcher, 2001; Ivanic, 1998; Viete & Le Ha, 2007). In the context of composing resumes, L2 students may face tensions in balancing recruiters’ expectations and genre conventions, leading to conflicting emotions and less effective resumes that fail to secure follow-up interviews (Lipovsky, 2013). Moreover, the discursual features may enable writers to portray their positive relevant selves in text based upon what recruiters may wish to see, namely identities that fit the target job post. In other words, a writer may project an aspect of identity known as ‘aspiring selves’, which are temporarily formulated as creating for a particular communicative aim, even if it is not a writer’s genuine self (Chiu, 2016; Ivanic, 1998). As Chiu (2016) stressed, the unstable and inconsistent nature of the writer identity is a continuous (re)constructing process, particularly in the case when the power of readers overshadows that of the writers.

## **2.2. Digital multimodal composing (DMC) in L2 contexts**

In the present study, video resumes were considered to be a type of digital multimodal composing (DMC) due to its multimodal nature, covering embodied modes (gesture, head movements, facial expressions, posture,

spoken language), disembodied modes (clothing, objects, background), and filmic modes (image, music, writing, proxemics, camera shot, sound effect and moving image) (Mestre-Segarra, 2023).

DMC, as defined by Liang and Lim (2021), refers to text production in which students express their ideas using a variety of semiotic resources through digital tools to showcase their creativity and critical thinking. It has become a critical literacy practice in L2 contexts during the last two decades (Hafner, 2024; Jiang & Hafner, 2024). DMC responds to the paradigm shift in L2 classrooms, where technological breakthroughs have led to composition being reconceptualized as a multimodal design process facilitated by digital technologies (Jiang & Hafner, 2024; New London Group, 1996). To be literate in today's environments, L2 students must adeptly navigate traditional printed texts and diverse multimodal compositions, both print and digital, in a variety of social contexts (DePalma & Alexander, 2015; Hafner, 2024; Lim & Unsworth, 2023; Zhang & O'Halloran, 2019). This is crucial for achieving success in both academic and professional settings. As a result, several ESP/EAP studies have emphasized the importance of developing and examining students' multimodal communication competence (e.g., Beltrán-Palanques & Querol-Julián, 2024; Fortanet-Gómez & Edo-Marzá, 2022; Hafner et al., 2023; Ruiz-Madrid, 2021).

Against this background, numerous studies have looked into the potential of DMC for L2 K-12 learners (for a comprehensive review, see Kulju et al., 2018; Lim et al., 2022; Smith et al., 2020; Yi, 2014). Post-secondary L2 learners have also been studied in this context (for reviews, see Li & Akoto, 2021; Zhang et al., 2023), where DMC has been reviewed from a second language acquisition (SLA) perspective (for overviews, see Jiang & Hafner, 2024; Lim & Kessler, 2022, 2023). Another line of research from an ESP/EAP perspective examined the pedagogical approach and/or students' performance of various DMC tasks (e.g., Fortanet-Gómez & Edo-Marzá, 2022; Hafner & Ho, 2020; Querol-Julián & Beltrán-Palanques, 2021; Ruiz-Madrid & Valeiras-Jurado, 2020).

Given the extensive research on L2 DMC as noted, the following review focuses specifically on studies exploring students' perceptions of DMC in tertiary-level EFL/ESP classrooms. This focus was chosen due to its direct relevance to the present study.

Jiang's (2017) research examined the perceptions of 22 EFL university students who completed a DMC project, creating five short videos on topics

provided by their instructor. The majority of participants expressed a positive attitude toward the DMC task, stating that participating in the task provided them with new learning experiences, broadened their knowledge, and promoted various reading and writing skills. However, in another study, Jiang (2018) identified a student who found DMC to be time-consuming and effort-intensive. He viewed it negatively due to his strong preference for traditional exams, as well as the amount of time and work spent on it.

Furthermore, Kim and Belcher (2020) compared university EFL learners' perspectives on traditional essay writing and DMC assignments (storyboards) on topics of current social issues. Their results revealed a mixture of opinions among EFL students regarding these two task types in terms of usefulness, anxiety, attention to language structures, motivation, and effectiveness. A significant number of students indicated that they preferred DMC over traditional writing because DMC can stimulate their interest in writing and facilitate the meaning construction process.

Wang (2022) explored the viewpoints of six international English learners (ELs) regarding composing PowerPoint presentations in a university English program. The majority of the participants regarded the DMC task as being a more effective way of expressing ideas than the traditional five-paragraph essay, because of its freedom to choose different modes. Furthermore, five of them agreed that the writing process of a multimodal task promotes logical thinking, creative expression of ideas, and efficient communication. Overall, they found this approach to writing and learning English appealing. All except one expressed a preference for utilizing words and images as the primary sources for writing.

Differing from the above studies, Pham and Li (2023) evaluated EFL university students' perspectives on both individual and collaborative approaches to creating infographics in the context of an ESP course. Aligning with previous findings, participants reported positive experiences with DMC tasks. In particular, individual DMC tasks were perceived as improving learner autonomy while also promoting creativity, digital writing and information literacy. Even so, they encountered certain challenges for individual assignments, such as a dearth of writing ideas and inadequate support from peers, in contrast to their responses to another collaborative DMC assignment.

In summary, these studies found that L2 students tended to perceive DMC tasks positively in different educational contexts. They underlined the

benefits of improved learning experience, increased creativity, and enhanced skills, despite the reported challenges. However, these investigations were primarily concerned with students' experiences with digital tools or specific types of multimodal tasks, with an emphasis on the learning potentials inherent in undertaking DMC tasks. For example, Jiang (2017, 2018) studied videos, Kim and Belcher (2020) investigated storyboards, Wang (2022) examined PowerPoint construction, and Pham and Li (2023) focused on infographic design, among others. None of these studies addressed ESP students' experiences and obstacles when composing a high-stakes promotional genre such as a video resume.

To date, only Ali et al. (2022) and Mestre-Segarra (2023) have investigated this genre, each with a different focus. Ali et al. (2022) evaluated EFL university students' performance of creating video resumes in terms of content, organization, paralanguage, and kinesic features. Their findings highlighted gaps in the effective application of all these elements. In contrast, Mestre-Segarra (2023) analyzed the multimodal rhetorical structure of this genre, identifying eight distinct moves: Introducing candidature (Move 1), Establishing credentials (Move 2), Offering incentives (Move 3), Describing relevant life experiences (Move 4), Adding enclosed hypertext/materials (Move 5), Using pressure tactics (Move 6), Inviting further action (Move 7), and Concluding with goodwill (Move 8). Some of these moves include associated substeps. This move structure framework serves as a well-founded basis for pedagogical purposes.

Despite the fact that both studies enhanced our understanding of the rhetorical/semiotic features and students' inadequacy in this genre, the challenges of composing video resumes to articulate professional identity from student producers' perspectives remain relatively unexplored in the ESP context. This warrants further research, given that several studies have suggested L2 students' possible challenges with other ESP/EAP multimodal genres when investigating students' performance or developing pedagogical approaches for various ESP/EAP genres (e.g., Bobkina et al., 2023 on video product pitches; Beltrán-Palanques & Querol-Julián, 2024 on PechaKucha (PK) presentations; Fortanet-Gómez & Edo-Marzá, 2022 on product pitches; Ruiz-Madrid & Valeiras-Jurado, 2020 on research/product pitches). This research gap motivated the current study.

### 3. Method

This study was part of a larger project investigating the rhetorical and multimodal features as well as challenges involved in ESP fourth-year students composing video resumes. This project was conducted in the Foreign Language department of the researcher's University, a national university located in southern Taiwan, with a majority of students from local areas. Students enrolled in a selective business communication course were invited to participate in this study, which is directly relevant to the current project. This course, offered during the second semester of their senior year and taught by the researcher, met for two consecutive hours weekly over an 18-week semester, with a total enrollment of 49 students. Within the course, students were required to practice various written business genres, including cover letters, resumes, letters of request/response, letters of inquiry/quotation, order letters, and sales letters. However, this project specifically focused on one genre task required in this course: the English video resume. The participants' overall English proficiency was intermediate or above, corresponding to the B1-B2 level of the Common European Framework of Reference for Languages (CEFR).

#### 3.1. Data sources

Of the 49 students enrolled in this course, 42 agreed to participate in this research. To understand the challenges involved in composing video resumes of 1-2 minutes long, the primary data sources included post-task interviews with eight participants. Eight participants were recruited for post-task interviews, which included semi-structured interviews and stimulated recalls. Participants were selected based on three criteria: oral fluency, multimodal density in their video products, and employment variety. To begin with, all participants demonstrated a good command of spoken English, so that second language proficiency may not significantly affect the challenges encountered in creating video resumes. Second, each participant incorporated various semiotic resources in their video resumes to express their professional identity. Third, their job preferences spanned a wide range, representing the diverse array of job possibilities for English-major EFL students.

The post-task interviews comprised two parts: semi-structured interviews and stimulated recall sessions. The questions for the semi-structured interviews were adapted from Li and Deng (2019) (see Appendix A for



examples). Immediately following these interviews, audio-recorded stimulated recall sessions were conducted. Before initiating the recall process, I had formulated questions accompanied by timestamps that were derived from the video resumes. Collaboratively, the participants and I viewed specific segments of their video resumes, prompting them to elaborate on their actions: why they used certain multimodal resources to narrate their experience or skills, and what identity they intended to project. Each post-task interview lasted for at least one hour during the course semester and was conducted in Chinese. The total size of the interview protocols is 121,162 Chinese words.

Prior to composing their video resumes, students were taught and required to write their own paper resumes in response to a job advertisement of their own selection. Given that this genre forms the foundation for composing a video resume, students were provided with several guiding questions and three types of mind maps to explore their autobiographical self, the requirements of their target job positions, and their suitability for these positions. The instruction on these cognitive strategies was primarily based on the major generic components embedded in this genre, such as education, work experience, skills, and objectives. Additionally, students were given several examples to illustrate the presentation of the written resume genre.

Due to the lack of specific guidelines or pedagogical approaches for creating video resumes in the ESP literature, the teacher-researcher provided instruction on this multimodal genre by describing its objectives and rhetorical structure. These mainly drew upon recommendations outlined on various websites, such as the guidelines provided by Madeleine Mann (2021), a respected careers advisor and the host of a widely recognized YouTube channel focused on job searching. I also introduced some video editing software, but due to time constraints, I did not offer detailed instructions on their usage. Some illustrative examples of video resumes were provided for students' reference.

### 3.2. Interview data analysis

The interview data were audio recorded and transcribed using an automatic subtitle generator. These initial transcriptions were then reviewed and refined. To code this data, the transcribed interview scripts were read iteratively and were analyzed manually following a two-cycle coding

approach. In the first round of coding, data were coded using thematic text analysis, combining concept-driven and data-driven categories (Schreier, 2014). After this first round, a coding framework was established based on central themes. The second round of coding consisted of taking those codes generated in the first round, and then grouping and organizing them accordingly for subsequent analysis. A framework of more refined coding categories was then developed for the follow-up analysis.

## 4. Results and discussion

Drawing from interview protocols, it appears that the main challenges faced by the students in question were primarily related to their multimodal practice: projecting a professional identity within time constraints, coordinating multiple modes within a video, overcoming technical obstacles, and fine-tuning their verbal communication skills. The following discussion includes specific quotes from the students, translated verbatim from Chinese to English, each of which reflects a distinct theme.

### 4.1. Negotiating professional identity projection

When planning what to show in their video resume to construct their conceptualized professional identity, interview participants indicated their struggles with managing and regulating the most compelling elements relevant to the purpose of this genre among their rich life experiences during their college years, and to align these choices with the conceptualization of their target audience to build their intended identity. This challenge was further complicated by the need to fit everything into the short timeframe of a video resume. In this situation, they were unable to simply convert the content of their traditional paper resume directly into a video resume script.

- (1) I encountered difficulties in choosing the content... Within the 90-second time limit, I could only pick out the most relevant and forceful instances to represent myself... but I have many experiences during my college years and I like this one and that one... I have been asking myself, "Is this relevant? Wouldn't this be too childish?" It's really hard for me to choose some of them... which one will attract HR. I keep seeking opinions and comments from my friends and classmates... (Student B).
- (2) I think the acute problems in branding myself are how to purposefully single out the essence of my experience and skills... and then how to represent them and polish my linguistic expressions... Retrieving and

regulating these relevant multimodal materials from my collections in the past few years is also fairly burdensome... (Student C).

- (3) There are many aspects and details I intended to cover to construct my identity in the mind of the audience... but it is impossible in this time constraint. It's hard to determine which to include... (Student E).
- (4) The key is to highlight what makes me stand out. This is hard... because I am not different from other English-major seniors. I think most people who intend to apply for this position are English/foreign language majors so they all have excellent English command...so what makes me distinct or impressive to HR is kind of tough... (Student G).

Although students had completed various self-awareness exercises and a paper resume prior to creating their video resumes, they struggled to identify their unique selling points that would differentiate them from other candidates. This can be partly attributed to their limited direct or extensive work experience. This hinders their ability to fully grasp the expectations of their target audience, including industry trends, values, and required skills (Lipovsky, 2013). While participants in this study were generally aware that a target audience exists, their conceptual understanding of these needs was limited due to the lack of work experience and other extracurricular experiences. This dilemma complicates the process of choosing content that demonstrates their distinctiveness and suitability for the target role and may lead to the projection of an ineffective personal image (Apers & Drous, 2017; Hiemstra et al., 2012; Lipovsky, 2013; Stanton & Stanton, 2013).

Another underlying problem is the need for personal branding knowledge. Personal branding is considered as a fundamental component of self-construction which entails profound self-awareness and comprehension of how one's skills and experiences align with one's career objectives, distinctive qualities, and strengths (Johnson, 2017; Oshiro et al., 2021; Stanton & Stanton, 2013). The present participants as fresh EFL graduates had not yet developed this branding understanding required to select materials that effectively manage a consistent and appealing professional identity. This shortcoming could lead them to simply listing their skills and personal attributes without thoughtfully matching them to the specific requirements of their preferred career jobs.

Interestingly, of the eight participants, only student F brought up the issue of internal conflict related to self-representation. She seemed to be constructing an identity that did not align with her true self, "My actual

experience isn't that exceptional, I'm not extremely remarkable, but I have to present everything as exceptional... I'm shaping an identity that suits the job role. I don't find it to be a comfortable fit". This internal struggle aligns with previous research that explored the composition of various self-promotional genres (Chiu, 2016; Ivanic, 1998; Lipovsky, 2013). These studies revealed that individuals engaging in these types of genres grapple with a dilemma: they must choose between authentically presenting their true experiences and abilities, and the aspiration to project the most appealing image as they navigate their professional presentation (Chiu, 2016; Ivanic, 1998; Lipovsky, 2013).

#### 4.2. Coordinating multiple modes into their videos

Many respondents reported a lack of proficiency in synchronizing all the potential multimodal elements required to create an effective video resume. Since each mode has specific tasks and functions and conveys meaning in a different way, the complexity of creating such multimodal texts increases along with the number of modes involved and the relationship between different meaning-making systems. As cautioned by Lim and Kessler (2022), L2 students may not be able to "effectively use and manipulate language, pictures, video, etc. across various modes and genres" (p. 333).

- (5) You will need to consider a lot of multimodal features... and how to integrate them into an effective video, such as your voice, dress, color, etc. I watched a lot of YouTube videos to learn what multimodal data to include and how to represent multimodal data in different sections, such as illustration of experience, skills... (Student A).
- (6) A video resume is a multimodal text... when designing this text, we have to think through how to convey the meanings through the various modes used in the text and how many modes work together to convey our information... (Student B).
- (7) Even though I have experience in editing videos and am familiar with all the professional editing software... I don't know how to choose different modes to convey particular meanings at different times in the video resume or how to manipulate the combinations of different modes across the whole text... to overcome this shortcoming, I tried to watch a lot of examples on YouTube... (Student D).
- (8) ... I'm not well-versed in multimodal layout design, so I'll need to check out some online examples to learn how to do it effectively... This back-

and-forth requires a good amount of patience to get the work done well enough. (Student H).

As displayed above, students' dilemma centered around choosing the appropriate modes to highlight different aspects of their professional identity and to achieve a persuasive and coherent professional image. The focal participants were overwhelmed with the variety of options: how to harmonize the visuals, audio and other components of their video in order to effectively showcase their skills, experience, and personal brand. This indicates that it is a daunting task to coordinate those different types of communication modes in a meaningful and impactful way while taking into account coherence and relevancy.

This challenge can be potentially attributed to a lack of knowledge of the affordances of each specific mode in the decision-making processes when composing video resumes due to a legacy of alphabetic literacy (DePalma & Alexander, 2015). Students may not have considered the complexities involved in creating these kinds of texts, even if they were exposed to them as consumers (DePalma & Alexander, 2015; Lim & Unsworth, 2023; Zhang & O'Halloran, 2019). Considering that the creation of multimodal text requires a different process compared to printed text, the DMC tasks require them to pay attention to managing multiple modes simultaneously, as digital composers (e.g., Hafner, 2024; Hafner et al., 2020; Ruiz-Madrid, 2021). Coordinating the diverse modes of communication beyond text-based formats posed a challenge for them. This requires further understanding about intersemiotic relationships, which involves taking into account the relationship between the use of different modes and striking a balance between them to enhance viewer engagement and generate a positive impression. Beltrán-Palanques and Querol-Julián (2024) has noted its difficulty for ELF (English as a Lingua Franca) speakers, and highlighted the significance of synchronizing both language and visual features to create engaging and coherent DMC tasks.

Moreover, a closer look at the videos of all 42 participants revealed that a significant number of students in this course lacked readiness to handle various communication modes, echoing the arguments of Ruiz-Madrid and Valeiras-Jurado (2020). Their incompetence directly impacted on the approach to creating a video resume: some users relied on a limited range of communication modes to convey content, and tended to streamline the process by recording themselves reading a pre-written script.

### 4.3. A lack of technical expertise

Creating this video genre requires sophisticated skills with digital communication technologies. Most interviewees pointed out that they recorded the video in segments first and then put the final text together in the post-production stage. As such, they needed to edit the recorded video segments using a digital editing program and then add in captions, music, video, animations, visuals and sound effects. Students appeared to struggle with using the media application devices to control the specific contribution of each individual mode deployed while at the same time attending to combining the modes into a meaningful whole.

- (9) Editing the video is really killing, very time-consuming... It's hard to use a smartphone to work on editing... therefore, I have to give up some multimodal materials, such as photos and videos to highlight my abilities in a more dynamic manner. I am not familiar with this kind of editing software... and due to time constraints to complete the video, I was not able to choose the best tool to work on this task. (Student A).
- (10) Editing the video is very laborious, a taxing task because every multimodal feature needs to be fused into the video... (Student C).
- (11) Due to my lack of knowledge of media applications, I don't know any editing software. Those recommended in the class are too complicated for me to learn in a very short time and I have tried many others that are free on the internet but none of them are very user-friendly... I kept trying and trying, feeling rather frustrated... Finally, one of my friends recommended one smartphone app, which is easy to use... Despite that, it took a lot of time to edit the video... (Student F).
- (12) The hardest part of doing this task is editing the video... I wasn't sure if I could manage it. At first, I thought maybe my younger sister could help me out... But later on, I decided to figure it out by myself. The main challenge I've faced is knowing which animations to use and how to add them... to showcase my identity, especially since I've never engaged in any kind of digital multimodal work that needed editing... To make video editing less challenging and troublesome, I opted to record the entire video in one go instead of doing it in separate sections. If I made a mistake while speaking, I would just re-record the whole thing. This approach is much simpler than having to edit the video afterwards. (Student G).
- (13) When it comes to editing the video, I'll have to incorporate and create various elements while making sure they work together. It can be quite exhausting. (Student H).

Several participants stressed dealing with technological obstacles in video editing. Manipulating numerous multimodal components, such as images, animations, and text, undoubtedly entails editing software skill. These students, however, reported a lack of acquaintance with appropriate digital technologies. As seen, due to technical constraints, students A, C, and G mentioned having to compromise on the use of specific multimodal items. This DMC task involved the complicated process of selecting, trimming, arranging, and synchronizing multimodal elements. Their compromise may have resulted in the loss of crucial visual or audio features that might boost the video's overall quality and engagement. Additionally, student F's challenge was based on a limited knowledge of video editing tools. This struggle to navigate and locate user-friendly editing applications may have impeded students' ability to effectively translate their professional identity into their video resume, in line with the findings of Ali et al. (2022).

As noted, the technical challenges students confronted in composing this genre were interconnected and multifaceted, such as technical proficiency, software familiarity, and creative execution. Evidently, these challenges primarily derived from the students' limited exposure to multimodal composition, coupled with insufficient training in their prior literacy courses. This was surprising to me. Even in this digital age, when students in the present context are expected to be digitally savvy, their actual familiarity with multimodal text-generation practices within or beyond academic settings appears rather constrained. This discrepancy between teachers' assumptions and students' proficiency in the use of technological software may warrant further research, as teachers' assumptions can impact the quantity and nature of technology-related instructions provided in the classroom.

While there has been extensive multimodal research and many studies have demonstrated the benefits of teaching digital composition skills, multimodal teaching in L2 contexts does not appear to be widespread (Hafner et al., 2023; Kim et al., 2023; Lim & Kessler, 2022; Yi, 2014; Zhang et al., 2023). As several studies have argued, this can be partially attributed to language teachers' inadequate preparation for instructing and assessing the DMC tasks (e.g., Fortanet-Gómez & Beltrán-Palanques, 2022; Hafner et al., 2023; Lim & Unsworth, 2023; Querol-Julián & Beltrán-Palanques, 2021; Ruiz-Madrid & Valeiras-Jurado, 2020; Yi, 2014). To promote multimodal literacy, scholars have highlighted that teachers in EFL/ESP contexts may need opportunities to develop multimodal knowledge for meaning-making and related pedagogy (Hafner et al., 2023; Kim et al., 2023; Lim & Kessler, 2022; Yi, 2014). In this

way, teachers can close the gap between students' proficiency in traditional print literacy and their ability to create multimodal texts by skillfully integrating the knowledge and abilities into classroom-based instruction.

The rapid evolution of Artificial Intelligence (AI) application tools holds promise for addressing some of the technical challenges identified in this study. However, it should be underscored that students must possess multimodal literacy skills to effectively evaluate the products they create with AI assistance. This highlights the importance of EFL/ESP instructors receiving professional training in multimodal literacy that also includes AI technical knowledge.

#### 4.4. Regulating public speaking skills

Unlike other video genres, a video resume is a live-action film, comprising not only visual elements but also oral and kinesic communication skills. Some interview participants highlighted that the successful multimodal composition of this genre depends on their verbal and nonverbal communication skills in creating the video. However, they were dissatisfied with their performance and believed that by improving it, they could craft a more engaging presentation.

- (14) When I recorded my video resume, I found I often got tongue-tied... I didn't feel comfortable when watching myself on the screen while recording it... I tended to watch what had been recorded after completing a small part in order to observe my performance. If I was not satisfied with the performance, I would record it again... It took me two hours to complete the recording of this 90-second video... I had a sore throat and stiff facial muscles after the video recording. (Student B).
- (15) When I recorded the video, I often got tongue-tied... I didn't feel comfortable speaking at the camera... so I needed to repeat the same recording many times... That's very tiring... (Student E).
- (16) I felt I didn't speak fluently in the video... because I tried to memorize all the scripts and act them out... in a natural way... But I don't think I handled it very well... (Student F).
- (17) I forgot to smile... I appeared quite serious in the video... While recording, my focus was entirely on delivering the spoken content, and I didn't give much thought to how my facial expressions looked. It never occurred to me... (Student H).



Based upon their self-evaluations, verbal and non-verbal communication pose significant challenges in creating a video resume. This finding aligns with Ali et al.'s (2022) study on students' video resumes and Bobkina et al.'s (2023) research on students' product pitches. The current study revealed that students B, E and F grappled with verbal fluency due to their conscious attempt to produce a genuine performance, which demanded multiple rehearsals throughout the composing process. These difficulties were further intensified by their discomfort of speaking to a camera rather than to a live audience. Specifically, student F struggled to strike a balance between reproducing memorized content and conveying it in a natural way. These participants, in their pursuit of perfection, often relied on memorization and intensive rehearsals, which occasionally led to stumbling over words and gaps in their presentations. Despite these obstacles encountered in the composing process, their video resumes eventually achieved successful outcomes after multiple takes. Their works featured effective kinesic features with consistent eye contact, frequent smiles, and appropriate gestures. In contrast, student H admitted that he prioritized verbal communication over nonverbal (kinesic) communication during the recording process. Upon reflection, student H regretted not paying adequate attention to kinesic communication, recognizing it as a major omission.

Contrary to these interviewees, some lower-performing individuals taking this course tended to opt for reading directly from their prepared scripts, overlooking the requirement of public speaking performance, as shown from their video resumes. They avoided making eye contact with the audience, instead focusing on the prepared text onscreen. One possible reason for their behavior could be a lack of English proficiency, which constrained their ability to present naturally and confidently in front of the camera. Given that oral communication skills are crucial to this genre, lacking these fundamental skills can result in increased frustration, and even a desire to give up. Another contributing factor is how students perceive the task, which Jiang (2018) contended considerably shapes the effort they are willing to invest in the task. These lower-performing students tended to view the task merely as a course requirement rather than as an authentic job application, leading them to approach it mechanically.

Clearly, acquiring basic oral communication skills is fundamental to effectively performing this somewhat complex DMC task. To achieve mastery in this oral skill, ELF users must engage in additional rehearsals to boost their ease with formal oral communication (Beltrán-Palanques & Querol-Julián, 2024).

## 5. Pedagogical implications

The present findings revealed the major challenges that ESP participants encountered when creating video resumes: negotiating the project of a professional identity, coordinating multiple modes within a video, lacking technical expertise, and regulating public speaking skills. These findings suggest several pedagogical implications for addressing the challenges faced by college students when composing this self-promotional multimodal genre.

This study underscores the need to promote multimodal literacy, integrating multimedia tools and digital literacies from foundational language courses in the EFL university context (Ali et al., 2022; DePalma & Alexander, 2015; Jiang & Hafner, 2024; Liang & Lim, 2021; Lim & Unsworth, 2023). Most critically, students need to receive guidance in the strategic design of multimodal elements, enabling them to tactically select and seamlessly integrate different communication modes to serve different purposes (Beltrán-Palanques & Querol-Julián, 2024; Cope & Kalantzis, 2021; Hafner et al., 2023; Jiang & Hafner, 2024; Lim & Unsworth, 2023; Mestre-Segarra, 2023; Ruiz-Madrid & Valeiras-Jurado, 2020), even in the era of AI. This knowledge can enable students to collaborate effectively with AI or any digital tools and to critically evaluate the final products generated by AI.

To effectively teach this self-reflective, promotional multimodal genre, students first need to know personal branding strategies tailored to industry standards. This demands a thorough understanding of their unique selling qualities and the ability to align their experiences effectively with the target job. ESP practitioners can provide more extensive opportunities for students to engage in deeper self-reflective tasks than those offered in this study to help them develop their brand identity (Johnson, 2017; Oshiro et al., 2021; Stanton & Stanton, 2013). For instance, students can apply SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis to explore their personal traits and the external factors influencing their professional success (Gürel & Tat, 2017). Additionally, the STAR approach (Situation, Task, Action, Result) is another strategic tool that students can use to illustrate their experiences related to specific events, activities, actions, or outcomes (Perry & Ball, 2016). In addition, including HR professional evaluations can help students realize what employers are seeking in a video resume. Most importantly, engaging with AI can offer a more accessible way for students to deepen their awareness of industry-specific professional standards.

Together, all these can help students overcome their cognitive struggles in selecting the most relevant content for their video resumes and in better aligning their personal identity with industry expectations, thus boosting their chances of impressing future employers.

To formulate effective pedagogical strategies, ESP practitioners can then refer to a line of research introducing a multimodal genre-based approach (e.g., Fortanet-Gómez & Edo-Marzá, 2022; Fortanet-Gómez & Beltrán-Palanques, 2022; Querol-Julián & Beltrán-Palanques, 2021; Ruiz-Madrid & Valeiras-Jurado, 2020). This pedagogical approach enables students to analyze the rhetorical and semiotic features that contribute to a particular genre, facilitating their ability to engage in a similar analytical process when working on their own work. It has been shown to effectively support students in analyzing the affordances and constraints of diverse modes of communication within genres such as product and research pitches, thereby enriching their understanding of rhetorical subtleties (e.g., Fortanet-Gómez & Edo-Marzá, 2022; Ruiz-Madrid & Valeiras-Jurado, 2020).

Following this approach to teaching video resumes, students should first be explicitly taught the multimodal move structures and the effects of three typical modes –embodied, disembodied, and filmic– on video resumes, as suggested by Mestre-Segarra (2023). This can be achieved by showing and analyzing relevant examples to deepen students' multimodal awareness of the purpose of each mode and how they interact with each other. Additionally, it is critical to allocate extra class time to practice and rehearse kinesic communication (e.g., gestures, body movements), since creating a captivating video resume is not just about the content presentation, but also about how well it is delivered and how confidently the professional persona is portrayed (Beltrán-Palanques & Querol-Julián, 2024; Fortanet-Gómez & Edo-Marzá, 2022; Ruiz-Madrid & Valeiras-Jurado, 2020). Finally, it is important to introduce students to user-friendly AI or any digital editing applications that can simplify the video creation process and aid students in acquiring the necessary skills for successful DMC tasks, particularly those with limited technological expertise. It empowers educators to bridge the gap between traditional print literacy and the demands of multimodal composing.

## 6. Conclusion

The present study adds to the understanding of the challenges L2 students face when composing a self-promotional DMC genre, illuminating the complexities of multimodal composition within the context of video resume creation. These findings may enrich the ESP field by enhancing L2 students' learning experiences in this genre. Tackling these challenges requires comprehensive educational interventions that cover technical training, scaffolding for identity branding, instruction in multimodal composition, and the fostering of effective oral communication skills. ESP practitioners can formulate more effective teaching strategies, develop tailored course materials, establish clearer assessment criteria, and offer more detailed feedback to address the specific difficulties associated with composing this genre.

Although this study adds to our understanding of ESP students' challenges in composing this genre, it is important to note that the current findings cannot be generalized to students at other proficiency levels or in other pedagogical contexts. Future research can explore similar issues with different DMC tasks targeting students from different educational settings and levels. In addition, more work needs to be done to provide valuable insights into effective teaching strategies and the effects of various educational interventions on students' ability to tackle these obstacles (e.g. Bobkina et al., 2023; Hafner, 2024; Liang & Lim, 2021; Mestre-Segarra, 2023; Ruiz-Madrid, 2021). Moreover, examining the effectiveness of multimedia training in terms of improving technical skills for composing multimodal genres can guide the development of instructional materials and approaches. The extent to which technology instruction is implemented for diverse student populations remains relatively unexplored, as noted by Zhang and O'Halloran (2019). By addressing these challenges head-on, ESP educators and researchers can work together to enhance students' multimodal communicative skills and preparing them for success in a multimedia-rich digital world, particularly increasing their competitiveness in the job market.

## Acknowledgement

This research was funded by the Ministry of Science and Technology in Taiwan (Grant No. MOST 109-2410-H-415-036). I would like to acknowledge the use of artificial intelligence tools to enhance the clarity and

coherence of the manuscript in the editing of this paper. However, all final revisions and content adjustments were made by me.

Article history:

Received 4 September 2023

Received in revised form 25 August 2024

Accepted 18 March 2025

## References

- Ali, Z., Ali, A. Z. M., Harbi, S., Hassan, S. A. J., Nor, A. N. M., & Sahar, N. S. (2022). Help me to find a job: An analysis of students' delivery strategies in video resume. *Asian Journal of University Education*, 18(2), 489-498. <https://doi.org/10.24191/ajue.v18i2.18002>
- Apers, C., & Deros, E. (2017). Are they accurate? Recruiters' personality judgements in paper versus video resumes. *Computers in Human Behavior*, 73, 9-19. <https://doi.org/10.1016/j.chb.2017.02.063>
- Beltrán-Palanques, V., & Querol-Julián, M. (2024). The genre of PechaKucha presentations: analysis and implications for enhancing multimodal literacy at university. *English for Specific Purposes*, 75, 102-118. <https://doi.org/10.1016/j.esp.2024.05.002>
- Bobkina, J., Domínguez Romero, E., & Gómez Ortiz, M. J. (2023). Kinesic communication in traditional and digital contexts: An exploratory study of ESP undergraduate students. *System*, 115(3-4), 103034. <https://doi.org/10.1016/j.system.2023.103034>
- Chiu, Y. T. (2016). Singing your tune: Genre structure and writer identity in personal statements for doctoral applications. *Journal of English for Academic Purposes*, 21, 48-59. <https://doi.org/10.1016/j.jeap.2015.11.001>
- Cope, B., & Kalantzis, M. (2021). Pedagogies for digital learning. In M. G. Sindoni & I. Moschini (Eds.), *Multimodal literacies across digital learning contexts* (pp. 34-54). Routledge. <https://doi.org/10.4324/9781003134244-3>
- DePalma, M.J., & Alexander, K.P. (2015). A bag full of snakes: negotiating the challenges of multimodal composition. *Computers and Composition*, 37, 182-200. <https://doi.org/10.1016/j.compcom.2015.06.008>
- Fortanet-Gómez, I., & Beltrán-Palanques, V. (2022). Enhancing multimodal communicative competence in ESP: the case of job interviews. *Multimodal Communication*, 11(1), 17-29. <https://doi.org/10.1515/mc-2020-0032>
- Fortanet-Gómez, I., & Edo-Marzá, N. (2022). New genres and new approaches: Teaching and assessing product pitches from a multimodal perspective in the ESP classroom. *Porta Linguarum*, 38, 65-81. <https://doi.org/10.30827/portalin.vi38.21621>
- Gissel, A. L., Thompson, L. F., & Pond, S. B. (2013). A theory-driven investigation of prospective applicants' intentions to submit video resumes. *Journal of Applied Social Psychology*, 43(12), 2449-2461. <https://doi.org/10.1111/jasp.12191>
- Gürel, E., & Tat, M. (2017). SWOT analysis: A theoretical review. *The Journal of International Social Research*, 10(51), 994-1006.
- Hafner, C. A. (2024). Multimodal discourse analysis and second language research. In B. Paltridge & M. T. Prior (Eds.), *The Routledge handbook of second language acquisition and discourse* (pp. 24-37). Routledge.
- Hafner, C. A., & Ho, W. J. (2020). Assessing digital multimodal composing in second language writing: Towards a process-based model. *Journal of Second Language Writing*, 47, 100710. <https://doi.org/10.1016/j.jslw.2020.100710>
- Hafner, C. A., Harrison, S., Ho, W. Y. J., & Kwan, B. S. C. (2023). Digital mediation in ESP genres. *English for Specific Purposes*, 71, 115-122. <https://doi.org/10.1016/j.esp.2023.03.002>
- Hiemstra, A. M. F., Deros, E., Serlie, A. W., & Born, M. P. (2012). Fairness perceptions of video resumes among ethnically diverse applicants. *International Journal of Selection and Assessment*, 20(4), 423-433. <https://doi.org/10.1111/ijsa.12005>
- Hirvela, A., & Belcher, D. (2001). Coming back to voice: the multiple voices and identities of mature multilingual writers. *Journal of Second Language Writing*, 10(1-2), 83-106. [https://doi.org/10.1016/S1060-3743\(00\)00038-2](https://doi.org/10.1016/S1060-3743(00)00038-2)
- Hyland, K. (2011). Projecting an academic identity in some reflective genres. *Ibérica, Journal of the*

- European Association of Languages for Specific Purposes*, 21, 9-30. <https://revistaiberica.org/index.php/iberica/article/view/326>
- Ivanic, R. (1998). *Writing and identity the discursive construction of identity in academic writing*. John Benjamins.
- Jiang, L. (2017). The affordances of digital multimodal composing for EFL learning. *ELT Journal*, 71(4), 413-422. <https://doi.org/https://doi.org/10.1093/elt/ccw098>
- Jiang, L. (2018). Digital multimodal composing and investment change in learners' writing in English as a foreign language. *Journal of Second Language Writing*, 40, 60-72. <https://doi.org/10.1016/j.jslw.2018.03.002>
- Jiang, L., & Hafner, C. (2024). Digital multimodal composing in L2 classrooms: A research agenda. *Language Teaching*, 1-19. Advance online publication. <https://doi.org/10.1017/S0261444824000107>
- Johnson, K. (2017). The importance of personal branding in social media: Educating students to create and manage their personal brand. *International Journal of Education and Social Science*, 4(1), 21-27.
- Kim, Y., & Belcher, D. (2020). Multimodal composing and traditional essays: performance and learner perception. *RELC Journal*, 51(1), 86-100. <https://doi.org/10.1177/0033688220906943>
- Kim, Y., Belcher, D., & Peyton, C. (2023). Comparing monomodal traditional writing and digital multimodal composing in EAP classrooms: linguistic performance and writing development. *Journal of English for Academic Purposes*, 64, 101247. <https://doi.org/10.1016/j.jeap.2023.101247>
- Kulju, P., Kupiainen, R., Wiseman, A. M., Jyrkiäinen, A., Koskinen-Sinisalo, K. L., & Makinen, M. (2018). A review of multiliteracies pedagogy in primary classrooms. *Language and Literacy*, 20(2), 80-101. <https://doi.org/10.20360/langandlit29333>
- Li, M., & Akoto, M. (2021). Review of recent research on L2 digital multimodal composing. *International Journal of Computer-Assisted Language Learning and Teaching (IJCALLT)*, 11(3), 1-16. <https://doi.org/10.4018/IJCALLT.2021070101>
- Li, Y., & Deng, L. (2019). I am what I have written: A case study of identity construction in and through personal statement writing. *Journal of English for Academic Purposes*, 37, 70-87. <https://doi.org/10.1016/j.jeap.2018.11.005>
- Liang, W. J., & Lim, F. V. (2021). A pedagogical framework for digital multimodal composing in the English language classroom. *Innovation in Language Learning and Teaching*, 15(4), 306-320. <https://doi.org/10.1080/17501229.2020.1800709>
- Lim, F. V., & Unsworth, L. (2023). Multimodal composing in the English classroom: recontextualising the curriculum to learning. *English in Education*, 57(2), 102-119. <https://doi.org/10.1080/04250494.2023.2187696>
- Lim, F. V., Toh, W., & Nguyen, T. T. H. (2022). Multimodality in the English language classroom: A systematic review of literature. *Linguistics and Education*, 69, 101048. <https://doi.org/10.1016/j.linged.2022.101048>
- Lim, J., & Kessler, M. (2022). Directions for future research on SLA, L2 writing and multimodality. In R. M. Manchón & C. Polio (Eds.), *The Routledge handbook of second language acquisition and writing* (pp. 325-338). Routledge. <https://doi.org/10.4324/9780429199691>
- Lim, J., & Kessler, M. (2023). Multimodal composing and second language acquisition. *Language Teaching*, 57(2), 1-20. <https://doi.org/10.1017/S0261444823000125>
- Lipovsky, C. (2013). Negotiating one's expertise through appraisal in CVs. *Linguistics and the Human Sciences*, 8(3), 307-332. <https://doi.org/10.1558/lhs.v8i3.307>
- Lipovsky, C. (2014). Constructing a professional identity through one's CV. In D. N. Djenar et al. (Eds.), *Language and identity across modes of communication* (pp. 263-291). De Gruyter Mouton.
- Mann, M. (2021). How to script & film a video resume – Example included! <https://www.youtube.com/watch?v=eSs68R4zhLI>
- Mestre-Segarra, M-A. (2023). A multimodal rhetorical analysis of video resumes. *ESP Today*, 11(2), 349-370. <https://doi.org/10.18485/esptoday.2023.11.2.8>
- New London Group (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-93. <https://doi.org/10.17763/haer.66.1.17370n67v22j160u>
- Oshiro, K. F., Brison, N., & Bennett, G. (2021). Personal branding project in a sport marketing class. *Journal of Hospitality, Leisure, Sport & Tourism Education*, 28, 100308. <https://doi.org/10.1016/j.jhlste.2021.100308>
- Perry, C., & Ball, I. (2016). Interview skills: The STAR approach to behavioral-based interview questions. *Journal of Management Development*, 35(4), 533-543.

- Pham, Q.N., & Li, M. (2023). Digital multimodal composing using Visme: EFL students' perspectives. *The Asia-Pacific Education Researcher*, 32, 695-706. <https://doi.org/10.1007/s40299-022-00687-w>
- Querol-Julián, M., & Beltrán-Palanques, V. (2021). PechaKucha presentations to develop multimodal communicative competence in ESP and EMI live online lectures: A team-teaching proposal. *Computer Assisted Language Learning Electronic Journal*, 22(2), 73-90.
- Ruiz-Madrid, N. (2021). A multimodal discourse approach to research pitches. *Journal of English for Academic Purposes*, 52, 101003. <https://doi.org/10.1016/j.jeap.2021.101003>
- Ruiz-Madrid, N., & Valeiras-Jurado, J. (2020). Developing multimodal communicative competence in emerging academic and professional genres. *International Journal of English Studies*, 20(1), 27-50. <https://doi.org/10.6018/ijes.401481>
- Schreier, M. (2014). Qualitative content analysis. In U. Flick (Eds.), *The SAGE handbook of qualitative data analysis* (pp. 170-183). Sage.
- Seaman, A. (2021). Should you make a video resume? Retrieved January 22, 2023 from <https://www.linkedin.com/pulse/should-you-make-video-resume-andrew-seaman>
- Smith, B. E., Pacheco, M. B., & Khorosheva, M. (2020). Emergent bilingual students and digital multimodal composition: A systematic review of research in secondary classrooms. *Reading Research Quarterly*, 56(1), 33-52. <https://doi.org/10.1002/rq.298>
- Stanton, A. D., & Stanton, W. W. (2013). Building "brand me": creating a personal brand statement. *Marketing Education Review*, 23(1), 81-86. <https://doi.org/10.2753/mer1052-8008230113>
- Viète, R., & Le Ha, P. (2007). The growth of voice: expanding possibilities for representing self in research writing. *English Teaching: Practice and Critique*, 6(2), 39-57.
- Wang, H. (2022). International English learners' perspectives on multimodal composing and identity representation via multimodal texts. *SAGE Open*, 12(2), 1-15. <https://doi.org/10.1177/21582440221103526>
- Waung, M., Hymes, R. W., & Beatty, J. E. (2014). The effects of video and resumes on assessments of personality, applied social skills, mental capability, and resume outcomes. *Basic and Applied Social Psychology*, 36(3), 238-251. <https://doi.org/10.1080/01973533.2014.894477>
- Yi, Y. (2014). Possibilities and challenges of multimodal literacy practices in teaching and learning English as an additional language. *Language and Linguistics Compass*, 8(4), 158-169. <https://doi.org/10.1111/lnc3.12076>
- Zhang, M., Akoto, M., & Li, M. (2023). Digital multimodal composing in post-secondary L2 settings: A review of the empirical landscape. *Computer Assisted Language Learning*, 36(4), 694-721. <https://doi.org/10.1080/09588221.2021.1942068>
- Zhang, Y., & O'Halloran, K. L. (2019). Empowering the point: Pains and gains of a writer's traversals between print-based writing and multimodal composing. *Linguistics and Education*, 51, 1-11. <https://doi.org/10.1016/j.linged.2019.04.003>

**Fei-Wen Cheng** is a Professor in the Department of Foreign Languages at National Chiayi University, Taiwan. Her teaching focuses on advanced academic literacy and English for Specific Purposes (ESP). Her research interests include academic discourse, genre analysis, and multimodality, with an emphasis on how these areas inform language learning and professional communication. Her recent work has been published in peer-reviewed journals, such as the *Journal of English for Academic Purposes*, *Ibérica Journal of the European Association of Languages for Specific Purposes*, *ESP Today*, and *System*.



## Appendix A

### Exemplary interview questions (adapted from Li & Deng, 2019, p. 82)

1. Can you describe your composing process?
2. Can you describe the different processes of composing paper and video resumes based upon your own experience.
3. Did you have a target reader in mind when composing?
4. What kind of image did you want to create in your video resumes?
5. How did you negotiate between “I am distinct from the other applicants” and “I meet the requirements of the job post for all the applicants”?
6. What are your gains and challenges in your video resume composition experience?
7. What advice would you like to offer to future job applicants regarding video resume composition?