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# USING MEDICAL FICTION TO MOTIVATE STUDENTS IN PUBLIC HEALTH FIELDS

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## **Abstract**

After defining the meaning of the acronym FASP (specialized fiction), I will consider what it entails in terms of language teaching and learning objectives and outline its motivational benefits in an ESP context, taking the specific example of a medical novel studied in class, *Transplanted Man* by Sanjay Nigam.

*Transplanted Man* offers contextualized language and metaphorical implications. In addition to linguistic knowledge and abilities, non-verbal communication can be analysed in the context of a holistic approach. Including FASP in class material aims at giving students more self-confidence in oral participation and a willingness to learn in an open, dynamic and long-term perspective.

The pedagogic exploitation of the “hypokinetic man” taken from Nigam’s novel allows for a three-dimensional exploration. First of all, it highlights the conscious and unconscious processes at stake in personal and professional skills regarding health matters. Secondly, it reveals individual or collective beliefs and patterns in medical fields. Last but not least, this Indian-American FASP is used to trigger new multicultural awareness.

## **1. Introduction**

Since the Bologna process, many French Master-level students have found themselves facing substantial changes in their disciplinary programmes which have included compulsory English. As a result, there has often been a lack of motivation, since the new rules have led to the introduction of English language training regardless of students’ educational backgrounds. Some students have never studied English before; others stopped language training at an early age. Specific levels of skills in various language competences are often required based on the *Common European Framework of Reference for Languages* (CEFR 2001). How can these students reach a B2 or C1 level in two years with only 24 hours of English per year, with increasing class sizes? What I am going to present is one way of creating a diversionary tactic to relieve the pressure put on students by concentrating on the learning process rather than focusing on language acquisition, working upstream before considering downstream work. After defining the fictional genre of FASP and its historical and didactic background, I will consider what its use in class entails in terms of learning

objectives and priorities and will then outline its benefits in the ESP context. A specific example of medical FASP studied in class, *Transplanted Man* by Sanjay Nigam, will illustrate the impact of this approach on motivation.

## 2. FASP: a different way of teaching ESP

The acronym FASP stands for “Fiction à substrat professionnel” (fiction with a professional substratum), a genre defined by Petit (1999); he identified it after analysing the common characteristics of some popular thrillers. The fact that they were written by experts from specific fields studied in ESP was of particular interest to him: they could be used as material for English teaching as well as for research. FASP has since been a subject of study presented in a number of symposia<sup>1</sup>. Isani (2011: 31) has more recently defined it as a “relevant, attractive, motivating pedagogic tool which covers the triple axis of ESP studies as defined in terms of subject-domain knowledge, specialized language and culture”. In this particular genre of popular fiction in English, characters evolve in specialized or professional fields such as law, journalism, art, forensics or medicine. Generally speaking, the writers are specialists; in medical stories, they often are “doctors-turned-novelists” (Charpy 2011: 72).

Research in foreign language teaching has developed an interest in this material, which opens up new potential in teaching and learning strategies. In a two-day conference held in Grenoble in 2009, the concept of FASP was extended to include other languages and other literary works less dependent on the thriller genre. A further conference in Caen in 2010 refocused the debate on FASP as a didactic tool in the specialized field of ESP. Considering culture as an “inherent part” of FASP adds a crucial dimension to ESP which is linked to key values.

One of the attractive features of FASP is its adaptability to a learner-centred approach favouring learner motivation. Meeting new and unfamiliar characters through FASP leads to resonances which encourage students to accept complexity at the core of exchanges with foreigners. FASP makes it possible to build bridges which can connect fragmented knowledge lost in generally compartmentalized tuition – “Archipelagos of knowledge”<sup>2</sup> (Abdallah-Pretceille & Porcher 2005: 20).

The novel *Transplanted Man* is one example which allows learners to relate to others by detecting “the strange familiarity of otherness”<sup>3</sup> (*ibid.* 140). This occurs at two levels as the novel deals with different cultures (professional and ethnic) while including different social norms and status. Through their identification with characters, students are positioned as “universal singularities” (*ibid.* 141). My interest in FASP has thus developed as a relevant tool to enrich students’ multicultural awareness in addition to better-known and more commonly exploited linguistic fields (such as specific uses of grammar and vocabulary). My project – including FASP as

<sup>1</sup> <http://www.langues-vivantes.u-bordeaux2.fr/frsa/pagesperso/michelpetit/fasp.html>.

<sup>2</sup> «*les archipels du savoir*» (Author’s translation).

<sup>3</sup> «*étrange familiarité de l’altérité*» (Author’s translation).

class material – aims at giving students more self-confidence and self-efficacy<sup>4</sup> (Bandura 1997) in oral participation and a willingness to learn in an open, dynamic and long-term perspective. The methods and results are described below along with their pedagogical implications.

### 2.1. *FASP: a motivating factor*

In the 1980s Dörnyei (2001b: 2) defined the term motivation as being “as useful for theoreticians and researchers as for practitioners because it highlights one basic aspect of the human mind. This aspect is related to what one *wants/desires* (i.e. ‘conative’ functions) in contrast to characteristics related to what one rationally *thinks* (i.e. ‘cognitive’ functions) or *feels* (i.e. ‘affective’ functions)”. His position is that when motivated learners want to learn a language “they will be able to master a reasonable working knowledge of it as a minimum, regardless of their language aptitude” (*ibid.*). In the specific context of higher education, motivation is seen by Fenouillet (2011: 29) as being closer in meaning to commitment or getting involved in a process. Motivational research has traditionally differentiated types and sources of motivation. Causes linked with external factors (extrinsic) such as keeping one’s job or having a better position at work may be distinguished from motives of self-development such as improving one’s abilities (intrinsic). In our Master-level classes both types of motivation exist, but very often extrinsic drive is stronger than intrinsic drive. Students’ goal-seeking is made up of vague expectations such as passing their exams at the expense of more active involvement which would allow them to consider their goal in terms of feasibility and efficacy in their own development. Hence, strategies have to be used and maintained in a short-term extrinsic approach but also in a long-term intrinsic perspective. If learners think they are going to fail, they cannot maintain their efforts (Seligman 2007).

For Deci & Ryan, cited in Dörnyei (2001a: 159), there are three basic human needs which are related to “intrinsically motivated behaviour”: first, “*autonomy* (i.e. experiencing oneself as the origin of one’s behaviour)”, then “*relatedness* (i.e. feeling close to and connected to other individuals)” and finally “*competence* (i.e. feeling efficacious and having a sense of accomplishment)”. I felt that FASP would help students feel autonomous, relate to each other and improve their self-efficacy through activities in class. For Bandura, it is necessary to master easy experiences in order to overcome intense apprehension. I aimed at making the students feel in control of their learning process through micro-tasks which would help them later in coping with major tasks. Used as a pedagogical tool in class, FASP enables the teacher to use language as a “medium of access” rather than an “object” of learning. O’Neil & Drillings (1994: 85) explain that in their “deep approach”, “learners regard the learning material (text, problem, etc.) as the means through which to gain an understanding of the underlying meaning found in the material”. “Continuing motivation” is a crucial educational outcome often perverted by external rewards, such as

<sup>4</sup> According to Albert Bandura: “Perceived self-efficacy is defined as people’s beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives. Self-efficacy beliefs determine how people feel, think, motivate themselves and behave” (<http://www.des.emory.edu/mfp/BanEncy.html>, 1).

good grades (Ushioda 1996: 19, 22) and successful communicative attempts in class are shown by this author to generate intrinsic motivation.

Consequently, FASP encourages the practice of speaking a language through the exchange of ideas. As they deal with professional texts, students feel more comfortable and successful. In this collaborative learning, which implies solidarity and shared responsibility, teachers have as much to learn as students. Such classroom exchanges also help students feel involved, which can help them develop study skills. Therefore, FASP is particularly suited to academic courses with a professional orientation.

## 2.2. Transplanted Man: *FASP in class*

Besides the linguistic material it offers, the novel *Transplanted Man* offers a cultural opening. The author, Nigam, was born in India and grew up in Arizona. As a scientist, he is engaged in research as Professor of Pediatrics, Medicine, Cellular and Molecular Medicine at the University of San Diego in California. He heads a laboratory of 15 researchers whose main work concentrates on kidney development and tissue engineering. The novel was nominated for prestigious literary awards and was chosen as the “Year’s Best Book” in 2002 by Publisher’s Weekly. The *Washington Post* called it “a work of considerable intellectual and imaginative energy [...] a charming, frolicsome book that dares to tackle complex issues”<sup>5</sup>. As it takes place in a hospital, the story provides many interesting features for people working in public health fields. This hospital is located in New York City in the midst of an Indian immigrant community where East meets West. The protagonists are all eccentric expatriates. Sonny Seth is a brilliant but rebellious medical resident whose most demanding patient is known as the “Transplanted Man”, a high-level Indian government official whose major organs have been transplanted at least once. Outside the hospital, at the corner of the street, is another main figure of the novel: an endearing, homeless man who becomes the neighbourhood’s main tourist attraction. This living statue embodies all contrasts: white among coloured people, motionless amidst chaotic frenzy, he is expressionless and does not speak at all. Referred to as the “hypokinetic man”, this catatonic figure is the opposite of ordinary, known and expected models.

His ephemeral apparitions make him a recurrent motive in the novel. He stands as a counterpoint to society, the metaphor of a social syndrome: his resistance to materialistic interests and to the symptomatic, stressful rat race of a diseased society makes him a rebel like Sonny Seth. Frozen in the pose of “The Thinker” by Rodin, this motionless man reaches an almost transcendental dimension at the end of the novel. The other characters in the book, all engaged in some sort of identity quest, stop and stare at him, trying to catch a glimpse of his wisdom. In his emblematic pose, the hypokinetic man makes them ponder the meaning of life.

## 2.3. *A motionless man who moves others*

Working in the field of neuroscience, Trocmé-Fabre (1995) explains that curiosity is what activates the willingness to learn and controls what motivates it. As a marginal

<sup>5</sup> <http://www.powells.com/biblio/2-9780688168193-1>.

figure, the hypokinetic man arouses curiosity; the situations, realistic in their occurrences, yet quite odd in the issues they develop, take the reader by surprise. As students observe the patterns of professional practices depicted in the novel, they tend to forget their inhibitions when speaking about their own experiences. They become involved when discussing their own skills in comparison to those described in the book.

In 1998, Schumann wrote *The Neurobiology of Affect in Language* highlighting the role of emotion in all cognition stimulus. He later developed the concept of learning as a form of “mental foraging” (i.e. foraging for knowledge) like the neural systems used when foraging to feed or mate (Dörnyei 2001a: 62). The analysis of the semiotic value of the hypokinetic man leads to a questioning of cultural and social beliefs. It helps students move into the implicit meaning of the novel by analysing the metaphors in it. Behavioural patterns can be studied in class and transferred into role plays.

FASP in language learning class fits the constructs described by Dörnyei (*ibid.*) by gathering motivational constituents in “seven broad dimensions”: the *affective/integrative dimension* is found in FASP when students identify with the characters of the novel, “playing the game”, getting more easily involved in suggested activities; the *instrumental/pragmatic dimension* imposed by the school system through marks and evaluation is then accepted as merely part of the rules, and is no longer confused with the main objective of the course; the *macro-context-related dimension* can be analysed in the context of the specialized environment of the FASP in comparison with the students’ own surroundings; at this stage they must use the lexical tools specific to their own fields and report on their experiences; the *self-concept-related dimension* is therefore strengthened when students feel more confident and are diverted away from their feelings of anxiety when reading FASP and talking about it; the *goal-related dimension* must be defined at different levels with an emphasis put on personal goals; the *educational context-related dimension* must be organized around activities based on FASP which allow for self-autonomy and self-confidence. Finally, the *significant others-related dimension* can be developed in class through information-gap activities where team work is needed to understand the FASP plot, situation or characters’ reactions. Working on excerpts from *Transplanted Man* in class allows for specific work on affect.

The very nature of FASP is that, while providing diverse contexts of professional practice with which students can identify, it also appeals to their imagination and creativity through its fictional dimension. As my main focus was on how to stimulate students’ motivation, I chose this particular FASP not only for the issues it tackles, for its linguistic qualities and its contextualized language, but also for its metaphorical implications which favour a creative approach.

### 3. A three-phase application in class

Excerpts from *Transplanted Man* were studied in a Master’s programme specializing in Health Service Management. The students were very apprehensive as they considered their English skills to be very weak. In less than 24 hours of class time, they were supposed to reach a minimum level of B2 (independent user) on the *Common*

*European Framework of Reference for Languages* (2001). Some of them were complete beginners, others were intermediate and very few were advanced. In this particular training course, the 17 students in class were between 22 and 60 years old. Some worked full-time in hospitals or medical care services while others were part-time or full-time students. For most of them the challenge was unrealistic, resulting in a potentially unfavourable context where the required language level was high, learners' competency level was low, motivation was extrinsic and the syllabus was imposed. It seemed, therefore, that the optimal answer lay in counterbalancing negative factors through "cooperative learning". Using FASP favours such a holistic approach as it addresses emotional, sensory, motivational and cognitive abilities. It also favours group dynamics when studied in class.

All excerpts from *Transplanted Man* included the figure of the hypokinetic man as our Ariadne's thread. We divided our sequence into three phases (Dörnyei 2001a: 85): a pre-actional phase, setting goal strategies and formulating intentions; a second phase was an actional phase mainly corresponding to oral participation in class, followed by a post-actional phase with teacher's feedback and critical retrospection to define new prospects and intentions. Each phase contained anonymous questionnaires which had to be completed in class in less than ten minutes.

In the first session, therefore, the emphasis was put on class atmosphere, on "breaking the ice", leading the students to work together and eventually help each other. Then, in pairs, they had to pose as suggested in this paragraph from *Transplanted Man*: "First, he folded his legs. Then, he placed his left elbow on his left knee, keeping his wrist gently bent, with the fingers partly extended and resting pensively against his cheek. His neck had a slight forward tilt; his lower back was straight" (Nigam 2002: 201). This was done in a limited time. This activity helped the students escape classroom rigidity; they had to move and they had a good laugh. Mobility in class replaced a passive attitude. As it is not the kind of activity they were expecting, they took it as a game. At the end of the activity, when all agreed on the given pose, vocabulary and notions of grammar were checked and students were provided with missing nouns, adjectives and phrasal verbs linked to body movements and perceptions.

In the sentence quoted above, it is unclear who "he" is and what the context is. In fact, in the fiction, two teenagers make fun of the hypokinetic man by trying to make him adopt the pose which, they say, would symbolize the political ideal they call "ism". They believe that this new concept, once embodied, will spread peace all over the world. This warm-up activity in class made students realize that speaking a language entails more than the mere juxtaposition of words. Moreover, it emphasized the fact that context is vital to understanding a situation.

This corresponded to the pre-actional phase allowing teacher and students to discuss objectives and strategies. The teacher's and students' roles were also defined. All the activities of the sequence (10 hours) were presented at the end of the first session along with the timetable (five sessions of two hours in class including one week off) so that the students could organize their reading periods and activities on worksheets. Reading was done out of class with the help of guidelines and grids. In class, the focus was put on oral exchange. Technical questions such as methodology

and comprehension problems concerning the novel or the grids (including grammar and vocabulary exercises) were answered by e-mail.

Aiming for short-term success as Bandura suggests, I thought it was better to proceed step by step in the actional phase and insist on progressive management of comprehension for each student. Eight different excerpts taken from the novel were given to separate pairs of students with grids (see examples, Appendices 1 and 2) which they had to complete at home. After collecting information in class from each group's oral presentation, the students had to put together the general plot line and describe the links between the different characters of the story. Each student had to gather clues and find a meaning to given facts, events and attitudes. This jigsaw-like reconstitution stimulated student participation. Following this, four new identical excerpts had to be read by the whole class for the next session. The explicit, descriptive level of the story was then enriched with implicit interpretations for more complex analysis. My approach clearly aimed at motivating students to develop curiosity and problem-solving strategies. The emphasis put on the context made the students aware of the important links between language and culture, body/mind and environmental conditions and social/human interactions. Grids were provided as aids (see example in Appendix 3). Working at the explicit level and then deciphering the implicit markers, made the students use their cognitive abilities in addition to their linguistic competences. Speaking about familiar contexts described in the book helped the students to add new knowledge more easily and to tackle more personal issues (see Appendix 4).

After each session, micro-objectives and strategies were readjusted for the next session when necessary. At the end of the course, a ten-page dossier was given to the students with vocabulary grids, summaries, synthesis tables and references. As it provided a professional environment, FASP was accessible to students. As a work of fiction, it allowed them to drift into imaginary worlds and multiple interpretations.

#### 4. Survey results

In the post-actional phase, students were given grids with a few points to discuss in class about what they had learnt, what they had liked or disliked in the course (see Appendices 5 and 6). As mentioned above, there were 17 students in this Master's group. 64.7% of the students found the work on FASP interesting (see Appendix 5). A little more than half of them reckoned they had participated more in class (58.8%, Appendix 4). Key gains reported (Appendix 5) were: improving vocabulary (88.2%), grammar (94.1%) and cultural awareness (94.1%). Questioning professional practice was found stimulating (94.1%, Appendix 5). Students got involved in analysing social and cultural representations (70.5%, Appendix 4) and it was an opportunity for them to question their own beliefs and habits (82.3% Appendix 4). In sessions based on FASP excerpts, the students were more aware of their linguistic difficulties as they felt limited when wanting to share their ideas with others (mainly in vocabulary and grammar, Appendix 6). What motivated the students was the possibility of discussing their opinions about the hypokinetic man, a very controversial figure who stimulated

dynamic and constructive debate in class. After working on all excerpts studied (actional phase), the students were asked such questions as: “Which character do you feel closer to? Why?”, “What does the hypokinetic man represent to you?” They discovered each other’s ideas and professional skills, which contributed to creating good group dynamics. The general feeling at the end was that of a discovery and new insights into professional stakes, as well as a novel interest, not only in language, but also in literature written in English.

#### 4.1. *A three-dimensional approach*

The didactic exploitation of the hypokinetic man allows for a three-dimensional exploration of the figure. First of all, the analysis of the semiotic value of the hypokinetic man highlights the conscious and unconscious processes at stake in personal and professional skills involved in health matters. Secondly, it reveals individual or collective beliefs and patterns in medical fields. Last but not least, *Transplanted Man* can be used as a motivating tool leading to new multicultural awareness. The hypokinetic man in Nigam’s novel evolves in his own universe with his own rules. If, at first, he seems “inaccessible”, locked in his illness and out of reach, he soon appears to embody a sensorial and cognitive activity we all share when interacting with our environment. We give meaning to the world we live in, and to our position in it, through our bodies, our languages and our stories which are culturally and historically anchored in our worlds.

This “embodied cognition” was described by Varela *et al.* (1993) as “enaction”. In education, it has been developed in teaching students to become “actors”/“actresses” in charge of their own learning behaviours. In Nigam’s novel, the hypokinetic man incarnates “enacting” when he passively resists the social madness all around him. This figure gives way to transpositions and emphasizes the links between behaviour and environment. *Transplanted Man* tackles issues about interaction and enaction. Students quickly engage in discussion, drawn to thinking about scenes and attitudes from within their own experience. While sharing their ideas and interpretations, they get into meaningful learning. They sympathize with the characters and are able to emotionally grasp what the scene entails explicitly and implicitly.

Existential issues are raised in a new light. Morin insists on contextualizing the object of any knowledge for it to be relevant. The question “Who are we?” is necessarily linked to the questions “Where are we?”, “Where do we come from?”, “Where are we going<sup>6</sup>?” (Morin 2000: 49). This “reliance” helps us live together. Goleman, a researcher in “affective neurosciences”, mentions the fact that in the 1990s a dogma collapsed: that of thinking that our central nervous system could not produce new neurons. Thanks to molecular and cellular biology, it has been proved that new cells are produced by the brain and the central nervous system through repeated experience or training (Goleman 2003: 582). This “neuronal plasticity” will change psychology in the future and could lead to new ways of teaching (Goleman 2003: 624). Tackling complexity through the implicit meaning of a text opens up students’ perspectives.

<sup>6</sup> «*Qui sommes-nous ?*» est inséparable d’un «*où sommes-nous ?*» «*d’où venons-nous?*» «*où allons-nous?*» (Author’s translation).

#### 4.2. *Changing perspectives*

The hypokinetic man can be taken as a clinical case at the explicit level and his symptomatology can be established with precise etiology, a possible diagnosis and prognosis and a treatment can be prescribed. Yet, as a metaphorical figure, on an implicit level, he leads the reader to another understanding of what he is. Consequently, symbols need to be decoded in order to fully understand the story. It seems necessary then to deconstruct beliefs and social values. What is the meaning of this allegorical figure in the novel? The man seems to have stopped walking as he could no longer choose a direction. Through internal focus, the author makes us perceive what the hypokinetic man feels. His extreme slowness makes him sense things, smells and sounds very acutely as if they were amplified; the profusion of these disconnected and distorted fragments makes him feel dizzy. The hypokinetic man inspires fear, indifference and empathy and raises ethical issues in the novel as well as in class when discussed.

Exchanges between students revealed attitudes and thoughts directly linked with each student's personal and professional experiences. For some of them, the man should have been put in an institution as potentially dangerous for others as well as for himself. For others, he should have been left on the street, free and accepted in his difference. At this point debates became quite passionate. FASP can contribute to developing critical skills (e.g. discussing the nature of professional cases), as well as adding new motivation. Moreover, it can raise ethical issues. The hypokinetic man challenges beliefs and knowledge about the boundaries between what is "normal" and what is "pathological". He challenges our understanding of body and mind.

Nigam, without taking a position, and yet moving outside and inside his characters, makes us feel the unstable frontier between fantasy and reality, which leads us to accept the uncertainty of truth, receiving and adopting a more tolerant approach.

### 5. Conclusion

Studying language through FASP can contribute to improving learning motivation in many ways. In this case, using FASP was based on students' "autonomization" (Rivens Mompean & Eisenbeis 2008), from guided reading to autonomy (Grellet 2000). The recreational aspect of the whole sequence did not deprive it of a more serious educational goal. The students were able to read all the excerpts from the novel on their own and share interpretations in class. The main objective must be defined at the beginning of the sequence. Micro-objectives must be planned. Developing curiosity and forging a step-by-step approach gives students more self-confidence, which comes from reassurance (and being guided to find appropriate answers). Moreover, memorizing is easier when anchored in gestures, voices and friendly space.

FASP is a multi-purpose tool. Nigam's novel is so rich in the issues it tackles that it can easily fit into a medical and public health curriculum. In this Master's programme in Health Service Management, we chose samples from *Transplanted Man* which could fit into their coursework, such as how to take care of people in precarious or fragile situations. The students face such questions in their everyday practice which

makes them more concerned and involved in discussion and able to forget their own inhibitions and weaknesses.

Even though it was difficult to quantify what the students had really gained, a new enthusiasm was visible throughout the sequence. Their new curiosity, their desire to know more, their participation and their friendliness demonstrated the new direction they were taking. It seemed important for them to feel secure and at ease in the group in order to participate more freely.

However, 24 hours is too short to deepen linguistic knowledge and reach a higher level (B2-C1). Most of the students felt frustrated by the lack of time. Vocabulary and grammar lists were provided whereas ideally they should have been drawn up by the students themselves. A FASP sequence should include role-plays from the scripts taken from the novel and re-arranged scripts written by students. Nevertheless, working on this FASP appeared to raise motivation and the determination to keep on improving. Self-esteem, self-efficacy and solidarity are strong roots for learning. The emphasis put on “process” rather than on “product” was quite successful. Three students in the class bought the novel and some of the others decided to attend English classes in the future to maintain their level. Only one failed her exam at the end of the session (TOEFL type exam).

FASP excerpts, activities and grids can be integrated into a Computer Assisted Learning program complementary to what has been sketched here through online exchange and face-to-face teaching. The time spent in class would then be devoted to more fruitful exchange. The concept of FASP could be enlarged to other types of medical stories including those told by patients. FASP could then be a bridge for introducing complementary, alternative and integrative medicines. Ethical and philosophical exploration of cultural and social differences would improve multicultural awareness and personal mindfulness needed in health matters. As a conclusion, we can quote the novel’s epigraph as it proclaims and sums up a life-long approach to learning: “not till we have lost the world, do we begin to find ourselves”<sup>7</sup>

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<http://www.des.emory.edu/mfp/BanEncy.html> (last accessed 4 April 2012).

About *Transplanted Man*, *Washington Post* review quoted in:

<http://www.powells.com/biblio/2-9780688168193-1> (last accessed 27 December 2011).

### Appendix 1

After reading the passage	<i>Expressions you can use (non-exhaustive list)</i>
First impressions conveyed	<i>It reminds me of – it makes me think of It seems to be – it seems that – it looks as if</i>
First reactions	<i>What I find the most + adjective about / in – is that</i>
WHs Questions	<i>The story takes place – it deals with</i>
Brief summary	<i>The different characters depicted/ involved</i>
Point of view: Who is seeing? Who is talking?	<i>Interpreting / Alluding to / Imagining / Supposing</i>
Your own opinion or feelings	<i>My feeling is that – I find it Contrary to what has already been said, I believe I personally think this is</i>
Conclusion	<i>Very briefly, I would say that To conclude</i>

Example of reading aid

### Appendix 2

Characters	Sonny	TM	HM	Dr GIRI	JAY	ATUL	GWEN	ETC
Time								
Place								
Physical features: skin, size, hair, eyes, lips, expressions								
Movements and directions								
Behaviours and attitudes								
Feelings and emotions Moods								
Mind								
Job or occupation								
Relationships								
Style								

Describing characters in their backgrounds. (TM = Transplanted Man – HM = Hypokinetic Man)

**Appendix 3**  
**Example of a grid students had to complete at home**

Characters	What is explicit	What is tacit
Attitudes and behaviours		
Values and beliefs		
Fears and anxieties		
Relation to work		
Relation to others		
Social position		

**Appendix 4**  
**(Total number of students' answers = 17)**

Did the work on <i>Transplanted Man</i> help you ...	YES %	NO %
better memorize vocabulary?	52.9	47.1
feel more self-confident?	58.9	41.1
participate in class?	58.9	41.1
think about cultural and social representations?	70.5	29.5
question your own beliefs and habits?	82.4	17.6

**Appendix 5**  
**(Total number of students' answers = 17)**

Extracts from <i>Transplanted Man</i>	Not interesting %	Interesting %	No answer %
Chosen passages from <i>Transplanted Man</i>	23.5	64.8	11.7
Reading aids	35.3	64.7	
Activities in class	5.8	88.4	5.8
Gains in:			
Vocabulary	11.8	88.2	
Grammar	5.8	94.2	
Cultural awareness	5.8	94.2	
Topics	17.7	82.3	
Questioning professional practice	5.8	94.2	
Food for personal thoughts	41.3	52.9	5.8
FASP used as a tool in class	11.7	82.5	5.8

### Appendix 6

Excerpt from a rearranged questionnaire originally elaborated by LAIRDIL  
 [Laboratoire interuniversitaire de recherche en didactique des langues,  
 Université Paul Sabatier, Toulouse 3]

Course material	Article	TOEFL	FASP	FASP
Number of students	12	13	13	14
Date:	18/03/10	25/03/10	8/04/10	29/04/10
<b>Have you spoken English in this lesson?</b>				
NO	3	11	2	3
YES, less than 1 minute	4		4	4
YES, between 1 and 2 minutes	2		3	3
YES, from 2 to 5 minutes	2		2	1
YES, between 5 and 15 minutes	1		2	4
YES, more than 15 minutes				
<b>To whom ?</b>				
To the teacher?	5	1	4	5
To other students?		1	2	4
To the whole class?	4		10	7
<b>Have you met any difficulties?</b>				
NO				1
YES. Lack of vocabulary	9	4	9	11
YES. Problems of pronunciation	5	2	4	6
YES. Problems of grammar	4	2	3	10
YES. Lack of ideas		1		1
YES. Problems in understanding others		1		1
YES. Shyness, anxiety, inhibition	5	3	4	3
YES. Lack of motivation	1			
Feeling disheartened		1		