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Teaching Literature to ESL Students Using Task-Based Learning

Labov's Linguistic Model for the Narrative

Designed in 1972 when William Labov was working on Black American English Vernacular, Labov's linguistic model for the narrative was originally intended as a linguistic structure for discourse analysis. Subsequently, the model has been used for teaching literature, as the categories are straightforward and easily explained to advanced ESL students (Carter, 1986). Though Labov's model contains more than five categories, I have found that for the teaching of literature in a task-based learning environment, the following five categories suffice for both exploration and reflection. These five components are described below:

1. *Orientation:* The category described as the Orientation concerns the main characters and the setting of the story. It answers the four "W" questions of who, what, when, and where.
2. *Complication:* The Complication is the problem or conflict that transpires in the story.
3. *Turning Point:* The Turning Point is the climatic point in the story when matters are uncertain and the reader is anxiously anticipating the ending.
4. *Resolution:* The Resolution involves a solution to the complication.
5. *Evaluation:* The Evaluation assesses the implications that the story may have in a broader sense. The readers are asked to interpret what they perceive to be the purpose of the story.

Massi and Benvenuto (2001) suggest using Labov's framework for teaching fairy tales in the ESL classroom. As fairy tales are rather predictable in their structure and format, it appears that they would contain all of the necessary elements of Labov's model in an uncomplicated manner. Although one can imagine using fairy tales in a beginning or intermediate ESL classroom, the subjects dealt with in fairy tales are generally simplistic and may lack room for in-depth exploration and interpretation. The short story, on the other hand, is in itself a literary form ideally suited to analysis. It is complete

with all of the components of a novel; however, the short-story writer must go to great lengths to ensure conciseness (Kennedy as cited in Carter, 1981). According to Kramsch (1985), the short narrative provides students with an optimal opportunity for interaction: "It is quite often during classroom discussion that the beliefs and intentions of all characters are embedded in the beliefs and intentions of each student" (p. 359). The students are encouraged to reflect on their own lives as they read, and the implications of their reflections are apparent in the way in which they make sense of the story during the Evaluation category of the model. This view of reading is consistent with the essence of M. C. Wittock's (1990) Generative Processing Model, which focuses on how learners use schemata to construct meaning from the text.

Carter (1986) asserts that Labov's model for the narrative is a viable medium for teaching short stories in the ESL classroom; he does suggest that the model not be too heavily relied upon. Unlike fairy tales, short stories do not contain all the components of the model neatly laid out for the reader to identify. For example, some short stories may contain several complications and no resolutions. It is precisely for this reason that Labov's model works well in the advanced ESL classroom. As students read the short stories, they negotiate meaning to identify whether or not the necessary components of the model are present in the story. Activities that allow for negotiation of meaning are most advantageous for second language acquisition (Long, 1983). Because there may be short stories that lack certain categories, students must discuss the story in an analytical manner. The underlying assumption is that the application of the model will differ as will each short story. As students become more familiar with Labov's categories, they transform into more conscious readers, and they begin to examine the components of the text more critically. Research suggests that learners learn more efficiently through repeated exposure to the same or parallel tasks (Bygate, 1996).

The Task-Based Learning (TBL) framework contains three components, the pre-task, the task, and language focus (Willis, 1996). The teacher and the students assume different roles during each of the three components. I will briefly describe each of the components of TBL as it relates to Labov's linguistic model for the narrative.

The Orientation of Labov's model can be treated as the Pre-task phase of the TBL cycle. During this component, the teacher gives background information about the story and highlights any important vocabulary. I have found the following activity, adapted from Kramsch (1985), to work well when the students are in groups of two or three. The teacher gives the students a few minutes to scan the first few paragraphs of the story. An important aspect of the short narrative is that it recounts characters' plans in a concise manner; therefore, students are generally introduced to main character(s) within the first few paragraphs. Each group then makes a list of the characters it has identified. The teacher asks each group to share its characterization as she records the information on the board. This activity engages the students and gives them a solid background before they delve into the reading. The students have a clear idea who the main characters are

and are thus equipped to strategically make predictions about what actions will transpire in the story.

The remaining categories in Labov's model constitute the Task phase of the TBL cycle. Generally, students do the Pre-task activity in class and then read the story at home to be discussed during the class period that ensues. According to Skehan (1998), the four elements that define a task are as follows:

- Meaning is primary during the task;
- Working toward a goal is necessary;
- The task outcome is always evaluated;
- There is a real-world relationship.

The last four categories in Labov's model meet the criteria of a task as defined above. To begin with, the students are aware that they are reading for meaning. Second, the task is established when the students work in groups to collectively evaluate one of the five Labovian categories. After completing the task, each group of students prepares to report to the class. During the reporting phase, each group of students must substantiate its assertions, while the class as a collective body evaluates. In this fashion an arena of free exchange of ideas is created; if one group disagrees, its members are free to interject their thoughts. When students feel comfortable sharing their ideas, the affective filter is low, and the conditions are optimal for second language acquisition (Lightbown & Spada, 1999). Finally, a relationship between the task and the real world is established when each group reports its findings and supports its beliefs based on its own interpretations.

Language focus, the last component in the TBL cycle, is the only aspect explicitly absent from Labov's model. During this phase, which is often referred to as Consciousness Raising (C-R), students discuss specific features of the text and practice new words, phrases, and specific grammatical structures (Willis, 1996). The elements of C-R vary depending upon the diverse grammatical needs of the student. Several grammatical features are associated with the short story, such as: the use of the past time narrative, the use of chronological organizers, and the difference between the use of proper nouns versus personal pronouns (Byleen, 1998). In addition, conscious vocabulary acquisition, sentence variety (formal versus informal), transitional elements, and punctuation are all features of language that can be discussed during C-R. The assumption is that repeated exposure to the narrative will enable students to learn to choose linguistic patterns appropriate to the meanings they are trying to make (Grabe & Kaplan, 1996).

As students become accustomed to analysis of the narrative using Labov's model, they also become aware of the ways in which language form gives structure to meaningful communication. This view of language is derived from Halliday's (1975) functional theory of language, which posits that grammar develops out of the need for speakers and writers to interact for functional purposes (Halliday as cited in Grabe & Kaplan, 1996). The stu-

dents I address—advanced ESL IEP (Intensive English Program)—will unquestionably be required to know how, when, and where to use the present and past verb tenses in English. For example, the past time narrative is used for various disciplines, from writing case studies in a business course to writing fact-based essays in a history class (Byleen, 1998). Through repeated exposure to the genre of the short story, students learn the schema of organizing different types of knowledge, which they will ultimately use in their academic and professional careers (Grabe & Kaplan, 1996).

Application

The prior discussion has argued that Labov's model for the narrative is an effective mechanism for language acquisition in a class where Task-Based Learning methodology is used. In the following study, I describe how Labov's model was incorporated through the use of short stories of the 19th-century French author, Guy de Maupassant. I describe what method was used to select the stories, I give an example of the way the stories were taught, and finally, I report on the students' responses to this methodology.

Method

Participants

This study was conducted in a Reading/Vocabulary class during the fall semester of 2002 at the American English Institute (AEI), California State University, Fresno. Generally, total program enrollment ranges 60-100 students. The total enrollment for Fall 2002 semester was 81 students. There were 15 ESL students who had generally scored a minimum of 470 on the TOEFL and were thus placed in the highest level at AEI. Of the 15 students, there were 10 female students and five male students. The students' nationalities spanned five countries. The range in age was 18-35 years. On the basis of an in-class survey, all of these students were learning English for academic purposes, to serve them either in America or in their country of origin.

Procedure

When students enjoy what they are reading, their motivation to interact with the text increases, as does their reading proficiency (Constantino, 1995; Meloni, 1995). On the first day of class I asked the students to fill out a questionnaire (see Appendix A), which had been designed for the purpose of not only better understanding their reading habits, but also as a medium to select stories that correlated with their literary tastes. Before the students completed the questionnaire, I briefly explained that I was interested in what they preferred to read. I told them that I would use their survey responses as a basis for selecting the reading material for the class.

Table 1
Participants' Nationality, Age, and TOEFL Scores

Age	*Country of origin*	*TOEFL pre-session*	*TOEFL post-session*	*Gender*
28	Japan	493	520	F
25	Taiwan	477	517	F
23	Korea	487	523	F
22	China	483	487	F
18	Italy	520	563	F
22	Korea	473	493	F
25	Korea	483	503	M
22	Korea	437	500	F
25	Korea	523	No score	M
20	Korea	520	563	F
35	Brazil	487	503	M
31	Japan	547	No score	M
21	Japan	493	500	F
26	Japan	517	563	F
24	Japan	533	543	M

Results

One third of the class responded that they had never read an entire novel or other piece of literature in English. One third of the class responded that they did not like reading in English, although this was not necessarily the same population who had never read an entire novel in English. Question 9 in the survey asked the students to rank their preference for the genres that they enjoyed reading. As a result of the students' selections, I was able to determine that the majority of the class preferred reading short stories. Question 10 asked the students to rank the specific genres that they preferred to read. The following 10 choices were listed: science fiction, political satire, horror, romance, historical, western, adventure, biography, other, and mystery/suspense, which I regarded as one combined genre. Some students simply ranked only their top choices, while others decided to rank 1-10. Regarding the former situation, I assume that these students may not have understood the label given to each genre, or they simply felt that ranking their top choices was sufficient.

Method of Interpretation

As a result of the students' selections, I used reverse ranking to assign point values to each of the students' selections: 10 points were assigned to the student's first choice, 9 points for the second choice, etc. If the student abstained from a category, no point value was assigned. I then tallied up the

number of points in each genre set. As we can see from Table 2, the students' main interest lay in three genres: adventure, mystery/suspense, and romance.

Table 2
Student Preferences According to Genre

Genre	*Points*
Adventure	100
Biography	68
Historical	64
Horror	32
Mystery/Suspense	93
Other	18
Political Satire	40
Romance	100
Science Fiction	63
Western	46

The Course Readings

From the outcome of the class choices, I selected several short stories by Guy de Maupassant that had themes related to adventure, romance, and mystery/suspense. The length of the stories (5-10 pages), combined with the fact that many of his stories culminate with either an ambiguous ending or a twist of fate, reaffirmed my notion that his works would be an excellent springboard for lively discussion, critical analysis, and diverse interpretation. I am aware that some may view Maupassant, a French 19th-century author, as an unorthodox choice for an ESL classroom, primarily because any Maupassant text read in English is a translation, and therefore may be deemed inauthentic by critics; however, according to Swaffar (1985), an authentic text is "one which is written for native speakers of the language to be read by other native speakers with the intent to inform, persuade or thank" (p. 17). If one subscribes to this line of thinking, then the instructor is left with a surfeit of short stories to choose from by authors whose maternal language was not English. In addition, if the audience addressed is one that plans to pursue an American degree, literature classes are frequently required to complete general education requirements. The syllabi of these classes are rarely composed of American authors alone; it is for this reason that when reading a foreign author such as Maupassant in an ESL class, the students are receiving an education that is comparable to that of an American student. I chose to use one specific author for the course described because I wanted the students to view the stories we read as a collective body of work upon which they could reflect in their future studies, as Blanton (1998) suggests, "concepts not internalized cannot be applied; from them, no ideas or applications can be generated; they do no more than remain as discrete bits for as long as the memory holds out" (p. 230). Through repeated exposure and analysis using Labov's model, Maupassant's stories became an accessible potential reference for

students in their academic endeavors. Other instructors may want to incorporate more diversity in their syllabi, for as the end-of-the-course evaluation showed (see Table 4), though students internalized the structure and features of a Maupassant text, they would have preferred more variety with regard to authors surveyed.

The Text: "The Necklace." I chose to begin the course with one of Maupassant's most celebrated short stories, titled "The Necklace," because of its suspense and originality. This story concerns one woman's (Mathilde's) quest for vanity, which ultimately brings about her family's financial downfall. Mathilde borrows a diamond necklace from her friend (Madame Forestier) to attend an upper-class gala with her husband. Although Mathilde had a wonderful time at the gala, she soon realizes that she has lost the borrowed necklace. An extensive search proves unfruitful. Mathilde and her husband must take out a loan to replace the diamond necklace. To repay their debts, both Mathilde and her husband spend several arduous years living the life of the needy; they sell their apartment and Mathilde is reduced to working as a maid, a job well below her social status. The story ends when one day, Mathilde encounters Madame Forestier, the woman from whom she had borrowed the necklace so many years before. To account for her poor appearance, Mathilde tells Madame Forestier the truth about the night when she had borrowed the necklace. It is at this point that Mathilde learns that the original necklace she had borrowed was a fake. The story explores themes related to social stratification and the ironic importance placed on material things.

Teaching "The Necklace" using Labov's model in the TBL framework

The Pre-task (Orientation)

The first eight paragraphs of the short story all begin with the subject form of the personal pronoun "she." Students work in small groups to read these paragraphs and offer a characterization of "she" using all of the adjectives and qualities that describe her in the text (time limit: 5 minutes). The point is to gather the resources of the group to offer as many descriptions as possible of the main character. The teacher acts as a recorder and writes down on the board the correct lexical items provided by the students (Kramsch, 1985). This activity also ensures that the students have a solid foundation in the dynamics of the story when they read it at home. The following list was compiled in my class. The students used adjectives from the text as well as their own characterization based on the text.

"SHE"
She looks just for luxury
Frustrated by her situation
Expectation of the high class
Really wants to enjoy a luxurious life

Sense of vanity
Her major desire: good husband with a lot of money
Unhappy
Ambitious
Materialistic

The Task Cycle

The Task: Planning and Reporting. During the task cycle, each of the four groups was assigned one of the following categories: Complication, Turning Point, Resolution, and Evaluation. We had discussed the definitions of each of the categories, so the students were conscious of their particular task. The students were aware that although there were no exact answers, they were required to substantiate their responses based on how they interpreted the text (Iser, 1978). Consistent with the TBL framework, the teacher assumes a different role in each stage of the task cycle (Willis, 1996). While the students were negotiating the necessary elements of the task, I monitored from a distance. During the planning stage, I advised students on appropriate linguistic forms for the oral report that they would eventually deliver to the class. We discussed differences between the register one uses for an oral report as opposed to the register one uses while conversing with a friend. While students reported their renditions of the story, I linked ancillary contributions and offered concluding remarks for the activity.

The following list outlines the students' answers within each of the four Labovian categories. "The Necklace" proved to be more straightforward than some of the other short stories we read in terms of what the students deemed as the Complication, the Turning Point, and the Resolution; it was, however, during the Evaluation that the most thought-provoking comments were offered.

The Complication:	The woman is materialistic and obsessed with the lives of the rich.
The Turning Point:	When she loses the borrowed diamond necklace and she must try to replace it.
The Resolution:	They take out a loan to replace and return the borrowed necklace and then spend the next 10 years working to pay it off.
Evaluation:	Honesty is the best policy. Don't want what you can't afford. Don't envy others' fortunes; be happy with your own circumstances. Know who your friends are.

During the reporting stage, the other groups were free to interject their thoughts with regard to what was being reported. It was during this time that the most negotiation of meaning transpired. When one student was asked to elaborate on what he regarded as the lesson to the story, *know who your friends are*, he explained that if Madame Forestier had been a real friend, she would not have accepted the replaced authentic diamond necklace, because she would have realized that it was real, knowing very well that the one she lent Mathilde was fake. This student's interpretation was based on what he read and processed from the text. He was doing what Kramsch (1985) refers to as "negotiating meaning of a literary text" (p. 358). His response was evidence of how he had constructed an intimate dialogue between himself and the text. Another reader disagreed with his interpretation. She contended that Madame Forestier had not known that the returned necklace was a fake because when Mathilde returned the necklace, Madame Forestier did not open the box containing it. Both of the arguments made by the students to justify their interpretations were viable. Blanton (1998) suggests:

> A student who develops an individual response to a text—who can "talk" to it and talk about it, who can agree or disagree with its author, who can relate that individual response to the text and write about it—is behaving as an academic reader and writer. (p. 232)

Combining Labov's narrative framework with TBL proved to be a resourceful and successful way of discussing literature. The students were intellectually engaged in the conversation, debating in a manner that resembled any other American university seminar class.

Language Focus

The purpose of the language focus component within the TBL framework is to encourage learners to notice particular features of language and the effect that the choice of language has on meaning (Willis & Willis, 1996). The possibilities for language analysis are endless; there are, however, some relevant aspects of language that are useful for advanced learners when reading a short story. In addition to the linguistic forms already mentioned, such as verb tenses, personal pronouns, and chronological organizers, there are an abundance of linguistic features that instructors may wish to explore. As the ESL students need to pay particular attention to organization in their writing, the instructor may wish to highlight the use of cohesion and coherence devices (Byleen, 1998). If the class is predisposed to the humanities, the instructor may wish to accentuate literary devices such as metaphor, imagery, personification, and foreshadowing to encourage students to think critically.

I asked the students to examine the power relationship between Mathilde and her husband in relation to how language was used. The students made columns indicating how the characters were referenced in the text (Carter, 1981). Upon completing this simple analysis, students realized that

"the man" had a much weaker position in the story; the first indication is that we never learn his first name. Second, he is most often referred to as "her husband" whereas the woman is never referred to as "his wife." The students concluded that the absence of the male possessive is an indication that the husband possesses less power than the wife in the story. In this manner, the students begin to see the simple subtleties of language and the effect that the language has on meaning and interpretation.

Table 3
Stylistic Reference of Characters

Character:		*The woman*	*The man*
Reference	(1)	She	Minor clerk
	(2)	Mathilde	Her husband
	(3)	Darling	He
	(4)	Madame Loisel	Loisel

Further systematic grammar and literary analysis with regard to language focus involves having students examine the sentences in which Mathilde is the actor, compared to those sentences in which her husband is the actor. A calculated analysis shows that even in the sentences in which the husband has the seemingly participant function, it is his wife who affects his actions. In this sense the husband is the affected participant, not the actor. He does not seem to exercise any power of control and tends to play a submissive role. This type of systematic grammar analysis highlights the patterns of language functions and offers insight as to what may have been the author's intentions (Carter, 1986). This same analysis was repeated with another short story ("Toine") that had a similar power-struggle relationship. Providing contexts that foster the behaviors of linking texts prepares ESL students for the academic mainstream and furthers students' understanding and familiarity with the concept being studied (Blanton, 1998; Bygate, 1996).

The teacher is free to select the aspect of the language to be explored as each short story provides the teacher an array of possibilities; for example, several of Maupassant's stories, including "The Return" and "A Little Fellow," contain blatant appearances of foreshadowing. In my own experience, I found that when students understood the concept of foreshadowing, they were able to substantiate their predictions with evidence from the text. Whatever tactics the teacher may employ, the objective is for the learner to gain exposure and understanding in the way written language is structured and used to convey meaning (Willis & Willis, 1996).

End-of-Course Evaluation

During the 13-week AEI session the students read approximately 18 short stories by Guy de Maupassant. Each of the short stories was taught using Labov's model for analysis. Upon completion of each short story,

students were asked to write a summary. The students were encouraged and reminded to write their summaries based on their own interpretations. According to Kramsch (2000), the summary "can index an original story through direct reference or indirect reference to the events in the story or the textural aspects of the narration" (p. 141). Since the guidelines for the summary are so vast, students decide what they deem to be pertinent information. They can include their personal interpretation if they wish, or they can simply outline the occurrences of the story. Upon collection and reading of the summaries, I witnessed how one story can have a plethora of interpretations, all depending on the reader.

Upon completion of the course, a follow-up questionnaire (see Appendix B) was administered. This was implemented to assess students' feelings and thoughts about the way the course was taught. Though I thought that the student response had been positive in class regarding the short story selection and implementation of Labov's framework, I wanted some qualitative data to support my initial hypothesis. The students' responses to question 8 regarding their reading abilities illustrates how they perceive themselves as better readers. The students also appear to exude confidence and enthusiasm with regard to reading in English.

Results of End-of-Course Evaluation

Of the 15 students, 12 students responded; 3 were absent.

1. 9 students preferred reading the short stories as opposed to the textbook; 2 students did not have a preference; 1 student preferred the textbook.
2. 10 students thought that their reading preferences were reflected by the choice of short stories; 2 students did not think that their reading preferences were reflected by the choice of short stories.
3. 8 students responded that they did have a favorite story from the semester.
4. 9 students would have preferred to read a mix of authors (as opposed to only 1 author); 3 students would not have preferred to read other authors.
5. The students who answered positively to (4) gave the following reasons:
    a. A mix of Maupassant and Sherlock Holmes will be great. One author is tiring, 2 or 3 is better.
    b. Just to open my eyes to another author and to know another type of writing.
    c. Because I wanted to read something depicted in a different way, by different author.
    d. Maupassant's stories reflect author's thought much and have too conspicuous characteristics. So, in other hands they are too similar among them.

e. He intends to write the similar story. I want to read another type of book.
f. Guy de Maupassant is the representative author of short story, but we can find out other short stories and compare those stories.
g. It can help me to realize the different style of who to describe a story.
h. I want to encounter some another story to learn different characters of other author.
i. I want to know another author's novel what he or she describe or express in his or her novel. A few Maupassant are enough.

6. Those students who responded negatively to (4) gave the following reasons:
   a. I like the way he writes because even though some stories had things in common, he had a great ability to write about different topics.
   b. I think Maupassant stories are interesting, they had unexpected ends and mystery ends. It won't be a bad idea to read different authors' stories, but I think that Maupassant stories are just fine.
   c. Anything is okay but although the whole of story was by one author. It was various and interesting.
7. 10 students thought their ability to read in English had improved since the beginning of the course; 2 students did not think that their ability to read in English had improved since the beginning of the course.
8. Of those students who thought that they had improved in their ability to read in English, the responses they gave regarding how they improved were as follows:
   a. In addition to the readings in class, I read Trapped. The book has 415 pages. I'm very happy because I could finish my first book in English.
   b. At first I couldn't read the stories like flowing. Now that I have read many short stories, I came to read a whole story without stopping or reading back and forth.
   c. To supply a chance to analyze the stories.
   d. The beginning of the class, I hate to read books. But now, it is not hard for me to read books. Because I had a chance to read a lot in this class. It was good for me. Thank you very much while I read books, I can get many vocabularies.
   e. I used to read newspapers or magazines, more than literature. It was hard for the first time to read short stories cause I needed to have any imagination to understand but I am getting used to it.
   f. Although we have a lot of reading to do during the semester, I think its good practice. I help me to have patience on reading a long article.

g. I knew many vocabulary thorough reading these stories. Even though I don't use these words in my life it's helpful to my major class.
h. I feel I don't need to know the meaning of every word to understand a paragraph. I'm happy I enjoyed reading, I think reading short stories is a good way, at least for me, to encourage students to read, especially in a foreign language.
i. Now when I read, I understand easily and more clearly then before. Reading had helped me to improve my reading skills and at the same time my vocabulary while I am writing. It had helped me a lot.
j. Actually, not much, but when I read first one, "The Necklace" I couldn't get the meaning of context and I had to re-read so many time, now I'm accustomed in his writing style and became to easy to understand a little better then before.

9. Those students who did not think that their reading had improved did not offer any explanations.

When the students were asked the following questions on the topic of the implementation of Labov's model, the results were resoundingly positive: all but one of the students surveyed responded affirmatively.

- Did you like the framework we used for analyzing the stories: (orientation, turning point, resolution, and evaluation)? Yes No
- Why? Please give at least one reason.

Some of the reasons the students gave for appreciating the framework were:

1. It helps us to understand the story. After I read the story, I can have a chance to look over and review the story.
2. It made me to realize the story clearly.
3. Sometimes I misunderstood about the stories. The framework fix it.
4. I have to analyze the story but sometimes I couldn't understand what he said in the story, I didn't get it. By the way through analyzing I could understand more.
5. That it give me a chance to look back the story to see the whole story one more time from a different view.
6. It is very useful to make sure that I can get it.
7. It makes us give our different points of view about the stories. It helps us to improve our English speech.
8. It was a good way for us to read and understand the stories. It also showed us how to "read between the lines." They made us infer about Maupassant's life and his motivation to write the stories.
9. It is a good base for analyzing.
10. It helps us to understand the stories.

One of the students who responded affirmatively did not include a reason why he liked the framework, and three of the students were absent the day the survey was administered. The student who responded negatively to the question commented that although she found the framework restricting, she ultimately thought it helped her to understand the stories, as these comments illustrate:

> It tends to fix our thinking. With the story we can talk about more various themes which is related to our real life, but actually it helped to understand, basically.

The results of the end-of-course assessment show that the majority of the students felt that Labov's framework helped them to better understand the components of the stories. Through group discussion using TBL, students were comfortable expressing their opinions and they were able to negotiate meaning, which added to the improvement of their speaking abilities (Lightbown & Spada, 1999). Labov's framework presented them a medium to break down the literature, thus looking at it in an analytic manner, a skill that will ostensibly transfer to other areas in their lives.

Conclusion

A survey of ESL textbooks that focus on literature will show that although the medium of teaching is an excerpt of another piece of literature, the method of evaluation normally consists of comprehension questions. This type of exercise, which focuses more on the correct answer and less on the sentiments associated with the act of reading, leads to an efferent approach to literature (Rosenblatt, 1991). This paper has attempted to show how Labov's framework for the narrative, when incorporated with the TBL methodology, provides an analytic medium for using literature as a primary source of pedagogy in the advanced ESL classroom. In addition, the marriage of the framework and TBL accentuates student participation and academic communication skills. Students learn not only to actively participate in a socially embodied classroom while they negotiate meaning and take turns speaking and interjecting their thoughts, they also acquire oral communication and analytic skills that will transcend the classroom walls, in itself an important aspect of language study (Kramsch & McConnell-Ginet, 1992).

Critics have commented that the model is too formulaic in nature for the purposes of teaching literature. Others view the repetition as a means to ensure that students will retain the analytic strategies associated with the model and TBL (Bygate, 1996). The methodology described in this paper allows students to globally analyze a short story. Moreover, if the selection of stories is appealing to the designated audience, the classroom dynamics will be ameliorated and students are likely to comprehend more (Constantino, 1995; Wittrock, 1990). In addition, I found that when students are forced to contemplate polemic issues, classroom discussion is livelier, thus better emu-

lating the atmosphere in an American university setting, where freethinking is generally encouraged and appreciated. Inevitably, some short stories may not be appropriate for Labov's framework or TBL; the results of this study, however, indicate that the majority of the students thought that the stories selected in conjunction with the pedagogy implemented helped them to better process the literature, consequently aiding in language acquisition.

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Appendix A
1st Survey

Thank you so much for participating in my survey. Please answer the questions regarding your reading preferences as honestly as possible.

Your Background

Age: Native Country: Male or Female
Native Language:
AEI level:

1. In general, why do you read?
2. What is the highest level of education that you completed in your home country?
   High school 2 year college 4 year university Advanced studies
   Other_____
3. What is your educational goal in the United States?
4. Do you wish to attend an American University after AEI?
5. What is your major?

Reading Preferences

6. Do you like to read books in your native language? Yes No
7. Do you have a favorite author in your native language? Yes No
8. If you answered yes, who is your favorite author when reading in your native language?
9. What is your favorite book that you have read in your **native** language?
10. Please rank what you prefer to read.
    Novels ____ Essays ____
    Short stories ____ Other ____
    Plays ____ No preference ____
11. Please rank what genre (type) of literature you like to read. (Where 1 is your first choice.)
    Science fiction ___ Romance ___ Western ___ Biography ___
    Political satire ___ Historical ___ Adventure ___
    Horror ___ Mystery ___ Other ___ (name: _____)
12. Do you enjoy reading in English? Yes No
13. Have you ever read an entire or novel or other piece of work in English?
    Yes No (If you answered 'no' skip to question 17.)
14. Please specify what piece of work you have read in English:
    Novel Short story Play Other _____
15. If you have read a piece of literature in English, was it for a class you took or was it something you read by yourself? What was the title?
16. If you have read a piece of literature in English, did you find the experience enjoyable? If yes, why? If not, why not?
17. Do you have a favorite author when reading in English?
    Yes No (If you answered 'no' skip to question 19.)

18. If you answered yes, who is your favorite author when reading in English?
19. What have you read in English? (Please list titles of books, short stories, poems, etc.)
20. Please circle any of the following topics that would cause you to NOT want to read a work of literature in English.
    Sexual situations Bad language None of these topics would offend me
    Religious situations Adulterous situations
    Violence Other _____
21. Is the number of pages of concern to you when you read? Yes No
22. Do you prefer: long works (more than 150 pages)
    short works (less than 150 pages)
    page length does not matter
23. Do you prefer reading works of literature that have a movie representation?
    Yes No Does not matter
24. If there were a movie adaptation for the work that you were reading, which would you like to do first? Read the book See the movie? Why?
25. Would you prefer a Reading/Vocabulary class that used a:
    Textbook only Textbook and a work of literature (book) Book only
    No preference Other _____
26. Please write down the reasons for your choice in question 23.
27. If you had a choice would you prefer reading a whole book or just one part of it?
    Whole book Part of a book Does not matter
28. Please write down any thoughts you have about reading in English. If there is a certain book or author that you would like to read in this class, please write down the name(s).

Thank you! I really appreciate your help! I think we are going to have a wonderfully productive semester!

Appendix B
End-of-Course Evaluation

Name

1. Which type of reading material did you like the best?
   Short stories Textbook readings
2. Why? Please give at least one reason.
3. Did you find that the preferences that you indicated on the first questionnaire were reflected in the short story readings that we did? (Remember the ranking activity: romance, mystery, western, etc.) Yes No
4. Do you have a favorite story from this semester? Yes No
5. If yes, which story?
6. Why?
7. Would you have preferred to read stories from more than one author? In other words, do you wish we had read less of Maupassant? Yes No
8. If you answered Yes, what are your reasons?
9. If you answered No, what are your reasons?
10. Do you feel that your ability to read in English has improved since the beginning of the course? Yes No

11. Please comment on your response in 10. For example, if you feel that you have improved, how have you improved?
12. Did you like the framework we used for analyzing the stories (orientation, complication, turning point, evaluation, resolution)? Yes No
13. Why? Please give at least one reason.

Appendix C
Worksheet for Labovian Categories

"The Necklace"

The following summarizing activity can help us understand the story in an organized and concise manner.

1. **Orientation:** This category is an introduction. It is where we are presented with the characters. It helps us to answer the questions: **who, when, where,** and **what**. Please use the space below to list the main characters in the story and any comments that will better help you to understand their personalities.
2. **Complication**: This category involves the occurrence of a problem or conflict in the story. Please use the following space to write your thoughts about the complication in the story.
3. **Turning Point:** This category involves the point in the story when suspense is greatest, when you as a reader are unsure of the outcome. Based on your opinion, please write your answer to the question "What/where/when is the turning point in the story?"
4. **Resolution:** The resolution concerns the outcome in the story. How did the story end, and was it a fortunate or unfortunate ending? Was the complication (problem) resolved?
5. **Evaluation**: The evaluation concerns how you evaluate the story; why do you think the story was written? Is there a moral or lesson to the story? Are there any parallels between the story and our lives today?

Appendix D
Lesson Plan for Teaching "The Necklace"

Level:	Intermediate/Advanced ESL IEP students
Time:	Approximately 2 hours over the course of 2 days.
Purpose:	To promote critical thinking and acquisition of linguistic skills through the use of literature.
Materials Needed:	Handouts of Guy de Maupassant's story. Handout of Labov's analytical categories (attached).

Procedure:	Begin by discussing where and when Maupassant lived (1850-92). The teacher can bring sparkling cider to share with the class to illustrate the fact that Maupassant was born in a region where cider is very popular (Normandy). Teacher explains the word "franc" as the equivalent of French money. Students are also made aware of the use of French names for the cities.
Pre-task:	In groups of three or four, students scan the first few paragraphs of "The Necklace." They pick out all of the adjectives from the text that describe "she." The teacher acts as a recorder and writes the words on the board. From this list the class has a general idea of the mentality of the main character.
Task Cycle:	After the students have read the text (this can be assigned as homework), students get in small groups. The teacher passes out the handout that explains each of Labov's categories. Teacher briefly goes over each category.
Task:	Each group is assigned one of the four remaining categories. The task consists of discussing the events in the story related to the assigned category.
Planning:	When the group is done discussing, members agree on an answer and designate a spokesperson who will report their findings to the class. Groups work to write a concise response that they will refer to when reporting to the class. The teacher circulates, helping each group and answering questions.
Reporting:	One by one, starting with the Complication category (orientation has been done collectively), each group reports its findings to the class. The teacher encourages the students to participate and ask questions. Free discussion and debate are encouraged.
Language Focus:	The teacher picks one linguistic element to focus on, such as the use of the past tense or the way in which the characters are referenced. This component serves as a mini-grammar lesson for the class.
Follow-up:	Upon reading and discussion of each story, the students write a one-page summary of the story, including a paragraph that states their opinion. The summaries are written in a log, which is then turned in at the end of the semester as part of their grade.

Assessment: Teacher highlights particular vocabulary during the discussion of the story and quizzes the students at a later date. Other assessment activities include having each student individually complete an evaluation of the story based on Labov's five analytical categories; however, this is recommended only for advanced classes.