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Building Knowledge through Writing Workshops: How to Accompany the Gradual Building of an Apprentice-Researcher Posture

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In this chapter, we investigate the process of acculturation to research writing with Masters' students. We present the analysis of an empirical study carried out at the University of Orleans (France) in the Linguistics and Didactics Masters course, dedicated to writing process didactics and including an initiation to dissertation writing. We show how, in the framework of this course, the students acquire writing skills and associated didactics, and start to discover and invent (in the sense of the Latin etymon) new knowledge. Specifically, we highlight the relevance of key notions in writing didactics (learner-writer, scriptural competence, writing-rewriting process, relationship with writing) for conceptualizing and accompanying epistemological, dialogical and enunciative ruptures inherent to acculturation to research writing at the university. We first set out 1/ a didactic model of scriptural competence, 2/ a vision of writing as a process based on the contribution of textual genetics, 3/ the studies of the specifics of research writing, and 4/ studies on the didactic interest of creative writing workshops. We then describe a teaching and training scheme organized around two writing workshops (a creative one and a research one) that support revision. Finally, we present results of an analysis of a corpus of 41 dissertations, both intermediate and final versions, collected between 2009 and 2013 that illustrate the writers' repositioning, the evolution of their relation to writing, and the emergence of an apprentice-researcher posture.

Dans cette contribution inscrite dans le champ des littératies universitaires, nous analysons une expérimentation menée en France, au niveau master, dans le cadre d'une unité d'enseignement dont l'objectif est double : aider les étudiants à s'approprier des savoirs sur l'écriture et sa didactique, en les engageant dans un processus d'acculturation à l'écriture de recherche. La contribution met en évidence la pertinence de notions-clé (sujet-écrivain, compétence scripturale, processus d'écriture-réécriture, rapport à l'écritur) pour penser et accompagner les ruptures, sur les plans épistémologique, dialogique et énonciatif, que l'apprentissage de l'écriture de recherche implique. Nous présenterons les fondements scientifiques de l'expérimentation : un modèle didactique de la compétence scripturale, une vision de l'écriture comme processus fondée sur les apports de la génétique textuelle, les études menées sur les spécificités de l'écriture de recherche ainsi que les travaux sur l'intérêt didactique des ateliers d'écriture créative. Puis nous décrirons le dispositif expérimenté qui s'organise autour de deux ateliers d'écriture (un atelier d'écriture créative et un atelier d'écriture de recherche) qui favorisent la réécriture. Enfin, à partir de l'analyse d'un corpus de 41 mémoires recueillis entre 2009 et 2013 sous la forme de deux versions, nous exposerons quelques résultats qui nous semblent significatifs d'un repositionnement des scripteurs. D'une part, on relève dans les mémoires des indices d'une évolution du rapport qu'ils entretiennent avec l'écriture, évolution qu'ils verbalisent et qui les aide à construire la notion de compétence scripturale. D'autre part, l'analyse, sur les plans épistémologique, dialogique et énonciatif des versions définitives ainsi que celle des modifications entre les deux versions met en exergue le rôle de la réécriture prescrite et accompagnée pour favoriser l'émergence d'une posture d'apprenti-chercheur.

This study investigates the teaching and acquisition of writing skills at university level. Our work is thus situated in the field of academic literacies, which is a recent development in France, in the wake of Anglo-American research on academic writing (Delcambre & Lahanier-Reuter, 2012). Two trends are relevant here: *Academic literacies* (Lea, 2008; Lillis & Scott, 2007) in Britain, which highlight the reading and writing context specific to higher education, and *Composition Studies* in the United States, which originated in a variety of teaching practices in several disciplines (Russell, 2012, p. 31).

Our specific concern is the teaching and learning at university of what Reuter (2004, p. 10) calls "research writing in a training context" to denote

writing practices that he considers as being at the intersection of two socio-institutional areas of activity:

the area of *training*, where the main issue for learners is to demonstrate that they have acquired the knowledge and know-how defined by the institution as objectives to be achieved in order to be awarded a given degree or grade, in compliance with the forms and norms laid down by the university community of the discipline in question, and the area of *research*, where the main aim is rather to produce new knowledge in the forms and norms recognized by the scientific community of the field in question.

Initiation into these writing practices is an important stage that can be considered as one of the “*predictable loci of rupture(s)*” in students’ relationship to writing (Deschepper & Thyron, 2008, p. 61). Based on the analysis of an experiment conducted at the University of Orléans in the first year of the master’s course in Linguistics and Didactics, we will detail the kind of repositioning required of the students and the effects of the accompanying support and: scaffolding provided. The expected evolution concerns the students’ relationship to writing, both as text receivers and text producers, but the analysis presented here will focus on their relationship to writing.

The experiment was conducted in the teaching unit *Writing workshop and writing skills* attended by future primary school teachers and tutorial designers. The aim of this course is twofold: training in writing didactics, and initiation to dissertation writing. The present study aims to show not only how the students appropriate (reconstruct) knowledge and know-how about writing and its didactics but also how they discover and invent (in the sense of the Latin etymon) new knowledge, even if only on a modest scale. We also wish to highlight the relevance of key notions (*writer-as-subject*, *writing competence*, *writing-rewriting process*, *relationship to writing*) constructed by the approach to writing didactics that we advocate, to reflect on and scaffold the ruptures—epistemological, dialogic, and enunciative—that are involved in acculturation to research writing.

Writing didactics first developed as part of the didactics of teaching French as a school subject (Reuter, 2007, p. 69). Drawing on the notions constructed by writing didactics is therefore not self-evident when one addresses the field of academic literacies. Nevertheless, while we are fully aware of the “shifts in how content and writing are conceived of in the university context . . . , as indicated by the very term of *academic literacies*” (Reuter, 2012, p. 161), we will attempt to show that notions borrowed from writing didactics remain

operational in the university context, beyond any reference to French as a school subject.

After first describing our theoretical framework and the experimental methodology, we will present some of the most significant results concerning the role of writing in knowledge construction and acculturation to research writing. This will lead us to discuss the ruptures mentioned above.¹

1. Theoretical Background and Experimental Methodology

The experiment, from the design of the methodology to the analysis of its effects, is based on four scientific sources:

- “a didactic model of writing skills” (we use the title of the article by Dabène [1991]) which, in addition to graphical, linguistic, textual, genre and pragmatic knowledge and know-how, takes into consideration the writer’s relationship to writing on the emotional, axiological, and conceptual levels (Reuter, 1996; Barré-De Miniac, 2000; Penloup, 2000; Chartrand & Blaser, 2008). Drawing heavily on the work by Goody (1977), this approach considers that it is essential to address learners’ conceptions, as this makes it possible to move from a representation of writing as a mere instrument for reproducing speech to a representation of writing as a process for developing thought;
- a vision of writing as a process, foregrounded by psycholinguistics and cognitive psychology (Hayes & Flower, 1980; Fayol, 1984) and by textual genetics.² From the latter discipline, which stresses “the intrinsically dynamic nature of text production” (Fenoglio & Boucheron-Pétillon, 2002, p. 2), we have borrowed methods, tools, and above all notions such as *rewriting operations*, *genetic file*, *drafts*, *states*, etc. which enable the various graphical and linguistic traces of the writing process to be analyzed (Grésillon, 1994; Fenoglio, 2010);
- studies conducted on “the appropriation of academic writing” (we use the title of the book by Blaser & Pollet [2010]) which make it possible to go beyond the way in which the writing difficulties encountered by students are traditionally handled in terms of a poor command of syntax, vocabulary, or spelling. (While these difficulties are real, they often mask blockages related to the need for students to adapt to the writing demands of higher education, which are in part discipline-specific.) These studies stress the practices and functions of “scholarly” writing, which require acculturation at two key moments at least in the student curriculum: the entrance to higher education (Deschep-

per, 2010; Forster & Russell, 2002; Donahue, 2008), and the transition from the undergraduate to the graduate course level, particularly when the latter also involves research writing (Reuter, 2004; Deschepper & Thyron, 2008; Rinck, 2011). On this issue, studies in France are based on the same central theoretical concept as the WAC (writing across the curriculum) or WID (writing in the disciplines) movements in North American universities, which consider “writing as an integral part of the intellectual activity expected at university,” and emphasize writing as “a means of learning discipline-specific concepts and methods” (Russell, 2012, p. 23);

- work on creative writing workshops that developed in France following two pioneering French experiments in the late 1960s, one with arts students at university (Roche, 1994), and the other with children with major learning difficulties (Bing, 1976). These workshops, in which “a small group engages in direct writing in the presence of an instructor” (Lafont-Terranova & Petitjean³), have some points in common with *creative writing* in American universities which influenced several workshop initiatives in Europe. They differ, however, in their aims, which are not primarily to train writers, in particular when they are used for didactic purposes. We are referring here to studies conducted on workshops based on the French model of recreational workshops. These studies pointed out the effects of this model on the construction of the writer-as-subject, namely providing reassurance, staging, and distancing of the writing process, bringing out skills that are traditionally undervalued in the school context, and improving written production, especially when rewriting is encouraged (Lafont, 1999; Lafont-Terranova, 2009, 2013, 2014; Niwese, 2010; Niwese & Bazile, 2014).

Since 2008-2009, our experimental design has comprised two successive writing workshops which promote rewriting: a creative writing workshop and a research writing workshop, in which certain elements of the recreational workshop model have been adapted.⁴ In the whole program, students engage in reflexive revision of their productions, in both senses of the term (process and product resulting from the process), which is facilitated by the workshop situation and further backed up by the analysis of theoretical material and by keeping a writing diary. Lastly, students are requested to produce a mini-dissertation (henceforth “dissertation”). Figure 14.1 depicts the overall design dynamics.

The dissertation, which is built around the analysis of the creative writ-

ing experiment and, if applicable, of the research writing workshop, rests on personal data (the successive drafts of the creative writing texts and, when appropriate, passages from the dissertation as well as excerpts, freely chosen by the students themselves, from the writing diary). These data form each writer's corpus and are added as Appendices to the dissertation. In order to provide detailed guidance and scaffolding for writing the dissertation, the students are requested to submit two versions of the dissertation, a first version (V_I) which receives teacher feedback, and a final version (V_{def}). Figure 14.2 presents the objectives of the dissertation, the corpus analyzed, and the support provided.

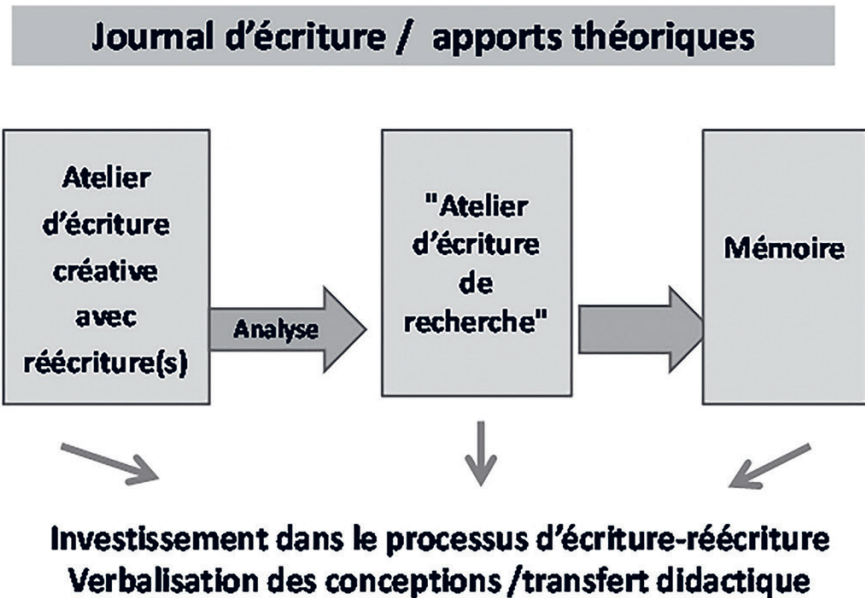


Figure 14.1. The design experimented since 2009

2. Evaluating the Methodology

From the outset, the experimental method has been evaluated at regular intervals to see if it enables an evolution of students' relationship to writing, the construction of knowledge related to writing and writing didactics, and acculturation to research. In answer to these three issues, we analyze here a corpus of 41 dissertations (V_I and V_{def}) produced between 2009 and 2013. In continuation of our previous work (Lafont-Terranova & Niwese, 2012a, 2012b, 2015), we present some results that appear to be significant of the construction of knowledge and know-how targeted by the methodology and that reveal

the emergence of an apprentice-researcher posture.

environ 20 pages (hors annexe)		
Objet	Corpus exploités (annexe)	Accompagnement
<ul style="list-style-type: none"> ▪ présentation de notion(s) éclairant celle de compétence scripturale ▪ réflexion sur l'enseignement de l'écriture 	<ul style="list-style-type: none"> ▪ différentes versions des textes créatifs ▪ journal d'écriture (extraits) 	<ul style="list-style-type: none"> ▪ partage en groupe, ▪ présoutenance ▪ 2 versions (V1-Vdef) ▪ retours de l'enseignant sur V1

Figure 14.2. The dissertation

To characterize the evolution of the writing produced by the students, we studied the transformations of their texts from V_I to V_{def} using the MED-ITE software (Ganascia, Fenoglio & Lebrave, 2004), which detects and systematically classifies the various rewriting operations (Niwese, 2010, pp. 385-389). We then analyzed these changes both qualitatively and quantitatively.

Complementing the analysis of the students' reflexive comments on the writing process in the final versions of the dissertations, the comparison between V_I and V_{def} shows that the methodology used promotes an evolution of their relationship to writing, empowering them to make the necessary repositioning to engage with research writing and to appropriate and conceptualize the key notions of writing didactics and textual genetics.

2.1. Evolution of the Relationship to Writing, Which Contributes to Constructing the Notion of Writing Competence

Judging from the results obtained, the methodology favors an evolution of the relationship to writing that contributes to the construction, by the writer, of the notion of *writing competence*. In the dissertations analyzed, evidence of this evolution can be found in three of the dimensions of the *relationship to writing* pointed out by Barré-De Miniac (2000, 2002, 2008): involvement in the writing-rewriting process, conceptions, and reflexive comments on the

writing process.

Thus for example, the much greater length of the final versions of the dissertations compared to V_1 demonstrates the extent of students' involvement in the writing process. This is evident both in the body of the papers (20 pages on average) and in the Appendices, some of which run to fifty or sixty pages. What is interesting from the point of view of student engagement is their tendency to go beyond the instructions for the assignment.⁵ The length of these 1st-year master's mini-dissertations and the fact that two versions were handed in for almost all the papers show that the writers seized the opportunity for rewriting that was offered, confirming their strong engagement in all the stages of the writing-rewriting process, whether creative texts or the dissertation itself. (Only 4 dissertations comprised a single version, all of them written in 2009, the year when the experiment was set up in its present form.) The proportion of successful or very successful dissertations (almost 40%) with respect to the level expected in Master 1 is additional proof of this.

The students' involvement is also evidenced in the quantity and quality of their rewriting. The corpus studied contains many instances of various kinds of rewriting and editing. The rate of rewriting, on texts of considerable length, and the quality of the changes made show that the writers reworked their texts in depth when rewriting them, which is a clear sign of engagement in the writing process. In addition, in the dissertations one also encounters instances of textual rearrangement. This type of modification is usually "under-represented in the writing of novices, since it implies intervening simultaneously on the paradigmatic and syntactic axes" (Niwese, 2010, p. 392).

Concerning students' conceptions and their reflexive comments, fostered in particular by exchanges in the two workshops, by the writing diary and the analysis of excerpts from the diary selected by the writer herself, we observed a growing awareness on their part of the role of writing as an aid to reflection. The dissertations also reveal an effort to verbalize in order to express the dynamic nature of writing:

Rewriting gives birth to a host of possibilities, governed by rearrangement, addition, replacement and deletion. The variety that emerges from this process is infinite. (MC, Vdef, 2013)

Even more interestingly, the writers explicitly document their progress in this respect thanks to a fine-grained analysis of their experience and their personal data conducted in the light of the theoretical approaches studied in class or read outside, as shown by the following two examples.

In the first, FL (2012) draws on her reading of an article by Alcorta (2001),

selected by her, to analyze how she uses a draft. The excerpt from her diary where she does this analysis also echoes a text by André (1994) that had been studied in class and that talks of the “chaos” that precedes the act of writing:

I use lists in my draft versions for exactly the same reason as Alcorta mentioned. They help me plan and organize information before writing it up as sentences. *“I felt the need to have two different sheets of paper: one for the text and the other to jot down my ideas, some vocabulary . . . It was very helpful, if only to construct a first rough draft. Writing a draft allowed me to note down ideas and expressions to include . . . I observed a kind of dialogue with myself. It was like bringing order to chaos.”* Excerpt from my writing diary, 25 February 2012. (FL, Vdef. 2012).

In the different versions of her text, written in response to the prompt “Writing is . . .,” MS (2010) detected clues of her growing awareness that “deletions don’t mean mistakes,” echoing the work by Penloup (1994), *La rature n’est pas un raté*, that had been mentioned in class, and then reformulates the way in which textual genetics took this idea up in order to analyze the writing process:

The example I find the most enlightening is the writing prompt “Writing is . . .” (Cf. Appendix, p.21). [. . .] There’s a natural evolution between the first and the second version because I had to write other texts in the meantime. I also notice that my first three versions of “Writing is . . .” never mention deletions, the fact of erasing, of backtracking, of remodeling the text, etc. From the fourth version on (Cf. Appendix, p.22), a significant change took place however, since I wrote about a novice writer that “once on the ice-rink of writing, his feelings confirm his initial thoughts: he falls, falls again, and yet again . . .” These falls are what are usually called deletions but they don’t mean that something has been done wrong. A deletion [. . .] reveals all the processes of creation that gradually fall into place as one writes. (MS Vdef, 2010)

2.2. Clues of Repositioning in Order to Engage in Research Writing

Following Deschepper & Thyryon (2008), we pointed out that the specific

nature of research writing can lead to ruptures in the relationship to writing that may become roadblocks for students, making it all the more essential to acculturate them to this new writing practice (Lafont-Terranova & Niwese, 2015).

From an epistemological point of view, research writing is used not only to appropriate knowledge but also to construct “something novel (however minor)” (Deschepper & Thyron, 2008, p. 66). This implies both a specific methodological approach (constructed *in* and *by* language) and the need to mobilize and network concepts and notions.

On the dialogical plane, this knowledge construction is achieved through a constant dialogue with one’s sources (prior, contemporary or even future), which are, in turn, multi-voiced. The writer constructs her object not only by relying on other sources but also by positioning herself in relation to them. Managing this discursive polyphony is a real challenge for novice researchers.

As for the enunciative position, it is made difficult by the very status of research writing, which oscillates between two extremes:

on the one hand, an objective stance reflected in the neutralization of subjectivity in the act of perception and interpretation, hence the tendency to adopt an impersonal style (via, for example, nominalization and use of the passive) and, on the other hand, the need for authorial commitment, which is reflected in modality and hedging, in the verb modes and tenses used, etc. (Lafont-Terranova & Niwese, 2015, p. 193)

The separation of these three dimensions (epistemological, dialogical, and enunciative) is more a response to methodological concerns than a reflection of reality. In fact, the three levels are intertwined. In the following passage for instance, MA (2011) constructs the notion of relationship to writing by adopting a posture of “overrenunciation”—elimination of the singular subject pronoun (Grossmann & Rinck, 2004), arguing instead by using connectors and a suitable lexis, and situating herself in relation to a source:

The relationship to writing is therefore a complex notion which requires a detailed description and in which many elements come into play. It can be noted that the notion of relationship to writing is close to the notion of social representation, but it has an advantage as it goes beyond the notion of “social representation” since it can include representations but also the possibility of discussing or observing one’s own practices. The expression “relationship to” is therefore

preferable because, as pointed out by Marie-Claude Penloup (2000), it highlights the activity and involvement of the subject, whereas the notion of representation refers rather to a passive subject who endorses the standard, widely-used discourse. (MA, Vdef., 2011)

We have shown in previous studies (Lafont-Terranova & Niwese, 2012b, 2015) that thanks in particular to the rewriting activities and accompanying support, our methodology makes it possible to monitor the improvements not only on the language level but above all on the three planes mentioned above. Thus, in the following example, through two replacements and one addition compared to the VI of his dissertation, the writer provides a better conceptualization of writing didactics, which she clearly distinguishes from its object (rewriting). (The passages that were added with respect to VI are in bold between double slashes. The term in VI that has been erased is struck through, while the term that has replaced it is between double slashes.)

Writing didactics is recent discipline. Until the early 1980s, ~~it formed only a minor part of/~~ **writing was not yet an important topic in/** the didactics of French ~~and~~ **/,** so it was little studied. Before the advent of writing didactics, interest focused for example on learning to write in relation to reading **/and therefore on all the work around** graphomotor **ability/** or on literary writing, but not on the act of writing itself. (PP, 2009)

Likewise, in a long addition of which we give only the beginning here, MA (2011) returns to her discovery of the interest of drafts, and analyzes this discovery as indicative of the evolution of her conception of writing, referring to the article by Barré-De Miniac that had been studied in class:

In fact, it's thanks to the writing workshops, to the particular environment they create, and especially thanks to this particular moment that I managed to write and **/to/** discover the interest of drafts **/ Moreover, it's thanks to this discovery that my conception on this point evolved. These remarks very clearly reflect an evolution in my way of seeing things, in other words, in my conception of writing. As Christine Barré-de Miniac (2002, p. 29) says, the relationship to writing has several dimensions, and one's conception is one of the dimensions of this notion. [. . .]/** (MA, 2011)

In order to better grasp the way in which rewriting fosters the transition from reflexive writing to research writing, it is interesting to return to the beginning of the excerpt from the dissertation by MS (2010) quoted above and analyze the changes between V_I and V_{def}:

/The example I find the most enlightening is the writing prompt “Writing is . . .” (Cf. Appendix, p.21)./ ~~My thinking changed due to the writing workshop experience but also to rewriting (which I will discuss later)~~ / There’s a natural evolution between the first and the second version because I had to write other texts in the meantime./ ~~Indeed I observe~~/ I also notice that my first three versions of “Writing is . . .” never mention deletions, the fact of erasing, of backtracking, of remodeling the text, etc. From the fourth version on (Cf. Appendix, p.22), a significant change took place however, since I wrote about a novice writer that “once on the ice-rink of writing, his feelings confirm his initial thoughts: he falls, falls again, and yet again . . .” (MS, 2010)

It can be seen that, thanks to the two replacements and the two additions indicated above, the three versions to which MS returns to acquire the status of data are more fully referenced. The reflexive comment on the writer’s evolution becomes, owing in particular to the relatively impersonal authorial stance, an enlightening example in the writer’s argument.

We have called the rewriting activity scaffolded because it takes place with various kinds of help from the teacher during many exchanges with the writer, particularly when giving feedback on V_I. Several studies conducted on the effects of the methodology have enabled us to develop assessment criteria for the dissertations (Lafont-Terranova & Niwese, 2012a) and subsequently to construct support tools. This means that the teacher’s feedback is better targeted, as shown by a case-study of the dissertation by AD, 2012. Apart from comments on language difficulties, which can be at least partly related to “writing insecurity (Dabène, 1991) which is likely to increase when one is faced with a new type of writing” (Lafont-Terranova & Niwese, 2015, p. 192), our analysis shows that most of the teacher’s comments on V_I (almost 80%) concern aspects that are specific to research writing. The teacher’s comments can be broken down as follows: 47% for the epistemological dimension, 21% for the dialogical dimension, 10% for the enunciative dimension, and 22% for linguistic and textual features.

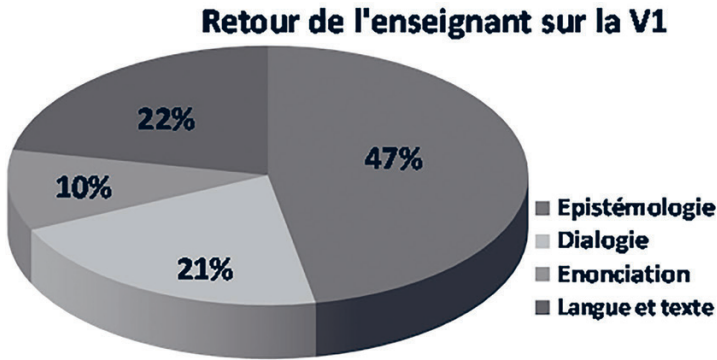


Figure 14.3. Analysis of teacher comments on V1

As a conclusion to the clues of acculturation to research writing, we would like to focus on an excerpt from the dissertation by HB (2009) which shows how additions can confirm the apprentice-researcher posture that the writer is beginning to adopt. “In this excerpt, it is a researcher ‘I’ who expresses commitment to, and extrapolates, some of the preceding reflexive analyses”: the first addition enables HB to hypothesize about the reason for the larger number of rearrangements in the dissertation compared to the creative writing texts; the second addition enables him to hedge his interpretation by specifying “that his first claim remains tentative until confirmed or invalidated” (Lafont-Terranova & Niwese, 2012b):

/Here in particular, the more frequent use of this operation [rearranging] in academic writing can be attributed, I think, to the need to conceptualize what one is writing, which leads to readapting the way in which ideas are linked together as one writes./ As for the other three procedures / operations/, it seems to me that ~~I used all three~~ / I used them// with about the same frequency, whether for the creative writing texts or when writing my dissertation./ For the creative writing texts of which I have traces of the different draft versions, it would be necessary to count occurrences in order to be able to do a precise comparison./

3. Conclusion and Perspectives

In conclusion, we wish to stress four points. First of all, analyzing the ruptures in the relationship to writing and written texts that a student entering

graduate level has to undertake should not mask the continuities between the different levels of study at university, or between secondary and higher education. “In a didactic context where increasing attention is paid to writing and written texts as contributors to the construction of thought and of knowledge in various disciplines” (Lahanier-Reuter & Reuter, 2002, p. 113), the aim appears rather to be to help pupils and then students extend their literacy to ever wider fields. In this process, the discovery and experience of writing should take place in gradual stages throughout their apprenticeship (at school and at university). It is essential to make this demand visible by clarifying the expectations that relate to the new types of writing they are required to produce at each stage, while at the same time developing scaffolding that is suited to each level of writing. This will attenuate the effects of the ruptures and enable the pupil, and then the student, to construct herself as a writer capable of engaging with the writing process and experiencing the epistemic purpose of writing.

Secondly, we have approached the broader problem addressed here—writing (and teaching to write) in order to construct knowledge—by drawing on notions borrowed from textual genetics and a specific conception of writing didactics. As the words used in the previous paragraph suggest, however, we consider that this approach is perfectly compatible with others whose didactic interest in developing an ever more extensive literacy has been demonstrated by a large number of studies. We refer here in particular to the notions of *secondary discourse* (Jaubert, 2007; Bautier, 2009), of *discourse community* (Jaubert & al. 2012) or *distancing* (Kervyn, 2009). The dissertation genre can be considered to prefigure the thesis or research article genre, both prime examples of higher-order (secondary) genres. Likewise, the methodology we have presented aims at distancing the act of writing (creative writing and then initiation into research writing) via writing of the diary and the various opportunities for reflexive comment it offers and which are reinvested in the writing-rewriting of the dissertation.

The third point we wish to emphasize is the specificity of our approach, which borrows tools and concepts from textual genetics in order to provide close guidance for each writer during the writing process and to set up an exchange which fosters and scaffolds the dialogue that the writer engages in with herself throughout the writing process.

Lastly, an important point is the fact that in the method proposed here, the knowledge and know-how to be constructed concern both writing and writing didactics. The two objectives (training in writing didactics and acculturation into research writing) are indeed closely inter-related. On the one hand, “writing is a literate practice that enables one to reflect reflexively about

writing” (Colin, 2014, p. 60), while on the other, “Training for (and by) research writing” (see the title of the article already mentioned by Rinck [2011]) fosters the conceptualization and appropriation of notions that, in the present case, lead to a better understanding of what writing is.

Notes

1. The work presented here is part of the project *Acculturation à l'écriture de recherche et formation à la didactique de l'écriture* financed by the MSH Val de Loire and conducted in collaboration with a team of the LLL (Orléans) and the LACES (Bordeaux).
2. A feature of the model by Hayes and Flower that is of particular relevance to our work is its recursivity; this aspect is often neglected in didactic applications, which are underpinned by a vision of writing as a staged activity (Plane, 2006).
3. Project for the entry “Writing workshops from school to university” in *Dictionnaire de la Didactique de la Littérature* (Massol & al., in preparation).
4. The first evaluation of the experiment launched in 2005-2006 (Lafont-Terranova, 2008) resulted in some changes to the design—greater stress was subsequently laid on research writing to favor didactic transfer.
5. Initially, students were asked to submit a 10-page paper, not counting Appendices. As most of the students in fact handed in dissertations about 20 pages long on average, the instructions concerning length were changed in 2012 to 20 pages not counting Appendices. Since then, the dissertations have usually exceeded 20 pages, with some even over 30 or 40 pages.

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