Developing Understanding and Appreciation of Literature and Critical Reading Concepts through Multimodal Approaches

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Abstract

Traditional monomodal or singular modes of presentation of information in the literature classroom often pose dfficulties for students as they are normally based on texts and textual information. Based on experience, capturing students' attention with a mainly linguistic based lecture format poses a challenging task. As such it is felt that if we continue to use the traditional single modal approach in teaching the end result is a limited engendering of conceptual understanding of critical concepts. It is therefore crucial that new applications of learning styles and strategies be incorporated into the literature classroom so that these problems can be addressed. This paper reports on the preliminary findings of an ongoing research project that is based on the introduction of a multimodal approach to teach conceptual understanding of literary theories and concepts.

KEYWORDS: Multimodality; critical reading; learning styles; learning strategies; experiential

Introduction

Traditional monomodal or singular modes of presentation of information in the literature classroom often pose difficulties for students as it normally is based on texts and textual information. Based on the researchers' experience, capturing students' attention with a mainly linguistic based lecture format poses a challenging task. As such it is felt that if we continue to use the traditional single modal approach in teaching the end result is a limited engendering of conceptual understanding of critical concepts. It is therefore crucial that new applications of learning styles and strategies be incorporated into the literature classroom so that these problems can be addressed. This paper reports on the preliminary findings of an ongoing research project that argues for the introduction of a multimodal approach to teach conceptual understanding of literary theories and concepts.

The research was initiated with the main objective of arguing for the introduction of a multimodal approach to teach conceptual understanding of literary theories and concepts. This thesis is constructed based on three assumptions. One, that not all students arrive at meaning making through a single mode of delivery (singular modal) – in this case the linguistic discoursal pathway (for example, a notes-based lecture). Two, theoretical and conceptual understanding is not always completely possible using a singular modal,

therefore a multimodal approach can be extremely beneficial. Three, the multimodal approach can also assist the linguistically deficient learner to arrive at theoretical and conceptual understanding using strengths in other modalities.

The assumptions were made with cognizance of problems with the existing practice of instruction, and most significantly that traditional monomodal or a singular mode of presentation of information in the classroom pose difficulties for students as it normally is based on texts and textual information.

Based on the researchers' classroom experience, when students are presented with information through only one mode, they find it quite hard to grasp. Student reflections on the learning experience based on a single modal approach is that most times the linguistic mode alone makes it difficult for them to relate to literary theories and concepts. This led the researchers to conclude that capturing students' attention with a mainly linguistic based lecture format becomes a challenging task. New understandings in learning styles, learning strategies and multiple intelligences have availed better understanding of how learners engage with and comprehend information (Jewitt, 2008). Some students might find it easier to access and arrive at meaning formation through

visual graphics. Other students might respond more comfortably through music. Another group might prefer movies. It is therefore crucial that new applications of learning styles and strategies are incorporated into the classroom so that the problems can be addressed, hence the proposal to use a multimodal approach.

Contextualising Multimodality

The main concern of university education should not be so much about knowledge obtained, but about the ways of thinking that leaves marks on students (Bruner, 1960, cited in Entwistle ,2009, p. 1). In a world that is perpetually changing due to globalization, the demand for a more holistic human resource has forced university education to take steps in increasing quality in students through more effective teaching and learning processes in the classroom (Kellner, 2008; Jewitt, 2008). The education system needs to take a departure from the traditional and conventional ways of teaching where learning is teacher-focused and uses a direct teaching model that is concerned only with the transmission of information in a certain domain, and move towards a more student-focused and understanding-based system (Barclay, 2006; Entwistle, 2009).

In line with globalization and the technological revolution that is an effect of it, learning resources have also evolved. Texts and books are no longer in purely written form with the incorporation of visual imagery, and the advent of the Internet, television and other electronic devices have radically changed the human landscape, including education (Kellner, 2008). The commonsense notion that language fully represents the meaning that it wishes to encode and communicate must thus be dismantled for better learning (Kress, 2000).

Everyone uses the same learning processes when learning i.e. rote/reproductive learning and meaningful learning, but our learning is affected differently by concepts like previous knowledge and experience, abilities and learning styles, personality and motivation, and thinking dispositions (Entwistle, 2009). Students' personal aspirations and vocations cause their conceptions of knowledge and learning to be different from each other. Learning approaches are chosen according to their motivations and reasons for learning, so they may be deep or surface learners who are either active or passive. According to Entwistle (2009), most students benefit from the deep and active learning modes. Deep and active learning modes allow students to achieve more meaningful learning than surface, active modes. Understanding, which is experienced as a feeling of satisfaction, is

an important aspect for meaningful learning that can lead to better academic achievement.

The multimodal approach is strongly supported by researchers as a way to fulfill both student and teacher satisfaction towards meaningful learning in an increasingly complex world (Barclay, 2006; Kellner, 2008; Kress, 2000; Jewitt 2008). It uses most of the students' senses in constructing understanding and fulfills the three main learning styles: auditory, visual and kinaesthetics. This in turn optimizes learning conditions and supports understanding of a subject, leading to better academic achievement. Multimodality attends to meaning as it is made through the situated configurations across image, gesture, gaze, body posture, sound, writing, music, speech, and so on. From a multimodal perspective, image, action, and so forth are referred to as modes, as organized sets of semiotic resources for meaning making (Jewitt, 2008). In teaching, a multimodal approach would include the use of visualized poetry (Templer, 2009), digital storyboards, process-drama, comic-book creation and composing MySpace pages. These activities make use of all three learning styles (auditory, visual and kinaesthetics), and also make use of the students' own interests and skills.

With this context in mind, the next section discusses the methodology and the treatment that we used to facilitate the introduction of the multimodal approach to teaching and learning to develop understanding and appreciation of literature and critical reading concepts.

Methodology: Multimodal Approach to Teaching and Learning

The study was designed in consideration of the various concerns explained in the previous section. Based on the theoretical conceptualisations and suggestions in relation to multimodal literacy and learning styles by Entwistle (2009), Temple (2009) and Kellner (2008), we developed a questionnaire to be administered before and after the treatment (employment of the multimodal approach). The purpose of the questionnaire was to determine the perceptions of students in our literature classes towards the incorporation of a multimodal approach that would aid in meaning formation to develop an understanding of literary theories and critical reading concepts. The same set of questions was used in both the pre-treatment and post-treatment questionnaires to enable the researchers to identify differences in perceptions. A sample of the questionnaire can viewed in Appendix 1.

The pre-treatment questionnaire was administered to students registered for the course 'Reading Approaches to Literature' at the beginning of the semester. Several multimodal approaches to teaching literary concepts and theories were employed (see next section). This took place over a period of 12 weeks in the semester. The Reading Approaches course is essentially a course that introduces students to a number of critical theories such as Formalism, Marxism, Feminism, Psychoanalysis and Postcolonialism and guides them towards comprehensively applying these theories in their analysis of literary texts. The course was conducted through the usual modes of lecture (delivered over one hour) and tutorial (conducted in two hours). Multimodal approaches were then incorporated into the lectures and tutorials to develop an understanding of the literary theories and critical reading concepts. These included the incorporation of Graphics, Audio and Video aids as well as Simulation exercises. Students were also evaluated via a number of multimodal assignments. At the end of the course, the post-treatment questionnaire was administered.

Employing the multimodal approach (the treatment)

The first lecture was introduced to the students using a mainly textual based format, through Powerpoint slides that contained only written information. It was mainly teacher

centred, as the main objective was to impart the outline of the course and the various evaluation methods. The format of the tutorial was conducted along the lines of a general discussion of lecture notes. Students were told to read a poem and respond to it. This was then followed by a student led discussion in groups of four, guided by a set of tutorial questions. This first tutorial incorporated two presentation techniques, the traditional teacher input as well as a small group discussion, followed by an informal presentation of findings to the class. In this way some element of multimodality was evident.

The lectures on the first Reading Approach (Formalism) saw the incorporation of learning through audio and colour elements. A popular song was selected and played during lecture to facilitate the understanding of the main concepts of the assigned reading approach to literature. The entire lyrics of the song were displayed on the slide while the song itself was played via an audio clip embedded into the slide. Specific lines were also highlighted using fonts in different colour to further emphasize the connection between the concepts. In this way, lecture notes were not the only information that was projected onto the screen. Each concept of the reading approach was reflected in the song ("Unfaithful" by Rihanna) through its lyrics and this audio aid worked to stimulate their understanding. This was subsequently followed by examples from literary texts, by which

time too the distance between teacher and student had been narrowed through the inclusion of a familiar (popular) cultural framework. During the tutorial, students were told to link the audio with the poem that they were to read and analyse using the specific reading approach. The tutorial incorporated a discussion of the lecture notes, including the audio clip. To develop further understanding of the concepts, the students were divided into groups to discuss the poem by applying the concepts and then presenting it to the class. All groups wrote down the findings from their discussion and subsequently read from their notes when asked to present to the class. In this way, the learning process incorporated several modes of presentation, namely audio, colour, oral, textual and written.

The lectures on the second reading approach (Psychoanalysis) incorporated the use of graphics from a combination of contemporary movies and television series that students were familiar with. Concepts related to the second reading approach were accompanied by stills of various characters and scenes from Harry Potter, The Lord of the Rings and the hit television series Heroes. Each explanation of the fundamental aspects of key

concepts connected to the reading approach was illustrated by stills of characters as well as specific actions, the setting, specific (and symbolic) images, colour and light.

In the tutorial, students were assigned a short story to read and analyse. The tutorials incorporated a discussion of the lecture notes, including the graphics presented during lecture. The link between the graphics and the concepts were reiterated. To develop further understanding of the concepts, the students were divided into groups to discuss the story by applying the concepts and then presenting it to the class. As before, all groups wrote down the findings from their discussion and subsequently read from their notes when asked to present to the class. In this way, the learning process incorporated several modes of presentation, namely graphics, colour, oral, textual and written.

Lectures on the third reading approach (Marxism) incorporated the use of an entire music video by Phil Collins entitled "Another day in Paradise" that was played as an introduction to the Marxist reading approach. As the concepts were explained to the students, references were made to selected scenes from the music video through the rewind, fast-forward and 'pause' functions. In this way, the lecture integrated a multimodal approach that integrated visual, audio and textual elements.

In tutorials, students were assigned a novel to read and analyse. The tutorial engaged the same multimodal features as before, including reference to the music video presented during lecture to reiterate key aspects. An added feature however was a simulation task where students were told to:

a) Dramatise specific scenes from the novel with reference to the ways in which these reflected key aspects of Marxism.

b) Dramatise a real world situation that reflected key aspects of Marxism.

The simulation enabled the students to gain an insight into the situation through contextualization and enactment, as well as by relating what is learnt through the text with real life situations.

The lectures on the remaining reading approaches similarly incorporated a multimodal approach to teaching and learning as key concepts were presented to the students through analogies grounded in visual images and broadcast advertisements. Tutorials too followed a similar structure to the above.

Learning cannot take place through teaching alone, assessments play a crucial part in developing learning too. With this in mind, the study also focused on incorporating multimodality into the types of assessment procedures. Students were assessed through the following modes:

a)The traditional essay which incorporated the testing of written and organizational skills:

Students were given a question with a specific structure and told to respond to the text by applying the concepts learnt to the text that was assigned.

b) A multimedia poster which incorporated the visual, the textual and the oral mode:

Students were given the task of developing a multimedia poster that was to reflect and apply the theoretical concepts learnt from the text through visual graphics. Students were then given the task of orally presenting the significance of their posters.

c) A Folio which incorporated the visual and written mode:

Students were given the task of developing a folio by compiling the lyrics of two popular songs and two comic strips. These were then analysed by applying the theoretical

concepts learnt. Their responses were presented in written form and presented for evaluation

d) Formal Exam which incorporated the testing of written and organizational skills.

Findings

The following is a report of the findings of the pre-treatment and post-treatment questionnaire surveys for the experimental group. The findings are presented in a descriptive analysis form. This is expected to present a holistic view of student perceptions and preferences towards the use of the multi-modal approach in the teaching of literary concepts.

Students' response to lectures

Table 1. Students' response to understanding of literary concepts during Lectures in Pre-treatment Questionnaires (n=25)

Key

Strongly agree – SA   Agree – A   Undecided – U   Disagree – D

Strongly disagree – SD

Lecture	SA	A	U	D	SD	Total
Lecture notes are adequate	5	14	5	1	0	25
I need more information than lecture notes	13	7	2	3	0	25
Graphics/ pictures/ illustrations are helpful	13	11	1	0	0	25
Audio and video aids are helpful	14	10	0	1	0	25
Not necessary to use graphics/ pictures/ illustrations	0	0	3	9	13	25
Not necessary to use audio and video aids	0	0	2	10	13	25
Lecturer's own explanations are adequate	7	8	4	6	0	25
Lecturer's own explanations are inadequate	2	3	6	8	6	25
Have to read reference books	4	10	9	2	0	25
Surf the Internet to find further material	6	13	4	2	0	25

Table 1 shows student responses to questions about how lectures help them to understand literary concepts. Generally, though the majority of the students are in agreement with most aspects of lectures, several findings are noteworthy. Nineteen (76%) students

responded that lecture notes are adequate to help them understand literary concepts. But a similar number (20 students/80%) also reported that they require more information. All but one of the students responded that graphics (24 students/96%) and audio video aids (24 students/96%) would be helpful to facilitate their understanding of the concepts. This opinion is corroborated by the responses to subsequent questions whereby the students disagreed to the statement that graphics and audio video aids are not necessary. Somewhat surprisingly, 15 students (60%) responded that the lecturer's own explanations are adequate for the understanding of the concepts. Again, this finding is corroborated by the response to the next question when it was posed in the negative; almost an equal number of the students disagreed that the lecturer's own explanations are inadequate (14 students/56%). This leads us to conclude that the students probably see being 'adequate' as being 'useful', for the researchers expected those who desired the use of graphics and audio video aids to respond negatively to this question. In spite of the students reporting that lecture notes are adequate, we can assume that students do indeed desire the use of graphics and audio video aids during lectures to help them comprehend literary concepts. The fact that a majority of the students report resorting to reference books and the Internet to help them understand concepts, attests to this.

Table 2 shows student responses to the same questions about how lectures help them to understand literary concepts in the post-treatment stage.

Table 2. Students' response to understanding of literary concepts during Lectures in Post-treatment Questionnaires (n=19)

Lecture	SA	A	U	D	SD	Total
Lecture notes are adequate	4	12	2	1	0	19
I need more information than lecture notes	13	4	1	1	0	19
Graphics/ pictures/ illustrations are helpful	11	7	0	1	0	19
Audio and video aids are helpful	12	6	0	1	0	19
Not necessary to use graphics/ pictures/ illustrations	1	1	2	8	7	19
Not necessary to use audio and video aids	2	0	0	9	8	19
Lecturer's own explanations are adequate	6	6	4	2	1	19
Lecturer's own explanations are inadequate	1	3	4	7	4	19
Have to read reference books	7	4	6	2	0	19
Surf the Internet to find further material	11	5	2	1	0	19

Again, the majority of the students (16 students/84.25%) reported that lecture notes are adequate, but as explained earlier, these students probably perceive 'adequate' as being 'useful.' A similar number of students reported wanting more information. The percentage of students who strongly agreed that graphics and audio video aids are necessary to enhance understanding of literary concepts showed a slight increase in the post-treatment questionnaire survey. Out of the 18 students who agreed to this, almost 60% indicated 'strongly agreed' (57.9% for graphics and 63.2% for audio video, compared to 52% and 56% respectively in the pre-treatment questionnaire survey). Other findings are identical to the findings from the pre-treatment survey.

Table 3. Students' response to understanding of literary concepts during Tutorials in Pre-treatment Questionnaires (n=19)

Tutorial	SA	A	U	D	SD	Total
Discussion of lecture notes in tutorials is adequate	6	14	2	3	0	25
Group discussions are adequate	5	14	5	1	0	25

Presentations in tutorials are adequate	5	14	4	2	0	25
Discussion of Graphics is helpful	10	13	2	0	0	25
Discussion of Audio and video aids is helpful	10	13	1	1	0	25
Lecturer's own explanations are adequate	5	11	7	2	0	25
Lecturer's own explanations are inadequate	1	4	5	9	6	25

Table 4. Students' response to understanding of literary concepts during Tutorials in Post-treatment Questionnaires (n=19)

Tutorial	SA	A	U	D	SD	Total
Discussion of lecture notes in tutorials is adequate	6	9	0	4	0	19
Group discussions are adequate	5	10	2	1	1	19
Presentations in tutorials are adequate	5	8	4	1	1	19
Discussion of Graphics is helpful	8	9	1	1	0	19
Discussion of Audio and video aids are	9	8	1	1	0	19

helpful

Lecturer's own explanations are adequate	7	5	4	3	0	19
Lecturer's own explanations are inadequate	0	5	5	7	2	19

The findings for Tutorial showed no significant differences between the pre-treatment survey and the post-treatment survey. As shown in Tables 3 and 4, once again most students apparently perceive 'being adequate' as 'being useful', for most of them reported discussions of lecture notes, group discussions and presentations (the conventional method employed in tutorials) as being adequate, yet a similar number also reported that graphics, audio and video play a key role in enhancing understanding of literary concepts. For the most part, the findings (as presented in both Tables) are identical. The noteworthy point is that the most preferred activity during tutorials is 'discussions' that focus on the use of multimedia tools. For example, for discussions of graphics, audio and video aids, 92% (23 out 25) of the students in the pre-treatment survey and 89.5% (17 out of 19) of the students in the post-treatment survey reported finding them useful.

Students' response to assignments

Table 5. Students' response to understanding of literary concepts from Assignments in Pre-treatment Questionnaires (n=25)

Assignments	SA	A	U	D	SD	Total
Written essays are adequate	4	12	5	1	2	25
A Poster assignment is necessary	6	12	5	2	0	25
A Folio task is necessary	4	14	6	1	0	25
A multimedia task is necessary	6	15	1	3	0	25
Individual speech presentations are necessary	4	10	6	4	0	25
Tests and quizzes are necessary	3	9	4	5	4	25
Watching a movie/play of a literary work is necessary	10	11	4	0	0	25
Staging our own play (drama) is necessary	8	11	4	2	0	25

For types of assignments perceived as being most helpful for the understanding of literary concepts, it is interesting to note that the 'multimedia task' and 'watching a movie or

play' showed the highest response (both recorded 84%). The 'poster assignment' and 'staging a drama' recorded the second highest percentage with 76%. This reaffirms the earlier findings on Lectures and Tutorials.

Table 6. Students' response to understanding of literary concepts from Assignments in Post-treatment Questionnaires (n=19)

Assignments	SA	A	U	D	SD	Total
Written essays are adequate	3	9	3	4	0	19
A Poster assignment is necessary	5	8	5	1	0	19
A Folio task is necessary	4	8	4	3	0	19
A multimedia task is necessary	4	12	1	2	0	19
Individual speech presentations are necessary	2	9	6	2	0	19
Tests and quizzes are necessary	2	6	7	3	1	19

Watching a movie/play of a literary work is	6	11	2	0	0	19

necessary

Staging our own play (drama) is necessary	6	8	4	1	0	19

As in the previous sections, the findings of the post-treatment survey on Assignments concur with the findings of the pre-treatment survey. The 'multimedia task' and 'watching a movie or play' again recorded the highest responses (84.2% and 89.5% respectively). The 'poster assignment' and 'staging a drama' again were closest recording 68.4% and 73.7% respectively. Not surprisingly, 'tests and quizzes' recorded the lowest percentage (47%) as was the case in the pre-treatment survey (48%).

To further affirm the students' responses to the multimodal approach, a focus group interview was conducted. The subjects were made up of two students from the excellent grade category, two students from the average grade category and two students from the weak grade category. The analysis of the data gathered from the focus group interview showed a correlation with the questionnaire survey findings. All six students noted that

the introduction of the multimodal methods was successful in capturing their attention and enhancing their understanding of literary theories and concepts as opposed to the textual representation approach. When asked whether the lectures notes were adequate to facilitate their understanding of literary concepts and theories, all six noted that they were not and that they preferred additional information. When asked to elaborate on the type of additional information they preferred, they unanimously pointed out that the use of video music and songs, which the students were familiar with, was very helpful and enabled them to contextualize the meaning better. One of the students also noted that the use of popular music videos along with the theories led her to be more critically aware when viewing music videos on television and the internet. In this way, learning was also taken out of the classroom and into the real world. Similarly another student noted that she looked at advertisements and other visuals with more critical awareness and found herself making connections with relevant key concepts outside the classroom.

Conclusion

As reported, the findings in all three sections show strong support for the multi-modal approach to the teaching of literary theories and concepts. Apart from serving to enhance the teaching approach in literature classes, this research also revealed that the teaching and learning experience is made more enjoyable and engaging through the multimodal

approach. For the students, learning becomes a more experiential process. As for the teachers, they can look forward to more creative and interesting modes of participation by the students.

However, the limitation of the multimodal approach proposed in this paper is that it requires a greater amount of time and level of preparation on the part of instructors. Also, the success of the approach is subject to the availability of the necessary resources and equipment that would facilitate the smooth employment of such an approach. Leading on from the current study, further analysis is planned through a comparison with a group of students who have not had much exposure to the multimodal method. We expect to conduct this over a series of workshops that introduce the multimodal method to determine whether the latter is seen as significant in enhancing understanding of literary theories and critical reading concepts.

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APPENDIX 1

Pre and Post-treatment Questionnaire – Sample

Dear respondents,

Kindly give your honest opinion about your preferred teaching and learning styles. Please read the following statements and **tick** the most appropriate answer.

Key

SA Strongly agree	A Agree	U Undecided	D Disagree	SD Strongly Disagree
√				

LECTURES	SA	A	U	D	SD
1. The lecture notes are adequate to facilitate my understanding of literary concepts and theories.					
2. Lecture slides that contain only written information are adequate to facilitate my understanding of literary concepts and theories.					

3. I need more information than the written notes provided in lectures to facilitate my understanding of literary concepts and theories.					
4. My understanding of literary concepts and theories is enhanced when the lecturer uses graphics/ pictures/ illustrations in the lecture slides.					
5. My understanding of literary concepts and theories is enhanced when the lecturer uses audio and video aids during lectures (eg. Song, dance, drama, movie clips, etc.)					
6. I think it is not necessary to use graphics/ pictures/ illustrations in the lecture slides to explain literary concepts and theories.					
7. I think it is not necessary to use audio and video aids during lectures (eg. song, dance, drama, movie clips, etc.) to explain literary concepts and theories.					
8. I think the lecturer's own explanations are adequate to facilitate my understanding of literary concepts and theories in lectures.					
9. I don't think the lecturer's own explanations are adequate to facilitate my understanding of literary concepts and theories in lectures.					
10. Lectures are the best way to facilitate my understanding of literary concepts and theories.					

	SA	A	U	D	SD
11. I have to read the reference books to enhance my understanding of literary concepts and theories.					
12. I have to surf the Internet to find further material to enhance my understanding of literary concepts and theories.					
TUTORIALS	**SA**	**A**	**U**	**D**	**SD**
1. Discussion of lecture notes in tutorials is adequate to facilitate my understanding of literary concepts and theories.					
2. Group discussions are adequate to facilitate my understanding of literary concepts and theories.					
3. Presentations in tutorials are adequate to facilitate my understanding of literary concepts and theories.					
4. My understanding of literary concepts and theories is enhanced when we discuss graphics/ pictures/ illustrations provided in the lecture slides.					
5. My understanding of literary concepts and theories is enhanced when we discuss the audio and video aids provided in lectures (eg. Song, dance, drama, movie clips, etc.)					
6. I think the lecturer's own explanations are adequate to facilitate my understanding of literary concepts and theories in tutorials.					

7. I don't think the lecturer's own explanations are adequate to facilitate my understanding of literary concepts and theories in tutorials.					
8. Tutorials are the best way to facilitate my understanding of literary concepts and theories.					
ASSIGNMENTS	**SA**	**A**	**U**	**D**	**SD**
1. Written essays are adequate to facilitate my understanding of literary concepts and theories.					
2. A Poster assignment is necessary to facilitate my understanding of literary concepts and theories.					
3. A Folio task (compilations of various material with analyses) is necessary to facilitate my understanding of literary concepts and theories.					
4. A multimedia task that includes video and audio input is necessary to facilitate my understanding of literary concepts and theories.					
5. Individual speech presentations are necessary to facilitate my understanding of literary concepts and theories.					
6. Tests and quizzes are necessary to facilitate my understanding of literary concepts and theories.					

	SA	A	U	D	SD
7. Watching a movie/stage play version of a literary work is necessary to facilitate my understanding of literary concepts and theories.					
8. Recreating or dramatizing a scene from a literary work (drama task) is necessary to facilitate my understanding of literary concepts and theories.					
9. Dramatising a real life situation is necessary to facilitate my understanding of literary concepts and theories.					
LEARNING STYLE	**SA**	**A**	**U**	**D**	**SD**
1. I learn literary concepts and theories better when I am listening to a lecture.					
2. I learn literary concepts and theories better by reading what the lecturer writes on the lecture slides.					
3. I learn literary concepts and theories better when I am studying on my own.					
4. I learn literary concepts and theories better when I am reading on my own.					
5. I learn literary concepts and theories better when I work with					

others (group).					
6. I learn literary concepts and theories better when I am working on an individual assignment.					
7. I learn literary concepts and theories better when I am working on a group assignment.					
8. I learn literary concepts and theories better by discussing with my lecturer.					
9. I learn literary concepts and theories better when I do something in class.					
10. I learn literary concepts and theories better when I make a model or diagram of them.					
11. I learn literary concepts and theories better when I make something for a class project.					
12. I learn literary concepts and theories better when I participate in role-playing.					
13. I learn literary concepts and theories better when I am working on a multimedia project.					
14. I learn literary concepts and theories better when I am involved in a drama project.					

15. I learn literary concepts and theories better when I am involved in a poster project.					
16. I learn literary concepts and theories better when I am watching a play of a literary work.					
17. I learn literary concepts and theories better when I am watching a movie of a literary work.					