O USO DE AUDIOBOOKS EM CLASSES DE LITE-RATURA ESTRANGEIRA: AUMENTANDO AS HABILIDADES DE LEITURA

THE USE OF AUDIOBOOKS IN FOREIGN LITERA-TURE CLASSES: ENHANCING READING SKILLS

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Resumo: Este artigo apresenta os resultados de uma pesquisa, realizada entre os anos de 2012 e 2015 com 129 alunos de graduação na Universidade Federal de Minas Gerais (UFMG) e na Universidade de Brasília (UnB), sobre o uso de audiolivros nas aulas de literaturas em inglês. O artigo discute a reação dos participantes após serem expostos à pratica de leitura de obras literárias acompanhada pela narração em áudio. Além disso, o artigo analisa o impacto da pesquisa na capacidade de concentração dos participantes, o aumento de seu interesse pela literatura e, principalmente, o desenvolvimento de sua capacidade de interpretação literária.

Palavras-chave: leitura; literatura; audiolivros

Abstract: *This article presents the findings of a research, conducted between the years 2012 and 2015 with 129 undergraduate Brazilian students of English Literature in both the University of Brasília (UnB) and the Federal University of Minas Gerais (UFMG), on the use of audiobooks in foreign literature classes. The article discusses participants' response after being subjected to the practice of reading literary texts with the support of audio narration. In addition, we analyze the impact of the research on the increase of participants' attention span, the growth of their interest in reading literature and, mostly, the enhancement of their interpretive skills.*

Keywords: reading; literature; audiobook

1. INTRODUCTION

It has been systematically stated that we now live in a digital age. This new era, sometimes called the information age, is not consensually defined, and began at some point in the seventies, the eighties or the nineties in different societies, when personal computers became commercially available and affordable to individuals. Along with computers, a series of technological developments made it easier for information to be electronically transmitted and attained faster than ever before and oftentimes at no cost. The digital age is, ultimately, an era of unprecedented, intense global connectivity that is changing the world in which we live.

According to Marc Prensky, those born in the digital age are the Digital Natives, a term coined by him in 2001. Digital Natives, Prensky explains, are those who grew up surrounded by digital devices such as computers, videogames, smartphones, video cameras, partially or totally connected to the internet, and use technology skillfully. The rest of us, that is, those born before the beginning of the digital era, are called Digital Immigrants, since we had to adapt ourselves to the digital world at some point in our adult lives. Pondering about the relationship between Digital Natives as students and Digital Immigrants as teachers, Prensky states that, "the single biggest problem facing education today is that our Digital Immigrant instructors, who speak an outdated language (that of the pre-digital age), are struggling to teach a population that speaks an entirely new language" (PRENSKY, 2001, p. 1-2).

As literature professors in the twenty-first century, we do notice an increase in communicational difficulties with our younger students, as described by Prensky; these difficulties go beyond changing slang terms that usually typify difference between generations. Secondly, we notice in our classrooms a decrease in oral participation and a certain impoverishment of students' understanding of literary texts, which can be attested by the evaluation of their class assignments and exams. At some point in our academic careers, we entered the classroom to teach literature to students and realized that a significant number of them, especially those who were admitted to the university more recently, were not familiar with print books, to say the least; it was precisely at this point that the current investigation was conceived. At a first glance, many of our younger students in Brazilian universities could be defined as digital natives in Prensky's terms, and have been changing in many ways. The main change for us literature professors is the way they read and take in stories. Therefore, some of the questions that informed our investigation were: what does reading mean in the twenty-first century? As digital natives, how are our students reading literature? Do they combine their reading practice with technology and, if so, how?

These are questions about the changing habits of reading literature of our students that informed our investigation. As we attempted to answer them, we began to think of how to approach students in the classroom in a way that would effectively help us to understand their way of reading and, simultaneously, draw their attention to the literary works in our syllabi. We

then departed from the premise that if our students' way of reading literature is undergoing change, then similarly there must be a change in the way instructors teach literature. Indeed, our practice as literature professors has been questioned since the 1970s. As Afrânio Coutinho (1975) ponders,

> Among ourselves, the usual is the lecture method, panoramic exhibitions in chronological order, mostly reduced to a catalog of names and titles of works, sometimes accompanied by bibliographic data, plots summaries or grouping of authors by schools. It will not be wrong to say that none of this is Literature. (COUTINHO, 1975, p. 118)

For Coutinho (1975), the focus on the literary works themselves should be the priority, an opinion shared by Tzvetan Todorov (2010). In A Literatura em perigo, Todorov criticizes the absurdities of literature teaching in French schools. He mentions, for instance, that literature instructors rely on literary works only to teach literary theories, instead of focusing on the works themselves, and students end up learning what critics have stated about the works rather than what literary works themselves may be suggesting to different readers.

Coutinho (1975) and Todorov (2010) invite us to rethink our practices and, maybe, face the not so encouraging fact that literature teaching is many times ineffective or at times even pointless. In Brazil, we often read and hear about how the decline of reading and of education in general has affected the younger generations, often pointing to intellectual fragmentation, internet dependence, and a decrease in students' ability to think critically. Many of us simply accept these symptoms as part of an inevitable new order, blaming computers and smart phones. However, it would be a mistake to think that literature reading and interpretation were fully and perfectly accomplished by university students in Brazil before the advent of technology. Moreover, it would be equally inaccurate to think that reading literature and the use of technology are separate tasks that compete with one another and that they could never converge towards a same goal.

Therefore, motivated by the desire to stimulate our students' intellectual ability to read and interpret literature more effectively, we developed and applied a practice of teaching that combines reading a literary work and listening to its audio narration in the classroom. We were led by the hypothesis that twenty-first century young university students are digital natives that would read and understand literature more effectively if reading were non-traditional, but, instead, integrated with technology.

2. METHODOLOGY

The method chosen for this investigation is based on the concept of pedagogical intervention research. According to Magda Floriana Damiani (2013), this is a "research that involves planning and implementing interference (changes, pedagogical innovations)

– designed to produce advances, improvements in the processes of learning of the subjects who participate in them – and the subsequent evaluation of the effects of such interference" (DAMIANI, 2013, p. 57).

In order to address the research questions we initially proposed, we defined the six steps of the research process as follows: we began by selecting a reading corpus that would be both appealing to students and representative of the American and British Literatures of the twentieth and twenty-first centuries. In addition, we confronted a technical limitation, which was the availability of the audio narration of the stories. The second step was to think about the types of questions we wanted to ask students after the experience of reading a work of literature while listening to the audio narration of that same work. These questions should collect feedback from the intervention and at the same time help us to define the students' profiles. The third step was to test the reading material, the equipment, and reviewing the questions, to find out possible flaws and correct them in advance. Step number four was the intervention itself, involving the printed literary work and the audio narration, followed by the questionnaire and our observations. At this stage, we began to engage in informal conversations with students after class. As we understood the importance of such spontaneous feedback, some of them were recorded in the shape of short interviews. The fifth step entailed the compilation and interpretation of data, the implications of the practice, the reaching of conclusions. Our final step was the writing and publishing of the research records.

The study involved 129 undergraduates ages 19 to 50 from Universidade de Brasília (UnB) and Universidade Federal de Minas Gerais (UFMG). The majority of the group, specifically 75%, however, was made up of students whose ages ranged between 19 and 21 years. A printed questionnaire handed to participants asked eight questions: the first four questions were about the literature reading habits that participants had before the research, followed by a fifth question that asked about the relation between technology and the reading of foreign literature. The last three questions focused on the students' evaluation of the intervention itself, prompting their feedback on how they felt about the experiment of reading foreign literature with the use of audio technology in the classroom and whether they profited from it or not. In the end of the questionnaire, we offered a blank space where they could freely write about whatever aspect of the experiment they wished. Below we examine the results and their implication to the research.

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3. RESULTS AND DISCUSSION

3.1 Literature reading habits of participants

The first question addressed to students aimed to learn about their habit of reading literature before they entered the university to pursue a degree in English. Over the past decade and a half years, fifteen-year-old Brazilian students have scored among the lowest in international exams to evaluate reading skills, according to the Programme for International Student Assessment (PISA), developed by the Organisation for Economic Co-operation and Development (OECD). About 50% of fifteen-year-old Brazilian students scored below PISA's reading proficiency level, and Brazil ranked forty-ninth out of fifty-six countries taking part in the assessment program (OEDC, 2011, p. 7). These numbers, together with a general belief that Brazilians simply do not read much, reflect an only too familiar setting in which professors of literature expect to meet freshmen simply not used to reading literature. To our surprise, however, 76% of participants in this research replied that they in fact did have the habit of reading literature before they started to attend university, against only 24% who answered No to the question.
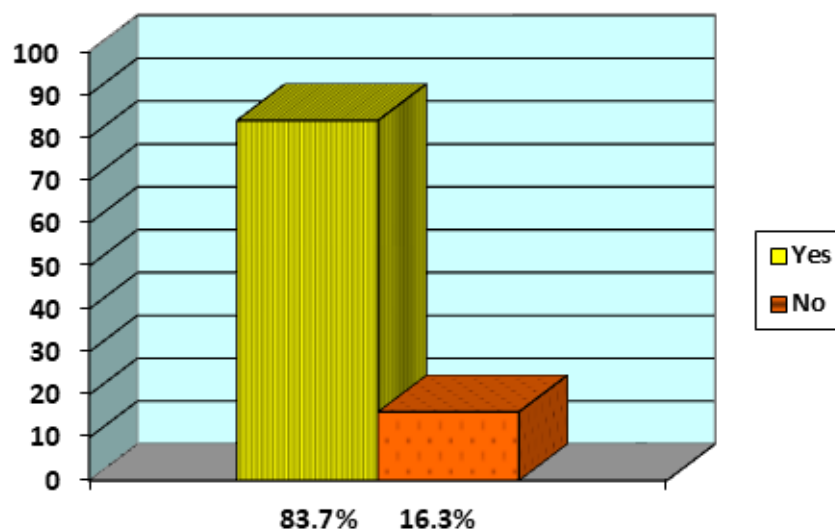
Chart 1: Habit of reading literature before entering university
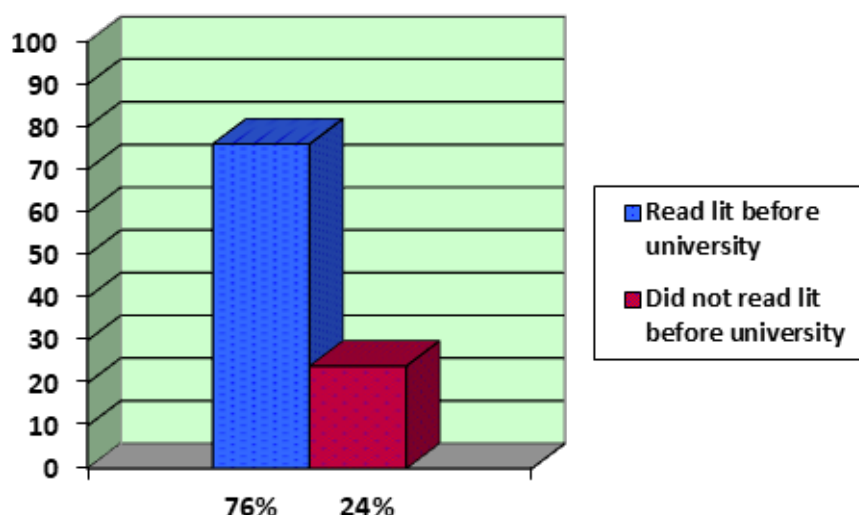
Hence, Question One led us to reconsider the notion of Brazilian students as natural non-readers. Examining the profile of young Brazilian students that pass the National University Entrance Examination (ENEM), we find that they represent a young intellectual elite, which leads us to speculate whether students who choose to major in Language and/or Literature perhaps enjoy reading literature more than those who chose other majors. We are well aware that this speculation means navigating dangerous waters. Thus, in order to make the journey safer, a relevant aspect needs to be taken into account in future studies regarding the performance of Brazilian students in the OECD reading test, and which we eventually shall also take into account in our research: the social-economic background of students.

The topic of Question Two was the students' self-assessment of the improvement of their practice of reading. We literally asked, "Do you feel you improved your habit of literature reading after you started your degree in English at the University?" Initially we expected to learn if university education discouraged literature reading, based on findings by theorists such as Tzvetan Todorov (2010) and Afrânio Coutinho (1975), who have presented evidence that educational systems caused students to lose enthusiasm for books, instead of promoting literature reading. Again to our surprise, though, 83.7% indicated that they had improved their habit of literature reading after beginning their degree in English, and only 16.3% said they did not.

Chart 2: Improvement of literature reading after entering university

We began by conjecturing that answering No to this question does not necessarily mean a deterioration of the habit of literature reading. If we take into account the 75% who stated in Question One that they did read literature before entering the university, we can assume that their habit of reading did not improve only because it was already considered good at the start. That is, perhaps the 16.3% who stated that their habit of reading did not improve are totally or in part included in the 75% who answered Yes to Question One.

Our third question prompted participants to think about the last work of literature they had read. We sought to know if it had been a reading assignment by a literature professor or not. 62.8% of the responses were positive, while 34.1% said No, and 3.1% did not answer.

Chart 3: Was the last work you read an assignment for a class?
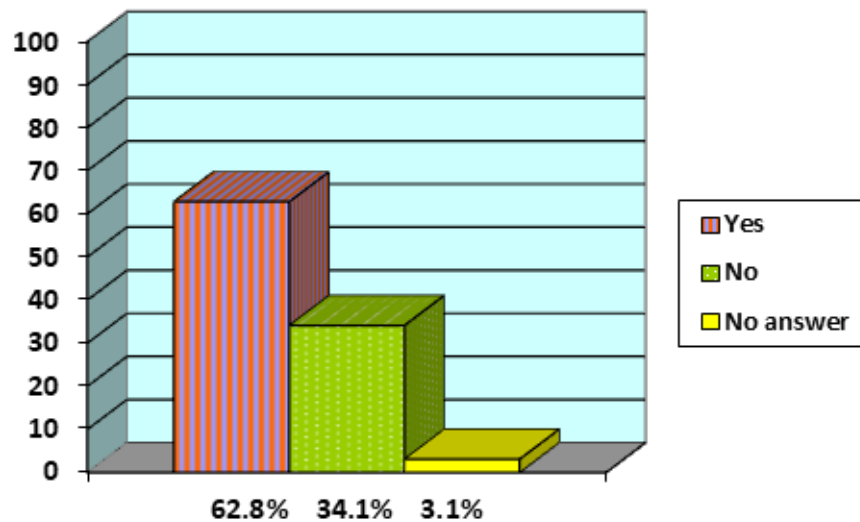
This result leads us to infer that, even though most students have consolidated the habit of reading literature before they entered university, the choice of what they read may change and begin to be significantly influenced by their professors. This finding emphasizes the responsibility involved in choosing a literary corpus and strategies to teach literature. We also think that 34.1% is a very meaningful percentage of students who keep reading books other than those required for their academic courses. This suggests that a professor's syllabus for a literature course may be out of many young students' scope of interest. Are they reading best sellers or other subgenres usually derided by university professors?, one may ask. Do we, Brazilian professors, fail to motivate our students? In addition, we can infer that many participants have more time for reading than they actually claim, since many of them read both the works in their course syllabi (as we are going to see in the results for Question Four) and books of their own preference.

Differently from the previous ones, Question Four narrowed the scope from general literature reading to the reading of foreign literature, which is what we teach and consequently the focus of the present research. Since Question Four was a multiple-choice question, students had to choose one out of five options to complete the sentence: "when it comes to reading the literary works required by your foreign literature professor, you...". 38.7% chose option a, reporting they "read all of them". Option b (read almost all of the literature works) was chosen by 52%, while 4.7% indicated option c (read some of them). Only five students (3.9% said they read texts partly (option d) and one participant chose option e, indicating that he/she never read the literary works required by the professor of foreign literature (0.7%).

Chart 4: Reading assignment by foreign literature professor


52% 38.7% 4.7% 3.9% 0.7%
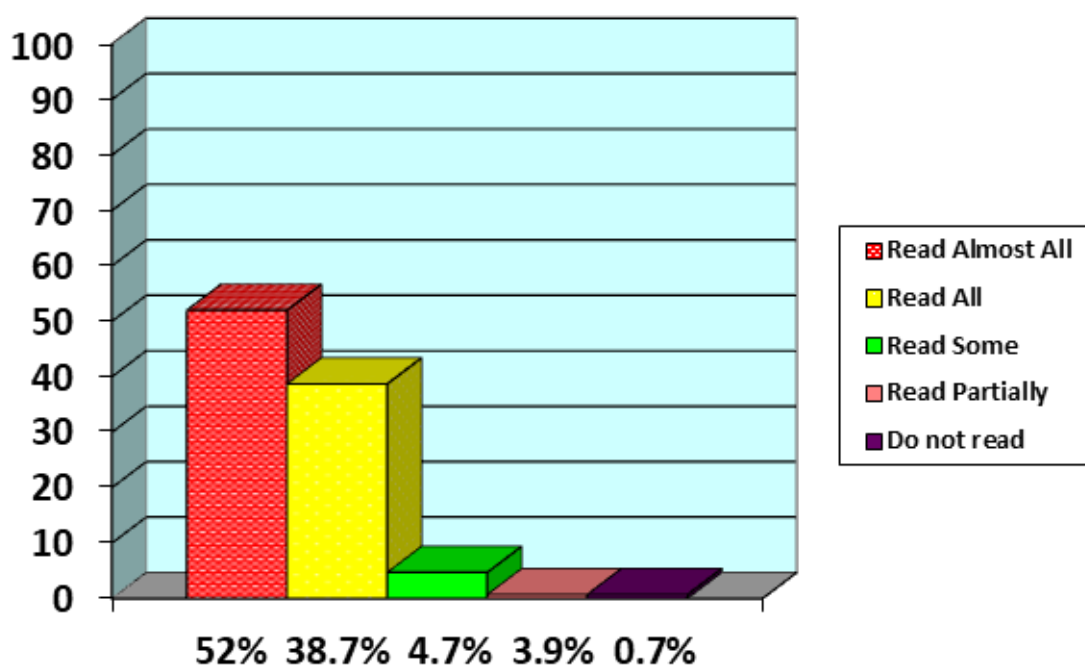
The first aspect to notice is that the results shown here contradict the pessimistic expectations of those who believe that most students do not read or read only a few of the works assigned for a class. In, fact 107 out of 129 participants state that they read all or almost all literary works required. This result also makes us, literature professors, ask ourselves why we often have the feeling that a great number of students are not reading the texts we require. A way to investigate this is to consider the atmosphere in our classrooms, which may not make many students comfortable enough to take part in discussions. This situation leaves us with the impression that they did not read the work assigned for that class when, in reality, many of those who actually did read the texts assigned still chose to remain silent in the classroom.

3.2 The connection between technology and the reading of foreign literature

Attempting to introduce the notion of technology related to reading, Question Five required students to express their opinion regarding the benefits of technology when reading foreign literature. The option "technology helps me to read foreign literature" was chosen by 83.7% of participants. 6.2% indicated alternative b (technology does not help me to read foreign literature), and 9.3% stated that it did not matter. One student (0.8%) did not answer this question.

Chart 5: The benefits of technology when reading foreign literature
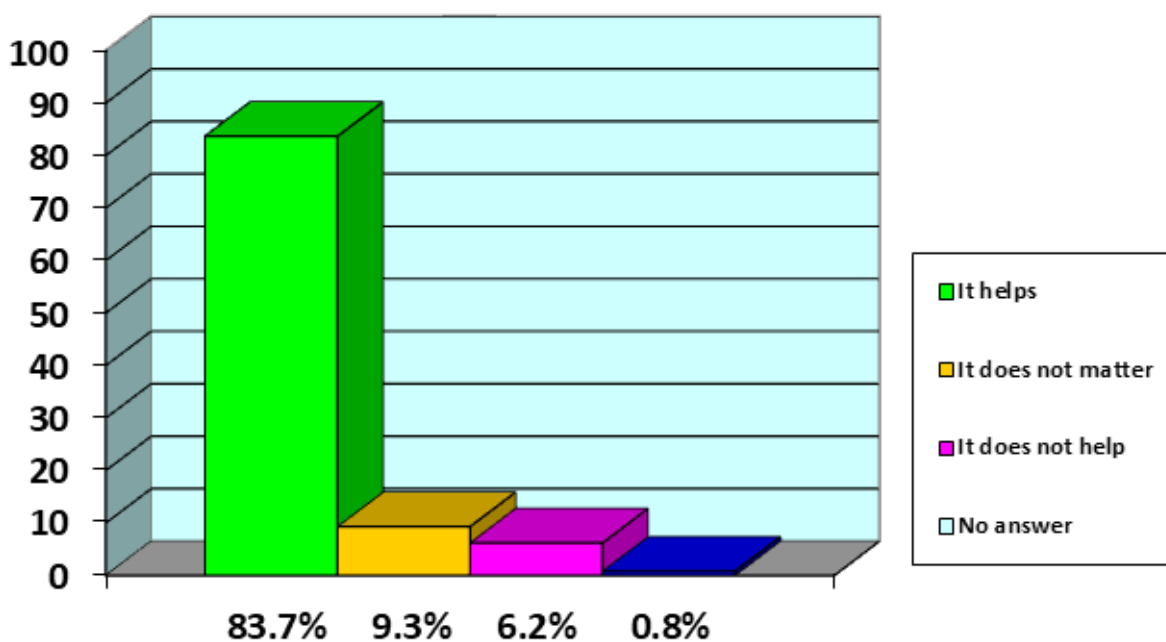
In this question, we chose to use the word technology generically. After all, what is technology to each of them? The answer will certainly vary. In addition, we did not establish the distinction between the supposedly right or wrong use of technology, or the educational versus the recreational uses of it. We are aware, though, that there were consequences of using the term technology with such a broad meaning, and the first implication could be predicted: participants were indeed free to think of technology in their own ways. The second implication was that the answers we got prompted further questions: if the use of technology for some students means finding plot summaries online or watching filmic adaptations of literary works to substitute for

the reading of the actual book, could we simply consider this as an unethical practice? Or would the practice of not reading the works themselves – hardly ever admitted by students – reveal the ineffectiveness of literature teaching? What really upsets literature professors when students do not read what they assign? Is it the questioning of their authority as instructors? Is it about their feeling of disempowerment as they are "replaced by websites that teach" the basics of what students should know about any particular work? Is it some type of indirect questioning of the professor's competence? On the other hand, are today's students some kind of "Facebook generation", operating in simplistic dichotomies of likes/dislikes, reading only what they want and pretending to read the so-called "difficult" works?

Another point that must be made is that the participants in this research constitute a group that is studying English as a foreign language and that is used to the use "listening comprehension" exercises. Such practice in language classes seems to contribute to the environment created in this experiment with literature classes. Our students are, in this sense, familiar with technologies that allow them to listen to native speakers and are aware of the benefits introduced by technology.

3.3 Self-assessment of the use of audio technology in the foreign literature class

Questions Six, Seven, and Eight were meant to lead participants to think about technology specifically, therefore calling attention to the use of audio technology in the foreign literature class. At this point, students were encouraged to think about the experiment of reading a literary work accompanied by its audio narration.

We began by asking the undergraduates if they considered the experience of reading literary texts in the classroom with the use of audio technology a worthwhile practice. 80.8% reported that it was worthwhile because listening to a narrator can enhance the understanding of the literary work. 6.7% said it was not worthwhile because a narrator only represents a single interpretive possibility, and 10.8% reported that the use of audio technology did not make any difference to them. 1.7% of participants did not answer this question.

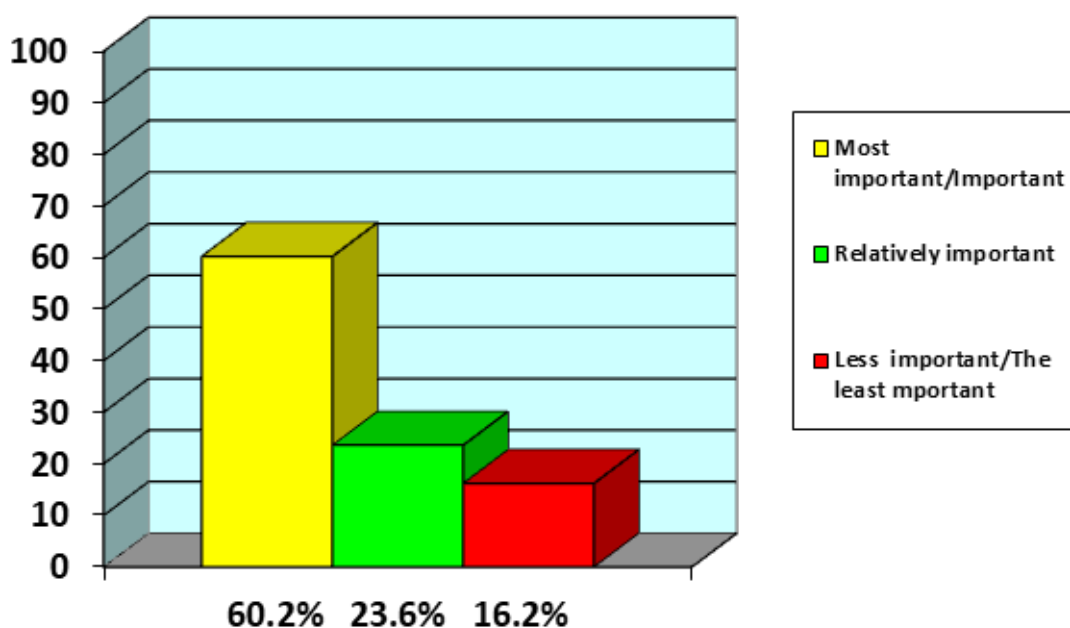Chart 6: The use of audio narration in the foreign literature class
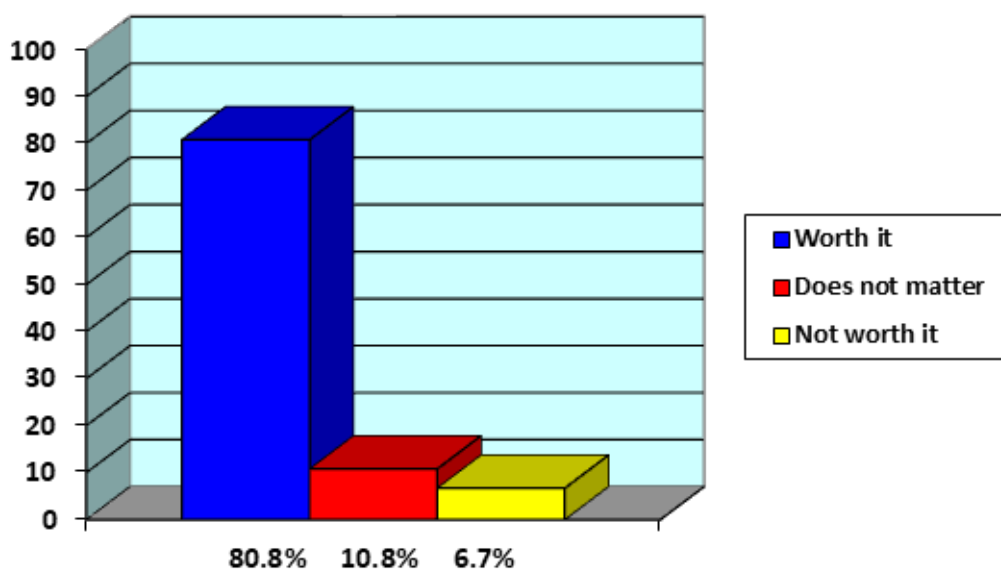
The noteworthy number of students who claimed that the use of audio technology was beneficial led us to reflect on the types of advantages they perceived. From observing the participants in the classroom and eventually talking to them informally, we have come to list of the advantages they pointed out: 1) the use of audio technology introduces students to books beyond their reading level; 2) it fosters interpretive readings; 3) it highlights humor and irony in stories; 4) it introduces new genres, such as reading a play; 5) it introduces new vocabulary and proper nouns; 6) it makes students acquainted with unfamiliar dialects or accents, and 7) it allows participants to learn how to pronounce many new words. In the words of Baskin and Harris, the audio recording of a narrative recaptures "the essence and the delights of hearing stories beautifully told by extraordinarily talented storytellers" (BASKIN; HARRIS, 1995, p. 376).

Question Seven presented a higher level of complexity. It was made up of a brief introduction, five numbered items expressing degrees of importance, and five statements. This question required participants to measure the benefits of audio technology in the class of foreign literature. They were directed to think comparatively, attributing points from one to five – 5 being the most important, 4 important, 3 relatively important, 2 less important, and 1 the least important – to evaluate their improvement in the foreign literature class associated with the use of audio narration. The statements included in Question Seven considered the students' understanding of the works read, their reading fluency, their concentration, the acquisition of further knowledge, and the development of interest in reading more books. The following are some of the results most relevant to this research.

3.3.1 Statement 1. The use of audio narration in the foreign literature class improves my understanding of the works.

60.2% of participants placed the improvement of their understanding of literary works as "the most important" and as an 'important" advantage of the use of audio narration in the foreign literature class. 23.6% indicated that it was relatively important, and 16.2% classified it as "less important" and "the least important". Statement 1 scored higher than the other statements in this question.

Chart 7: Audio narration improves the understanding of works

3.3.2 Statement 2. The use of audio narration in the foreign literature class improves my reading fluency.

56% showed that the improvement of reading fluency was "the most important" and an "important" benefit of the experiment with audio technology in the foreign literature class. 28.6% chose the option "relatively important" to this statement, while 15.4% said it was "less important" or "least important".

Chart 8: Audio narration improves reading fluency

56%   28%   15.4%
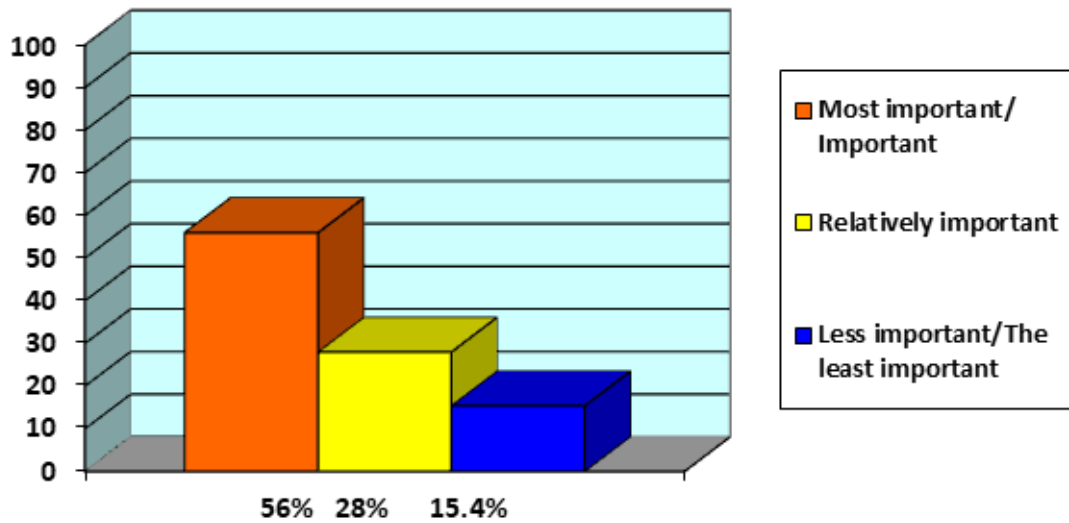
3.3.3   Statement 3. The use of audio narration in the foreign literature class raises concentration.

43.9% of participants thought that the increase in concentration represented "the most important" and 'important" advantage of the practice of reading with the support of audio narration. "Relatively important" was chosen by 23.6% of students and 32.5% considered audio technology as "less important" and "the least important" in terms of raising concentration.

Chart 9: Audio narration raises concentration

43.9 %   32.5%   23.6%
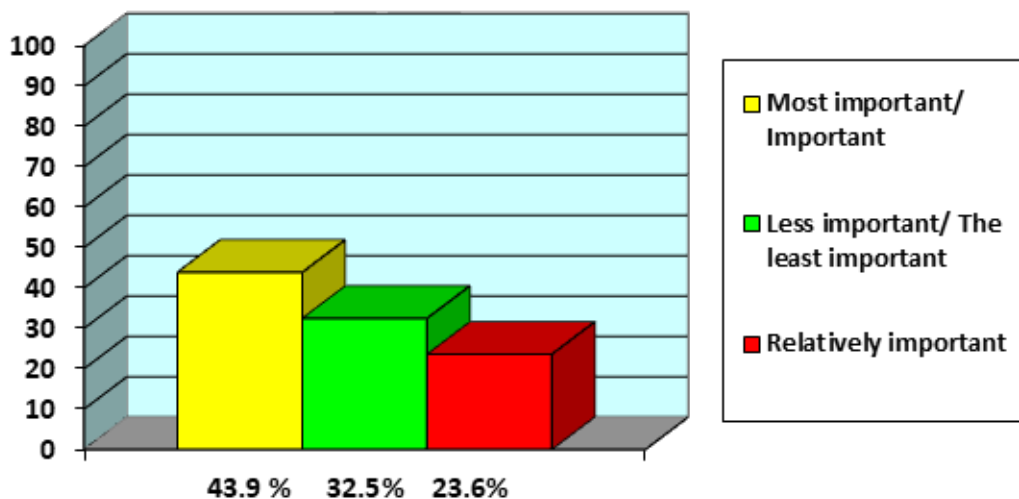
3.3.4 Statement 4. The use of audio narration in the foreign literature class furthers knowledge.

14.7% believed that the furthering of their knowledge was a "most important" and 'important" benefit they acquired from the use of audio narration while reading foreign literature. For 30% it was a "relatively important" gain, and for 55.3% the improvement of knowledge was characterized as less or the least important. With Statement 4, we sought to learn if students were connecting the use of audio narration to what we consider the ultimate purpose of reading literature, i.e., the expansion of the reader's general knowledge. One could say that the 14.7% who stated the furthering of knowledge was an important benefit is a good figure, but we were bothered by the fact that more than half of participants could not relate the use of audio technology to the furthering of general knowledge. We then turned to the observation of their participation in debates and the evaluation of their writing assignments about the literary works. As professionals with some degree of experience, we were able to compare these students' performances with groups from the past that were not exposed to classroom literature reading concomitantly with audio narration. Therefore, it was possible for us to infer that, although many students do not perceive it, their general knowledge did improve when reading collectively while following the audio narration, as noted in an improvement of their writing assignments and exams on the works read in class.

Chart 10: Audio narration furthers knowledge
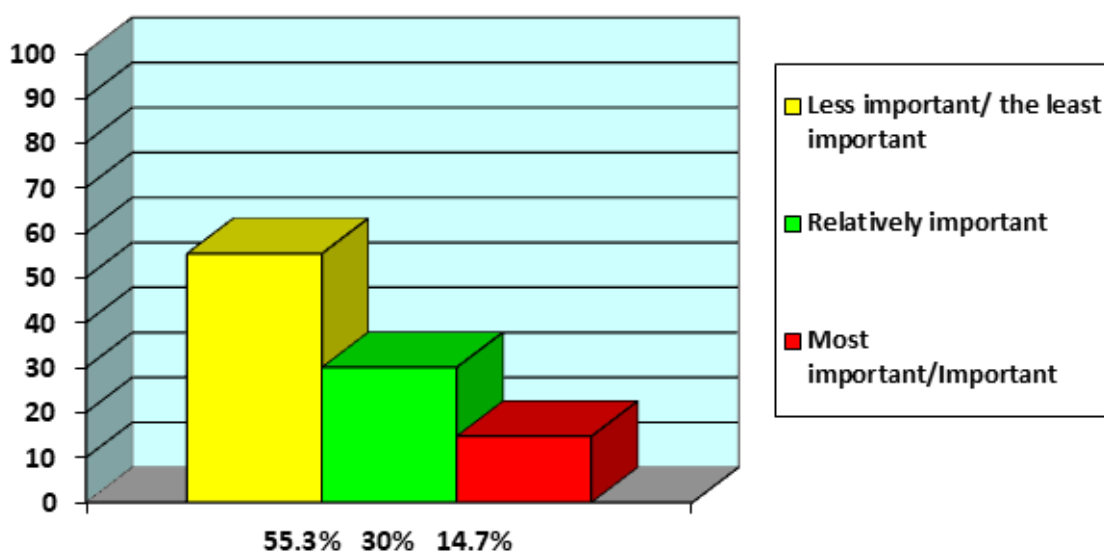
3.3.5 Statement 5. Audio narration in the foreign literature class prompts my interest in reading more books.

21.9% of subjects see audio technology in the foreign literature class as the "most important" and "important" stimulus to read more books. "Relatively important" was the option of 23.6% of students regarding this issue and 54.5% thought audio technology as "less important" and "the least important" as a tool to motivate them to read more books.

Chart 11: Audio narration prompts interest in reading more books
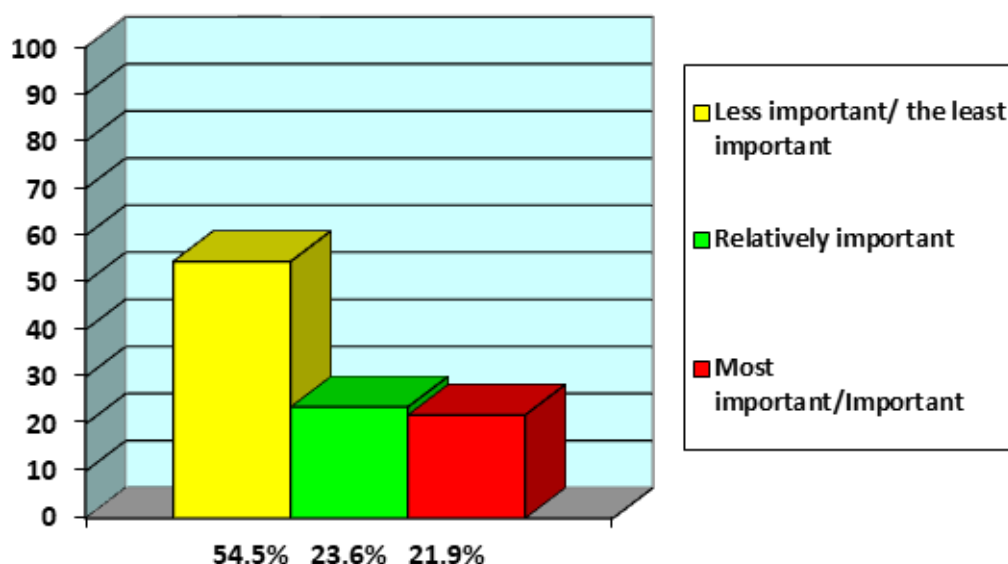

4. Conclusions and implications

In the final question, from which we draw some of our conclusions, we invited students to choose a statement that would best represent their opinion on their habit of reading literature before and after the experiment. The final purpose was to identify changes or improvements in the habit of reading literature of students majoring in English that went through our pedagogical intervention. They had to choose one among three options: (a) I read more of the required foreign literature when audio narration is used in my classes; (b) I read less of the required foreign literature because I do not like the audio narration, and (c) I read the required foreign

literature the same way with or without the audio narration. 33.3% stated they read more foreign literature when their professors used with the audio device in class. Only 6.9% admitted they read less because they did not like the audio device, and 56.6% stated they read foreign literature the same way with or without the audio device.

Chart 12: Participant's opinion regarding the relation between audio technology and foreign literature reading
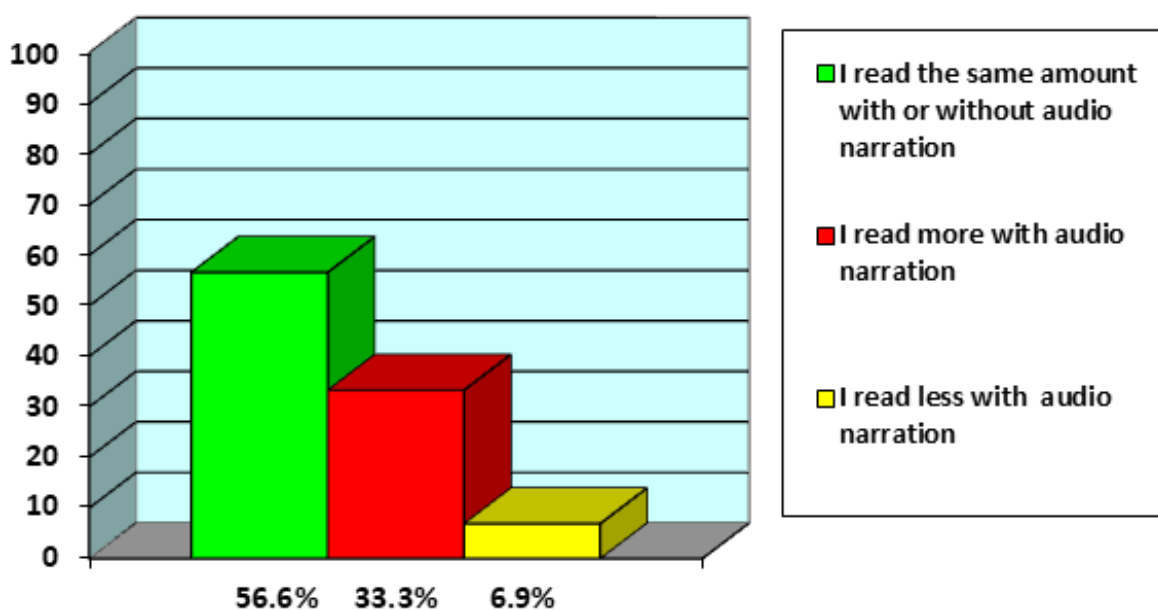
The first result of Question Eight to be analyzed is the number of students – a total of 43, that is, 33.3% – that read more of the required texts with the use of the audio device in the classroom. After planning the experiment for twelve months and after a thirty-six-month process of implementation, it was meaningful to find out that a third of the participants were reading more literature. This result means that our pedagogical intervention led to general improvements; it means, first and foremost, that we were not teaching a work of literature to a group of students who had not read the work, and could therefore not engage in any kind of deep discussion or analysis. It means, also, that a majority of students, if not all of them, had read the entire work that was the focus of a particular class, a fact that consequently led to an experience of collaborative analysis and a true interaction between professor-students and among students, thus contributing to an effective teaching, understanding, interpreting of literature, reflected ultimately in the students' writing assignments.

However, it was also meaningful to learn that more than half of the participants read literary texts with or without the audio device. This is not to say they disliked the practice of reading with audio narration (in this case, they would have chosen option b). Instead, this finding told us they used more than one type of reading strategy. Consequently, this figure led us to conclude that our 129 university students, most of whom between the ages 19 and 21, who took part in this study are a quite heterogeneous group that cannot be classified under the single category of Digital Natives. This, in turn, suggests that Marc Prensky's claim (2001) that all young students are Digital Natives is not as universal as one might have thought, although we live in a digital era. In other words, we suspect that not all young students relate reading and technology in such a natural and absolute way, at least not in some parts of the world.

Prensky's claims certainly apply to American students, and his study may serve as a valuable cue to researchers in other countries. Precisely because of today's scenario of constant technological development and dissemination, there is every reason to believe that the coming generations of students entering university in Brazil will be each made up of more digital natives than the ones before. For this reason, we find it wise to keep Prensky's claims in mind for a future that is perhaps not so slowly, but surely coming to us, instead of discarding them only because they do not – yet – represent our academic reality. It is our task, thus, to monitor how changes in the way our students use technology affect our practice as literature professors.

Due to the heterogeneity of our students, the benefits of the practice of silent reading in class together with audio narration are not felt by all of them. This fact only reinforces the belief that different learners have distinct ways of learning. It is our contention, then, that literature teaching should be thought of in terms of a variety of methodologies. While it is meaningful that 80.8% of the participants in our research stated that the experiment was enriching insofar as listening to a native narrator contributed to their understanding of the literary works, we are well aware that the practice we introduced into our classes is not single-handedly the key to success in foreign literature teaching. After all, as the answers to Question Eight demonstrate, reading a literary work while listening to the audio narration was not effective for 6.9% of students. In informal interviews after class, some representatives of this minority declared they could not follow the audio narration because the native speaker read too fast for them. They also stated that some of the narrators sounded tedious.

All of this leads us to conclude that, despite their age group, our students should be more adequately still classified as Digital Immigrants, a category Prensky associates with the age group of teachers, and have perhaps more in common with their literature professors than either one thought. For this reason, instead of discarding other technologies

and methodologies available, and simply diving headlong into the use of audiobooks as a single strategy, the use of a variety of strategies is recommended as we continue to outline the changes in our students profiles. Our experiment also raised two aspects worthy of further investigation: first, the fact that our sampling disrupts many professors' belief or impression that nowadays our students do not read literature; second, the statistics that indicate that our students do not necessarily read less than we do, but rather that they read differently.

Choosing teaching strategies implies gains on the one hand and losses on the other. During our experiment with audiobooks we often wondered what we lost when we chose to spend a great deal of time reading part of the corpus of works of our syllabi during class, instead of, for instance, presenting and discussing more theoretical concepts or spending more class time discussing the literary works with the students. Moreover, a collective reading in class, as opposed to private reading, can restrain the flow of emotions, according to some students who told us they had abstained from crying or laughing out loud since they were in the presence of classmates. Nevertheless, we still find the use of audio recordings of works of literature a worthy strategy; in fact, some of our former students who are young teachers themselves have even written to tell us that, in their effort to introduce literature in their English language classes, they too have used the audio recordings of works or fragments of works and have met with success, while others have told us that they began to look for audio recordings of literary works of other fields, such as Brazilian literature or foreign literatures other than those in English. In the final analysis, we have no doubt that, through this experiment, we gained a deeper understanding of our students' reading habits and of how they feel about their foreign literature classes.

Questionnaire used in the research:

Research – The Use of Audio Narration in Foreign Literature University Classes

Initials: _____   Gender: M   F   Age: _____

Semester: _____   University: _____   Date: _____

1. Did you have the habit of reading literature before you started your degree in English at the university?

_____ yes   _____ no

2. Do you think your habit of reading foreign literature improved after you started your degree in English at the university?

_____ yes   _____ no

3. Think about the last work of literature you read. Did a professor from assign that work for a class?

_____ yes   _____ no

4. When it comes to the reading of literary works assigned by your professor of foreign literature, you:

    a. Read all of them.

    b. Read almost all of them.

    c. Read some of them.

    d. Read the works partly.

    e. Never read them.

5. Mark the alternative that best represents your opinion regarding the relation between technology and the reading of foreign literature.

    a. Technology helps me to read foreign literature.

    b. Technology does not help me to read foreign literature.

    c. It does not matter to me.

6. Considering the use of audio narration in the foreign literature class, you believe that,

   a. It is worth it, because listening to a narrator enhances my understanding of the literary work.

   b. It is not worth it, because a narrator only represents a single possibility of interpretation.

   c. It does not matter to me.

7. Give grades from 1 to 5 to the following benefits of the use of audio narration in the class of foreign literature. Consider:

   5- The most important

   4- Important

   3- Relatively important

   2- Less important

   1- The least important

(   ) Audio narration in the foreign literature class improves my understanding of narratives.

(   ) Audio technology in the foreign literature class improves my reading fluency.

(   ) Audio technology in the foreign literature class raises my concentration.

(   ) Audio technology in the foreign literature class helps to further general knowledge.

(   ) Audio technology in the foreign literature class prompts my interest in reading more books.

8. Mark the alternative that best represents your opinion about the relation between audio technology and foreign literature reading.

   a. I read more of the required foreign literature when I have classes with the audio device.

   b. I read less of the required foreign literature because I do not like the audio device.

   c. I read the required foreign literature the same way with or without the audio device.

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