The effects of audiovisual tools in literature teaching: Experience and perspectives in the Albanian school

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Abstract: This study explores the impact of audiovisual tools (AVT) on the teaching of literature in Albanian secondary schools, combining quantitative and qualitative data from a one-year project. A total of 128 students and 33 teachers participated, engaging with audio materials (recorded recitations, readings aloud, artistic interpretations), visual resources (film excerpts, images, sketches), and audiovisual content (documentaries, dramatizations, and multimedia presentations accompanied by music). Data were collected through questionnaires, interviews, and direct classroom observations. The findings show that 81.3% of students and 81.8% of teachers believe that audiovisual tools significantly improve the understanding of literary texts, while 93.9% of teachers observed increased interest and engagement from students during their use. Students emphasized that illustrations and videos supported their comprehension of symbols and metaphors, whereas teachers highlighted that recitations and film excerpts enriched interpretation. Concrete examples from lessons on *The Highland Lute*, *The Divine Comedy*, *Madame Bovary*, and *The Hunchback of Notre Dame* revealed that the combination of word, image, and sound brought students closer to the literary text and generated a richer aesthetic experience. Nevertheless, challenges such as the lack of technological resources and the need for teacher training remain significant obstacles to the sustainable integration of this approach. The study concludes that the use of audiovisual tools is not merely a methodological supplement but a necessity for modernizing the teaching of literature in Albania.

Keywords: Audiovisual, Digital competences, Literature teaching, Multimodality, Student motivation.

1. Introduction

The main objective of literature teaching in secondary schools is the development of students' skills in aesthetic interpretation, critical thinking, and cultural sensitivity. According to the National Curriculum for Secondary Education, the subject of Literature contributes to the construction of key competences essential for the individual, both in personal and in social and professional dimensions. These competences include, among others, the analysis and interpretation of literary texts from different genres and types, as well as the evaluation of Albanian and world literature across different literary and historical periods[1]. Through its content and methods, literature also serves to foster communication, critical thinking, lifelong learning, as well as digital and civic competencies, which are directly related to preparing students for life in a democratic and dynamic society.

However, teachers' experience and contemporary research show that traditional literature classes often face a lack of student motivation and difficulties in understanding literary texts. This situation has generated the need for more interactive pedagogical approaches, where audiovisual elements play a central role. International literature demonstrates that the inclusion of multisensory input increases students' attention and motivation while deepening knowledge acquisition. A systematic review of studies on audiovisual input in listening comprehension concluded that the combination of auditory and

visual channels not only improves concentration but also supports the construction of richer contextual and cultural meanings[2].

This trend became particularly evident during and after the COVID-19 pandemic, when online teaching made the use of audiovisual tools indispensable for maintaining students' engagement with texts and ensuring the continuity of the learning process[3, 4]. Similarly, Shabiralyani et al. [5]emphasize that the use of visual and auditory aids has a direct impact on increasing interest, long-term memory, and active engagement, thus making literature more vivid and more closely connected to students' aesthetic experience.

In recent years, new technologies such as artificial intelligence have also entered the debate on innovative ways of teaching literature. For example, the video *ChatGPT e la letteratura*[6]illustrates the role of digital tools in reading and analyzing literary texts, opening new horizons for the intersection of technology and the humanities. This debate highlights that the use of contemporary tools, from recorded recitations to interactive platforms and AI applications, not only enhances the aesthetic experience of literary works but also gives literature teaching an innovative dimension that resonates more closely with the digital generation.

In this context, the one-year project *"Study of the Audiovisual Effect in the Function of Literature Teaching/Learning"*, funded by the National Agency for Scientific Research and Innovation (AKKSHI) and the University of Elbasan "Aleksandër Xhuvani," was designed and implemented by a group of lecturers from the Department of Literature and Journalism, Faculty of Humanities, in collaboration with the Department of Informatics at the University of Elbasan, the Local Education Office (ZVA) Elbasan, and the city's secondary schools. The project focused on the integration of audio materials, readings aloud, recorded recitations, and artistic interpretations, as well as visual materials, film excerpts, images, and sketchesinto the teaching process, offering students a rich multisensory experience. The evaluation of the impact was carried out through questionnaires, interviews, and the analysis of classroom participation. This study seeks to build a bridge between the aims of the national curriculum and innovative pedagogical practices, showing that the use of audiovisual tools strengthens not only literary understanding but also the key competences that the Albanian curriculum aspires to develop.

2. Theoretical Background and Literature

Literature, as the art of the word, fundamentally embodies the human being, their life experiences, and the relationships they build with themselves, with others, and with the world. In this sense, literature is not only a field of knowledge but also a cultural and educational practice with multiple functions: it provokes aesthetic pleasure and stimulates creativity, develops imagination and specific skills, enriches spiritual experience, and serves as an important source of knowledge and wisdom. Therefore, the teaching of literature in schools aims not only at linguistic formation but also at the cultural, aesthetic, and civic development of students.

However, to fulfill these functions in the context of contemporary schooling, teaching cannot remain confined to traditional forms of frontal lecturing. Today's generation of students grows up in a digital culture where words coexist with images, sounds, and technology-mediated forms of communication. This reality makes it necessary to combine classical methods with contemporary approaches, placing literature in dialogue with technology and multimodal learning formats.

In the concept of the modern school, technology is no longer merely an external aid but an integral part of the learning process.Fouts [7]observes that technology transforms not only the way knowledge is presented but also the very outcomes of learning. New tools, projectors, smart boards, computers, tablets, and the internethave opened possibilities for nontraditional forms of teaching, enabling greater flexibility and interaction. In this line, Roblyer [8]emphasizes that using technology in combination with constructivist principles helps students actively construct knowledge, turning them from passive consumers of information into active participants in the learning process.

Furthermore, Mayer [9]with his *Cognitive Theory of Multimedia Learning (CTML)*, argues that presenting information through dual channels,verbal and visual,increases memory, comprehension, and knowledge transfer into new contexts, while reducing cognitive load.This theory reinforces Paivio's [10]*Dual Coding Theory*, which maintains that information is stored longer and more accurately when processed simultaneously through words and images.In a complementary vein, Kress and van Leeuwen [11]developed a comprehensive theory of multimodality as a sign system, showing that meaning is not constructed solely through language but through the interplay of image, color, sound, and visual elements, which together create a more holistic communicative experience..

In Albania, the integration of technology into teaching remains an ongoing process. The Strategy for the Development of Pre-University Education 2014–2020 placed the student at the center, foreseeing curriculum reform, digitalization of learning, and the transformation of schools into community hubs [12]. However, its practical implementation has been limited. The results of PISA 2018 and 2022 highlighted significant weaknesses in Albanian students' reading and interpretive skills [13], underlining the need for more interactive and innovative teaching methods. Reports from international institutions [14]have noted that teaching in Albanian schools often remains traditional, focused on the reproduction of knowledge, and that it is urgent to develop digital, civic, and critical competences through modern approaches. In this context, the use of audiovisual tools in literature teaching represents a concrete opportunity to address these gaps and to bring Albanian education closer to European standards.

The auditory and visual dimensions of literature are closely tied to these theories. Listening to literary texts, recorded recitations, readings aloud, and artistic performancesoffers students the opportunity to experience elements often absent in silent reading, such as intonation, rhythm, and emotional chargeNikolajeva [15]. Shaojieet al. [2]show that auditory input enhances concentration and enriches cultural understanding, while professional interpretations by actors bring students closer to the aesthetic dimension of the work. On the other hand, the use of visual toolsimages, projections, and videos,directly influences students' motivation and active engagement[5]. A particularly significant dimension is the use of film in literature teaching, which creates bridges between the text and students' visual culture.Cerkvenik [16]argues that film is not merely an illustrative tool but a narrative form that provides space for interpretation, comparison, and aesthetic analysis, making literature more accessible to the digital generation. Watching film adaptations and comparing them with the original text enriches the learning process, turning the classroom into a dynamic space for aesthetic and critical experience.

3. Methodology

This study was conducted over a one-year period (2024–2025) within the framework of the project *"Study of the Audiovisual Effect in the Function of Literature Teaching/Learning"*, funded by the National Agency for Scientific Research and Innovation (AKKSHI) and the University of Elbasan "Aleksandër Xhuvani." The project was implemented by a group of lecturers from the Department of Literature and Journalism, in collaboration with the Department of Informatics, the Local Education Office (ZVA) of Elbasan, and several secondary schools in the city.

A total of 128 students, aged 16–18, from several classes in two public secondary schools in Elbasan, participated in the study, along with 33 literature teachers who were actively engaged in integrating audiovisual tools during lessons. The selection of both students and teachers was based on voluntary participation, in compliance with the schools' ethical guidelines and the principle of anonymity in data collection.

3.1. Materials Used

Audio: recorded recitations by professional actors (e.g., R. Arbana), readings aloud of selected literary passages, and excerpts from audiobooks.

Visual: film adaptations of selected works, short analytical videos about authors, and symbolic images to deepen aesthetic interpretation.

Audiovisual: projections accompanied by music or voice, filmed theatrical fragments, and literary documentaries.

3.2. The Process Was Carried Out in Three Phases

Table 1.
The process was carried out in three phases.

Phase	Main activities	Purpose
Diagnostic	Preliminary questionnaires for students on motivation and difficulties in reading/interpretation.	Identification of initial conditions
Intervention	Integration of audio and visual materials during literature lessons; basic training for teachers.	Enrichment of the teaching process with audiovisual tools
Evaluation	Final questionnaires, interviews with students/teachers, and classroom observations.	Measuring the impact and analyzing perceptions

3.3. Data Collection Instruments

Student questionnaires: included 10 Likert-scale (1–5) items [17] measuring perceptions of the impact of audiovisual tools on motivation, comprehension, and aesthetic experience.

Teacher questionnaires: focused on perceptions of the effectiveness of audiovisual tools and the practical challenges of implementation.

Semi-structured interviews: conducted with a sample of teachers at the end of the intervention phase to deepen the analysis of the method's impact.

Direct classroom observations: detailed notes were taken on students' reactions, level of engagement, and how the use of audiovisual tools changed the classroom atmosphere.

3.4. Data Analysis

Quantitative analysis: Questionnaire data were analyzed using percentage statistics and pre-/post-intervention comparisons to identify changes in motivation and comprehension. Reliability was assessed through Cronbach's alpha, which confirmed satisfactory internal consistency of the student questionnaire ($\alpha = 0.82$). Additionally, chi-square tests were applied to compare the distribution of responses between students and teachers, providing statistical evidence of differences or similarities in perceptions.

Qualitative analysis: Thematic coding of interviews and observation notes was conducted to identify recurring themes related to the benefits, challenges, and impacts of audiovisual tools in the teaching process.

4. Results

The results of the project were divided according to the two main groups involved in the study: teachers (N=33) and students (N=128). The analysis was based on quantitative data (questionnaires with closed-ended items) and qualitative data (open-ended responses, concrete examples, interviews, and observations).

4.1. Students' Perspective

The data show that the majority of students value the use of audiovisual tools as helpful for understanding literary texts. 81.3% reported that illustrations and videos "help a lot" in comprehending the text, while only 1.6% stated that the impact was small or negative. Similarly, 73.4% indicated that audiovisual elements helped them to better understand the emotions and events of a passage, making the text more interesting (17.2%).

This result is supported by students' concrete experiences during the project lessons. In the teaching of GjergjFishta's*The Highland Lute*, the preparation of film materials that recreated the historical and ethnonational context of the Highlandswith characteristic colors, the noise of battles, the clashing of weapons, the portrait of the fallen heroine at the hands of the enemy, and the presence of fantastic figures (fairies, spirits)gave the lesson a distinctive aesthetic and experiential dimension. Students described this as an experience that "not only helped them understand the verses but also made them feel part of Fishta's epic world." This kind of combination aligns with Nikolajeva's [15]finding that listening to and visualizing texts enhances emotional resonance and interpretative understanding.

A similar experience was carried out with the works of Migjeni. The use of cinematic tableaux of Shkodra in the 1930s, with its narrow streets, horse-drawn carriages, and characteristic Shkodran houses, created an atmosphere that brought students closer to the poet's social and cultural context. A particularly innovative element was the production of an artificial intelligence-generated video in which Migjeni "introduced himself" to the students. This digital element was received with curiosity and enthusiasm, and it helped to build a more direct connection between the author and the younger generation.This example confirms Kress's [18]view that multimodality represents a form of communication that creates new and more accessible meanings for the digital generation.

When processing symbols and metaphors, 63.8% of students believed that visual tools helped them understand the message more clearly, while 32.3% remained hesitant ("maybe"). Illustrations (61.7%) and conceptual diagrams (35.9%) were mentioned as the most useful formats. Qualitative examples from the questionnaires and observations confirmed that these visual tools made students feel more engaged and motivated.

Overall, even though teachers do not always use these tools in class, students perceive them as essential: 59.1% think that they should be included "much more" in literature lessons. This trend is consistent with international studies emphasizing that audiovisual elements enhance motivation, create richer contextual meanings, and foster critical interpretation[9, 19].

4.2. Teachers' Perspective

Teachers expressed overwhelmingly positive attitudes toward the use of audiovisual tools in literature classes. 81.8% stated that these tools greatly assist in understanding literary texts, while 93.9% observed that students demonstrate higher levels of interest and engagement when such tools are employed. Regarding the most useful elements, preferences were divided among videos or animations (36.4%), illustrations (33.3%), and readings by professional actors or talented students in recitation (27.3%).

However, alongside these positive attitudes, teachers also identified several practical challenges. 54.5% pointed to the lack of technological resources as the main obstacle, while 30.3% mentioned the lack of preparation time and difficulties in adapting materials to different levels of students. These findings align with the literature on institutional and technical barriers to technology integration in schools[20, 21],indicating that positive teacher attitudes alone are not sufficient without structural support and continuous training.

Qualitative examples from open-ended responses highlight that, despite challenges, the use of audiovisual tools produced evident positive effects on students' concentration and participation. One teacher described how the recitation of GjergjFishta's poetry by actor R. Arbana had a powerful emotional impact, helping students to better grasp the tone and depth of the verses. Another emphasized the use of film excerpts from *The Iliad* and *Othello*, which served as interpretive bridges for visualizing characters and the historical context of the works.

In other cases, teachers integrated dramatic and documentary fragments, such as the scene from the film *Troy* where Priam pleads with Achilles to return the body of his son, or the dramatization of "Esmeralda" in *The Hunchback of Notre Dame*. These materials gave students the opportunity to "see" what the text conveys through words alone, facilitating interpretation and stimulating deeper classroom discussions.

These experiences are consistent with Mayer's [9] theoretical framework of multimedia learning, which argues that combining words, images, and sound reduces cognitive load and enhances comprehension. For Albanian teachers, this is not perceived merely as a methodological strategy but as a practice that brings students closer to literary texts, especially when these belong to distant historical or cultural contexts. This applies both to the treatment of Albanian literature from earlier historical epochs, such as the era of Skanderbeg or the National Renaissance, and to works addressing the period of communist dictatorship, such as Kadare's *The Palace of Dreams.*

4.3. Comparison of the Two Groups

A comparative analysis of students' and teachers' responses highlights a clear harmony in the evaluation of the role of audiovisual tools (AVTs), while also revealing some differences related to their respective positions in the teaching and learning process.

Deeper understanding. Both groups agree that AVTs facilitate the interpretation of symbols, metaphors, and emotions within texts. While students emphasize the direct impact of visualizations (63.8% reported that they help in understanding metaphors), teachers highlight that illustrations, videos, and recitations are the most effective tools for unpacking literary content.

Motivation and engagement. For students, the inclusion of audiovisual elements makes the text more appealing (17.2%) and supports concentration (73.4%). Teachers, on the other hand, observed that 93.9% of students show greater interest and involvement when AVTs are used. Thus, students' subjective perceptions align with teachers' professional observations, indicating that digital tools energize the literature classroom.

Need for broader use and training. Students express a clear demand for more frequent use of AVTs (59.1% "yes, much more"). Teachers also consider them essential, but they emphasize significant obstacles: lack of technological resources (54.5%) and lack of time for material preparation (30.3%). Moreover, classroom observations revealed that many teachers do not possess advanced digital skills, whereas students are often quicker and more creative in their use of technology. This skills gap underscores the necessity of continuous professional training in educational technology to empower teachers to utilize digital tools at the same level as their students.

Table 2.
Comparison of students' and teachers' perspectives.

Dimension	Students	Teachers	Shared conclusion
Literary understanding	63.8% say AVTs help with symbols/metaphors	Illustrations, videos, and recitations aid comprehension	Both groups agree that AVTs facilitate understanding
Motivation & engagement	73.4% say AVTs help concentration; 17.2% make text more interesting	93.9% observe greater student interest	Students' experience aligns with teachers' observations
Need for use	59.1% demand more AVTs	Agree, but 54.5% cite lack of technology	Students want more; teachers face practical constraints
Digital skills	Often more advanced in technology use	Slower; need training	Professional training is required to bridge the gap

In the tables and summary graphs (derived from the student and teacher questionnaires), it becomes evident that over 80% of both groups consider the impact of AVTs to be highly significant in the learning process.

4.4. Survey Results on the Perception of Audiovisual Tools in Literature Teaching

Table 3.
Summary of teachers' responses (N=33).

Question	Main result
Do you think the use of AVTs helps in understanding?	81.8% helps a lot; 18.2% to some extent
Do you include visual elements during explanations?	39.4% often; 54.5% sometimes; 6.1% always
Do you use AVTs depending on the situation?	72.7% sometimes; 21.2% often; 1% rarely or always
Which elements are the most useful?	33.3% illustrations; 27.3% actor readings; 36.4% videos/animations
Do AVTs help in understanding symbols/metaphors?	27.3% strongly agree; 48.5% agree; 21.2% partially agree
Do you use combined methods (audio+video)?	6.1% always; 27.3% often; 60.6% sometimes
Main challenge	54.5% lack of technology; 30.3% all combined
Students' reaction	93.9% more interest and engagement

Table 4.
Summary of students' responses (N=128).

| Question	Main result
Do visual elements help in understanding?	81.3% help a lot; 18% to some extent
Do you use images/sketches for better understanding?	32.8% often; 52.3% sometimes
Most useful visual element	61.7% illustrations; 35.9% diagrams; 22.7% graphics
Impact of AVTs on text perception	73.4% better understanding of emotions/events; 28.9% change in interpretation
For symbols/metaphors	63.8% yes; 32.3% maybe
Use of diagrams/sketches	13.3% always; 29.7% often
Do teachers use AVTs?	15.6% always; 27.3% often; 39.1% sometimes
Types used	64.5% multimedia presentations; the rest visual/audio
When are AVTs used in class?	35.5% author presentation; 29.8% analysis; 33.1% all combined
Should more AVTs be included?	59.1% yes, a lot; 38.6% yes, a little
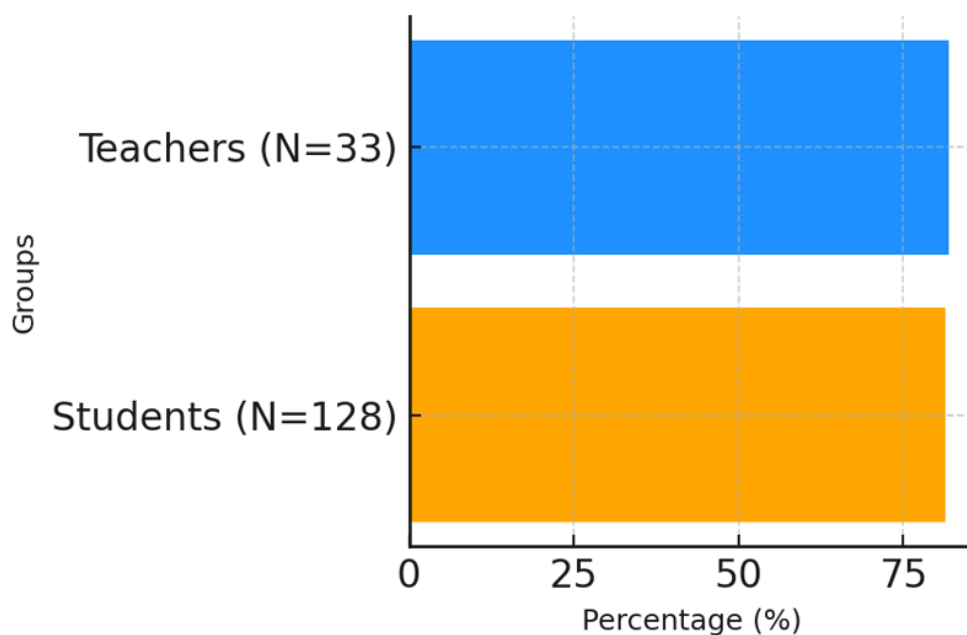
Figure 1.
The Impact of Audiovisual Tools on the Understanding of Literary Texts.

The chart shows the percentage of students (81.3%) and teachers (81.8%) who stated that audiovisual tools "help a lot" in understanding literary texts.

4.5.Concrete Examples from the Project Lessons

In addition to the statistical data from the questionnaires, several literature lessons were observed during the project in which audiovisual tools were integrated. These illustrative cases provide direct evidence of their impact on students' motivation and engagement, giving the literature class a new interpretive and aesthetic dimension.

4.5.1. GjergjFishta – The Highland Lute

The use of film clips recreating the atmosphere of the Highlandswith the noise of battles, the clashing of weapons, and fantastic elements such as fairies and spiritswas experienced by students as a vivid entry into Fishta's epic world. Recitation performed by actors added emotional intensity and helped students acquire higher-quality recitation skills.

4.5.2. Migjeni – Selected Poems

Film tableaux of Shkodra in the 1930s, with its narrow streets and carriages, provided the necessary cultural background to better understand the poet's social reality. An innovative element was the use of an AI-generated video in which Migjeni "introduced himself" to the students. This digital experiment made the lesson engaging and created an unusual connection between the author and the younger generation.

4.5.3. Dante Alighieri – The Divine Comedy

During the explanation of *Inferno*, students were shown visual materials on its circles, as well as illustrations of *Purgatory* and *Paradise*. These tools facilitated the visualization of Dante's world and encouraged more animated analytical discussions.

4.5.4. Gustave Flaubert – Madame Bovary

Film excerpts from adaptations of the novel helped students more clearly analyze Emma's personality and her psychological and social conflicts. These visual representations prompted students to reflect on the consequences of the character's choices and to connect them with broader social contexts.

4.5.5. Albanian Poetry – Fishta, Kadare, Agolli, Poradeci

- The interpretation of GjergjFishta's poem *The Albanian Language*, recited by actor R. Arbana, had a strong emotional impact and deepened students' aesthetic interpretation.
- The poems of Kadare and Agolli, accompanied by film footage and visual elements, facilitated the understanding of the historical and cultural background.
- Listening to the song *The Village Spring* (*Kroiifshatittonë*), based on LasgushPoradeci's text, combined with the analysis of the verses, emphasized the lyricism and emotional intensity. Students became more focused, took notes, and actively contributed to interpretation.

4.5.6. Victor Hugo – The Hunchback of Notre Dame

A fragment from the musical film of the same title etched in students' memories the contrast between Esmeralda's beauty and Quasimodo's ugliness. This scene encouraged them to reflect on aesthetics, morality, and the role of the crowd in shaping the characters' fate.

4.5.7. Fairy Tales and Travelogues

The use of images to visualize characters and events from fairy tales made students more engaged and curious. Likewise, during the analysis of travelogues in twelfth grade, visual elements made the process more appealing and improved the quality of students' work.

5. Discussion

The findings of this study clearly demonstrate that the use of audiovisual tools (AVTs) in literature teaching has a strong positive impact on the experience and interpretation of literary texts, both from the perspective of students and teachers. These results support theoretical literature and international empirical studies on the role of multimodality in teaching and provide concrete suggestions for the Albanian educational context.

The high percentage of students who reported that illustrations and videos helped them better understand the text (81.3%) aligns withPaivio's [10]dual coding theory, which argues that the parallel processing of information through verbal and visual channels strengthens comprehension and memory. Classroom experiences, such as the use of film fragments for Fishta's *The Highland Lute*, urban tableaux in Migjeni's works, or illustrations of the circles of *Inferno* in Dante's *Divine Comedy*, showed that audiovisual materials make the text more tangible, creating a multisensory experience.This finding supports Kress's [18]argument that multimodality gives the text a new interpretive dimension, making meaning richer and closer to the experience of the digital generation.

Quantitative data further revealed that 73.4% of students reported feeling more focused and motivated when AVTs were used, while 93.9% of teachers observed a significant increase in students' interest and engagement. This alignment between student perceptions and teacher observations is significant, as it shows that audiovisual tools are not merely "attractive" add-ons, but real factors that enhance the quality of participation. This result is consistent with international research[9, 19],which highlights the role of multimodal tools in boosting motivation and fostering a more collaborative classroom climate.

Despite the predominantly positive attitudes, some teachers highlighted important challenges: lack of technological infrastructure (54.5%), limited preparation time, and difficulties in adapting materials to different student levels. These challenges echo the literature on barriers to technology integration in schools[20, 21]. A distinctive finding of this study is that students often possess more advanced digital skills than their teachers, creating a gap that risks limiting the potential of new methods. This underscores the necessity of continuous professional development for teachers in educational technology.

An especially noteworthy element of this project was the use of innovative tools, including artificial intelligence, to recreate the figure of authors such as Migjeni, which was met with curiosity and enthusiasm by students. Likewise, combining music with poetry, as in the case of the song *The Village Spring* (*Kroiifshatittonë*) by LasgushPoradeci, enhanced focus and deepened the aesthetic experience. These examples show that students are more motivated when literature is connected to contemporary forms of communication and their digital culture, making literary texts more comprehensible and relatable.

In the Albanian context, where international assessments such as PISA [13]have highlighted significant weaknesses in reading and interpretive skills, the results of this study gain particular relevance. The integration of audiovisual tools emerges as a concrete pathway to address these gaps, making literature teaching more functional for the development of critical thinking and digital competencies. This aligns with the goals of the national curriculum (MAS, ASCAP), which emphasize the development of key competences but often remain under-implemented in everyday school practice.

Overall, the discussion highlights that the use of audiovisual tools should not be seen merely as a methodological novelty but as a necessity for modernizing literature teaching. The main challenges remain the provision of infrastructure and institutional support, as well as the professional empowerment of teachers through continuous training. Only in this way can the use of AVTs move from a sporadic practice to a sustainable component of the curriculum.

5.1. Limitations

Although the findings of this study are significant, several limitations should be acknowledged. First, the sample size was relatively small,128 students and 33 teachers from two public secondary

schools in Elbasan,limiting the generalizability of the results to the broader Albanian educational context. Second, the one-year duration of the project does not fully capture potential long-term effects of audiovisual tools on students' motivation and comprehension. Third, the reliance on self-reported data through questionnaires may have introduced subjective bias, despite triangulation with interviews and classroom observations. Future studies should expand the sample to multiple regions, extend the observation period, and employ longitudinal designs to better capture sustained impacts.

6. Conclusions and Recommendations

The findings of this study indicate that the use of audiovisual tools in literature teaching has a clear positive impact, both on the comprehension of literary texts and on students' motivation and engagement. The high percentages reported by both groups,81.3% of students and 81.8% of teachers,confirm that the integration of illustrations, film excerpts, recitations, and music makes the text more comprehensible, closer to students' experiences, and richer in aesthetic value. Teachers perceive audiovisual tools as an opportunity to enliven the lesson and enhance concentration, while students view them as a contemporary and multisensory way of experiencing and enjoying literature.

At the same time, the study also highlighted several challenges that limit the sustainable implementation of this method: lack of technological resources in schools, insufficient time for preparing materials, and the need to strengthen teachers' digital competencies. These factors demonstrate that institutional support is essential for ensuring that audiovisual tools become a regular part of the teaching process.

Based on these findings, several practical recommendations emerge:

1. Integrating audiovisual tools into literature lesson planning, not as an occasional supplement but as a structured part of the lesson.
2. Developing continuous professional training for teachers in the use of digital technologies and audiovisual tools.
3. Investing in sustainable technological infrastructure in schools (projectors, audio systems, reliable internet access), reducing reliance on teachers' personal equipment.
4. Encouraging innovative practices, including the use of artificial intelligence to digitally recreate authors or literary contexts, which have proven effective in fostering curiosity and motivation.
5. Establishing a national repository of audiovisual materials for literature, accessible to all teachers, in order to ease preparation time and ensure higher quality.

In conclusion, this study confirms that audiovisual tools should not be considered merely as supplementary aids but as essential elements for modernizing literature teaching in Albanian schools. They meet curriculum requirements for the development of digital and critical competences, address weaknesses identified in international assessments such as PISA, and, above all, make the literary experience more understandable, richer, and more engaging for today's generation of students.

Transparency:
The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

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Appendix A.
Student Questionnaire on the Use of Audiovisual Tools in Literature Classes.

This questionnaire was used to measure students' perceptions and experiences regarding the use of audiovisual materials during literature lessons. It contains 10 statements, designed according to the Likert scale (1–5), where:
1 = Strongly disagree | 2 = Disagree | 3 = Neutral | 4 = Agree | 5 = Strongly agree

Statements	1	2	3	4	5
1. The use of audiovisual materials made the literature class more interesting.	☐	☐	☐	☐	☐
2. Audiovisual materials helped me better understand the literary text.	☐	☐	☐	☐	☐
3. I experienced the emotions and atmosphere of the work more strongly through audiovisual tools.	☐	☐	☐	☐	☐
4. Through visual materials, I was able to better understand the characters and their actions.	☐	☐	☐	☐	☐
5. I felt more motivated to read when audiovisual materials were used.	☐	☐	☐	☐	☐
6. Audiovisual materials helped me remember the content of the text better.	☐	☐	☐	☐	☐
7. The audiovisual method was more effective than traditional teaching methods.	☐	☐	☐	☐	☐
8. This teaching method should also be used in other subjects.	☐	☐	☐	☐	☐
9. Audiovisual materials helped me develop critical thinking about the literary text.	☐	☐	☐	☐	☐
10. I would recommend this method for all literature lessons.	☐	☐	☐	☐	☐

Appendix B.
Teacher Questionnaire on the Use of Audiovisual Tools in Literature Teaching.

This questionnaire was used to measure teachers' perceptions of the effectiveness and challenges of using audiovisual tools in literature teaching. It contains statements designed according to the Likert scale (1–5), where:1 = Strongly disagree | 2 = Disagree | 3 = Neutral | 4 = Agree | 5 = Strongly agree

Statements	1	2	3	4	5
1. The use of audiovisual tools helps in understanding literary texts.	☐	☐	☐	☐	☐
2. Students show more interest and engagement when audiovisual tools are used.	☐	☐	☐	☐	☐
3. Illustrations, videos, or actors' recitations are useful elements for text interpretation.	☐	☐	☐	☐	☐
4. Audiovisual tools help me conduct more dynamic and interactive lessons.	☐	☐	☐	☐	☐
5. I have sufficient technological resources in school to use this method sustainably.	☐	☐	☐	☐	☐
6. I have enough time to prepare audiovisual materials for literature classes.	☐	☐	☐	☐	☐
7. I possess sufficient digital skills to effectively use audiovisual tools.	☐	☐	☐	☐	☐
8. I would be willing to attend continuous training on integrating technology into teaching.	☐	☐	☐	☐	☐
9. The use of audiovisual tools has a positive impact on the development of students' critical thinking.	☐	☐	☐	☐	☐
10. I would recommend the use of audiovisual tools as a structured part of the literature curriculum.	☐	☐	☐	☐	☐