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Contributions of Online Tutoring for Written Production in a Télécollaborative System

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As they have brought about a transformation in the relationship to the written word, digital tools cannot be ignored in the teaching of written work. Information and communication technologies (ICT) promote an authenticity of communicative practices. Written production tasks based on digital tools lead the learners to write for addressees other than the teacher. What can the role of the teacher or tutor be when the written productions are based on digital tools? Various studies show that scaffolding plays a fundamental role.

This chapter deals with the role of the tutor in a written production task based on digital tools. We propose to study a telecollaborative project between 25 tutors enrolled in a Master's degree in Paris to become French language teachers and 13 undergraduate students learning French in Hong Kong. Each group includes two tutors for one learner. The exchanges are built around a writing project using new technologies, a blog dedicated to student life in Paris and in Hong Kong. The learners first read an account written by one of their tutors on a theme about student life in France; then they write an account on the same theme about student life in Hong Kong. The texts, in which the participants talk about their experiences, are published on the blog, thus highlighting the social dimension of the project. They are also aimed at serving as models for the learners' productions.

Our research question deals with the tutors' scaffolding. To what extent does the tutoring help in the learners' written production? To answer this question, we study the accounts written by the learners and tutors, the instructions given by the tutors, as well as the questionnaires filled in by the learners and the reflective assessments written by the tutors at the end of

the project. The analysis of the corpus shows that the learners' reading of accounts written by the tutors provides support for the production of their own accounts. By writing articles and revealing things about themselves, the tutors encourage the learners to produce autobiographical texts. The tutors personalize the tasks, guide the learners' written production, adapt to fit their interest, and introduce a suitable progression. The learners use in their productions ideas, themes, and expressions similar to those that appear in the tutors' accounts. Thus, the study highlights how the tutors' commitment to their productions can encourage the learners' involvement in their own productions.

Parce qu'elles ont provoqué une transformation de notre approche de l'écriture, les technologies multimédia ne peuvent être ignorées quant il s'agit de l'enseignement de la production d'écrit. En effet, les technologies de l'information et de la production peuvent encourager des pratiques authentiques de communication. Grâce au recours à des outils numériques, les apprenants peuvent être incités à écrire pour un autre lecteur que leur enseignant. Quel est alors le rôle du formateur ou du tuteur lorsque la production écrite se fonde sur la technologie numérique ? Diverses études montrent que dans ce cas, le rôle de l'étayage est capital.

Dans cette contribution, nous nous intéressons à l'étayage des tuteurs dans un projet de télécollaboration entre 25 tuteurs inscrits en Master de didactique du français langue étrangère à Paris et 13 apprenants de français inscrits en Licence à Hong Kong. Les échanges s'articulent autour d'un projet d'écriture mobilisant les nouvelles technologies : un blog consacré à la vie étudiante à Paris et à Hong Kong. Les tâches sont personnalisées par les tuteurs qui guident la production des apprenants, s'adaptent à leur intérêt et élaborent une progression adaptée. En rédigeant eux-mêmes des témoignages et en acceptant de se dévoiler, les tuteurs encouragent les apprenants au récit autobiographique. On peut ainsi observer dans les productions des apprenants les effets du tutorat à travers la reprise de thématiques et d'expressions.

As they have brought about a transformation in the relationship to the written word, digital tools cannot be ignored in the teaching of written work. While at first, it was the interactions between people and machines that aroused en-

thusiasm for activating written production (Desmet & Rivens, 2010, p. 5), exchanges between writers and readers are now the subject of increasing interest. Within this context, a tutor, writer or reader, but always a learning guide, can play the role of mediator between the learner and the technologies and provide scaffolding. This chapter focuses on the contributions of online tutoring to written production in teaching French as a foreign language (FFL). In the telecollaborative project we will study, the tutors produced first-hand accounts about student life in Paris before asking their learner to write some texts about student life in Hong Kong. This written work was then published on a blog. Here, we will look at the role of the tutor and the contribution of their scaffolding on the learners' written work. After expanding on the use of digital tools for written production, we will set out the chosen methodological approach. Three aspects in particular will be highlighted: the thoughts of the tutors and learners on the role of reading for writing, the personalization of the tasks by the tutors, and the effects of tutoring on the learners' written production.

1. Use of Digital Tools for Written Production

1.1 Digital Tools and Written Communication

When we look at the teaching of written work, we must not forget that reading and writing are above all social practices (Gerbault, 2012, p. 112; Crinon & Marin, 2010, p. 86). In this sense, information and communication technologies (ICT) promote an authenticity of communicative practices (Penloup, 2012, p. 135). Digital communication is characterized by interactivity (Penloup, 2012, p. 131). Written production tasks based on digital tools lead the learners to write for addressees other than the teacher (Ollivier, 2010, p. 124) and a new type of dialogue between learner and teacher can be established. (Of course, such practices already existed before the emergence of ICTs.) The Social Web in particular provides new possibilities for writing tasks (Mangenot & Soubrié, 2014).

Digital technology has brought about a diversification of practices and, at the same time, has helped make the world of writing more accessible (Gerbault, 2012). Various discursive genres have appeared: blog, forum, wiki and instant messaging. They are now part of ordinary writing (Chiss, 2012, pp. 200-201). These media are often characterized by a multimodality, which requires specific skills (Penloup, 2012, p. 131). ICTs also prove to be useful for "observing the variety of uses of French and their role in context" (Penloup, 2012, p. 133).

1.2 The Blog, a Tool for Written Production

A blog provides an interactive space that enables visitors to read individual contributions and provides a medium for the writing of new blog posts. While the blog is mistakenly equated with a diary—which would not involve readers –, it ought to be recognized that it is particularly appropriate for the “narration of oneself and one’s experience” (Dompmartin-Normand, 2008, p. 169). However, the individual autobiographical dimension is tempered by the social dimension that is fundamentally present in blogs (Springer & Koenig-Wisniewska, 2007, p. 25).

The interactivity encourages communication between peers and makes this tool particularly pertinent for exchanges between learners, between learners and tutors, or between learners and internet users, whether or not these be native speakers of the target language. The blog thus enables learners to write for a readership other than the teacher, which is likely to motivate them. For Soubrié, this digital space encourages “the setting up of a new method for teaching writing” (2006, p. 11). Indeed, it has “the advantage of “socializing” the textual production” (Mangenot & Louveau, 2006, p. 35) and making accessible the written productions in the public domain (Dompmartin-Normand, 2008, p. 171).

1.3 What About the Teacher’s Role?

What roles can the teacher or tutor play when the written productions are based on digital tools? Tutors can be advisers who guide learners’ work (Decamps, Depover, & De Lievre, 2001, p. 123), assessing, leading, and informing students, while providing feedback and retrospective commentary (Desment & Rivens, 2010, p. 6). These activities constitute forms of scaffolding (Bruner, 1983), which refer to the assistance provided by an expert to a novice. Foucher et al. (2010, p. 156) argue that providing scaffolding and support are fundamental to the tutor’s work, while Rodrigues (2012) analyzes the scaffolding tutors provide learners in different stages of written production, specifically during planning, textual layout, and editing.

2. Context and Methodological Approach

2.1 Presentation of the Telecollaborative Instructional Method

Here we propose to study a telecollaborative instructional method which was carried out in a university context in 2010. The project of remote exchanges brought together 25 tutors enrolled in a Professional Master’s Degree “Didac-

tique du FLE et interculturalité” (“Teaching French as a Foreign Language and Interculturality”) at the Paris Descartes University and 13 learners enrolled on a Bachelor’s Degree 2 in European Studies at Hong Kong Baptist University. (The method was linked up to the class “TICE et FLE” [“ICTs in Education and French as a foreign language”] we provided at Paris Descartes University.) At level B1, the students in Hong Kong take intensive French lessons with a view to preparing them for their third year of study which they will spend in France. This electronic tutoring is along the same lines as the “Le français en (première) ligne” (“French on the (front) line”) project (Develotte, Mangenot, Zourou, 2005), which involves putting French learners and students of teaching French as a foreign language into contact with each other.

The system is based on project-based teaching through the creation of a blog dedicated to student life in France and Hong Kong, with contributions added by the learners and the tutors on the social network of Paris Descartes University, *Les Carnets 2 Paris Descartes* (Muller, 2013). Twelve tutoring groups that included two tutors for each learner were created. A task-based approach was introduced: after carrying out a written or oral comprehension activity using an online resource on a theme specific to student life in France, the learners read a first-hand account written by one of their two tutors. Afterwards, they in turn had to produce a first-hand account on this same theme, with the focus this time on Hong Kong. Learners as well as tutors published their accounts on the blog. During the eight weeks that the telecollaboration ran, six themes were developed by the groups of three, from choices including housing, transport, travelling, going out, leisure activities, sport, work, studies, food, and family.

The telecollaborative method implemented is thus at the crossroads of two intentionalities from the point of view of communication: speaking about oneself, as well as giving the other person a textual and phrasal “example/model.” Indeed, reading the tutor’s accounts helps the learners in the production of their own accounts, by providing input, that is to say linguistic data. Here we are in a model-based production system where linguistic exposition provides “examples of the aimed-for productions” (Beacco, 2007, p. 147). The written comprehension phase plays a fundamental role for the written production stage. It is a matter of connecting the written reception to the written production: “reading in order to write” (Moirand, 1982, p. 158).

2.2 Methodological Approach

In the system put in place, the learners’ reading of accounts written by the tutors aims to provide support for the production of their own accounts. Our research questions focus on the mediatory role of the online tutoring. How

does the tutors' scaffolding manifest itself in the system? To what extent does the tutoring help in the learners' written production?

To answer these questions we first did a content analysis of the questionnaires completed by the learners as well as the log books and reflective assessments completed at the end of the project by the tutors. We paid particular attention to the analysis of the feedback between the learners and tutors during written production. Secondly, we studied the instructions given by the tutors and the personalization of the tasks. We also compared the learners' productions with those of the tutors. We then carried out a linguistic examination to study repetitions and reformulations, i.e., when the learners took inspiration for their own accounts from the structures and phrases that appeared in the texts written by the tutors.

3. The Participants' Reflections on the Role of Reading for Writing

Before studying the manifestations of the tutors' scaffolding, we feel it is important to analyze the different ways in which the tutors and learners consider model-based written production.

3.1 Contribution of Input and Highlighting a Symmetry

The tutors express in different terms their desire to encourage model-based written production among their learners. (The tutors' and learners' first names have been changed, while the text has been kept in its original version without introducing corrections. Bold characters have been added to highlight the phenomena under study.)

Bilan Olga: En ce qui concerne la structure des échanges proposée (compréhension, témoignage, production), **je l'ai trouvée efficace**: on peut dire que le document authentique servait pour la sensibilisation au sujet traité et **nos témoignages donnaient des pistes à nos apprenants pour leur production écrite**.

Questionnaire Elena: **Cela était une bonne idée de servir d'exemple** pour nos apprenants

According to Olga, for the tutors it was about "giving some ideas." For Elena, the tutors' accounts can "serve as example[s]." The women tutors are in favor of this way of working: "I found it to be effective" (Olga), "It was a

good idea” (Elena).

Maxime sees it as a requirement to produce an account that is likely to serve as a model for his learner’s written production:

Bilan Maxime: En ce qui concerne la forme du témoignage, deux éléments nous ont paru particulièrement importants. D’une part la composition générale du texte, qui devait être claire et immédiatement identifiable, de manière à ce que Li Mei puisse la reprendre sans difficulté dans son témoignage. D’autre part le style, que nous avons voulu simple (avec des phrases relativement courtes) et standard (ni trop familier, ni trop formel), à la portée d’une étudiante de niveau B1.

In this excerpt, the student develops on the care taken by himself and Léa when it came to the form of the account, and more particularly its composition. He uses a deontic modality to speak about what he perceived as obligations: “the text’s overall composition, which **had** to be clear and immediately identifiable.” He uses the expression of a goal: “**in such a way that** Li Mei can use it again without difficulty in her account.” In doing so, Maxime reformulates the notion of model-based production, which here consists of “reusing” the composition of the tutors’ account.

The same phrase appears at the end of each of the accounts written by Maxime and Léa:

Now, it’s your turn to write a text!

This general instruction highlights the reciprocity inherent in the task (“it’s your turn”). The temporal indication (“Now”) makes it possible to make a connection between what has been accomplished by the tutors in the past and what the learner must now achieve.

Marion explains in the following excerpt the instructions given to her learner:

Carnet Marion: Pour le témoignage, nous avons toutes les deux écrit un petit texte sur notre famille. Nous avons demandé à Naomi de **s’inspirer** de nos témoignages pour écrire sa production écrite. **Depuis le début de l’expérience**, nous essayons de lui proposer d’écrire sa production écrite **en se servant de nos témoignages comme d’un modèle. Il est ainsi plus facile pour elle de rédiger sa production écrite, son témoignage!**

The verb she uses is significant: Naomi must “take inspiration” from the

accounts written by the tutors in order to write her own. The notion of inspiration is relevant for describing the model-based written production: the tutors' accounts provide resources that can be partly re-used by the learner. This approach was put in place by Marion "from the start of the experiment." The tutor sees the accounts as "a model" for the learner, which is likely to facilitate her written production: "it is therefore easier for her to write her written production, her account!" The exclamation mark at the end of the utterance shows the tutor's enthusiasm for this approach to written production.

3.2 Tutors' Commitment

The approach asserted by Anaïs is slightly different. For her, it is not about either reusing the composition, or the lexicon, but about "opening up" so that her learner, in turn, opens up:

Carnet de bord Anaïs: Nous nous sommes, une seconde, demandé s'il était "gênant" de **raconter nos vies** lors des témoignages. Nous avons conclu que, compte tenu de nos personnalités respectives, cela ne nous dérangeait pas. De plus, **nous partions du principe que si nous nous livrions, par mimétisme, notre apprenante aurait envie de se livrer à son tour et cela serait le moteur de productions écrites spontanées et sincères.**

Nous avons aussitôt fait le choix de nous présenter chacune de manière informelle sur notre forum avec un ton détendu et amical pour **stimuler** les productions comme évoquée précédemment.

[. . .] Globalement, nos responsabilités pourraient se résumer à:

[. . .] **Témoigner soi-même.** Par **mimétisme**, les étudiants écrivent davantage si les enseignants écrivent à leur tour.

The notion of first-hand account refers to the perception of an event by an individual (Beacco, 2000, p. 152). In this context, the tutors may be led, as Anaïs points out, to "talk about [their] lives." Anaïs and her working partner are all the more enthusiastic about this idea as they suggest the existence of an "unconscious imitation" that is produced in their learner. According to Anaïs, a cause-and-effect link is likely to appear between the fact that the tutors reveal things about themselves and the fact that their learner opens up. The tutor hopes to trigger a desire in her learner: "would want to." She is aiming

for a certain type of production which she describes as “spontaneous and sincere.” The reading of the tutors’ accounts by the learners is seen as spurring them into action: “driving force,” “stimulate.” The unconscious imitation would work not only in terms of involvement in the discussion, but also in terms of the length of the productions: “Through unconscious imitation, the students write more if the teachers write in turn.”

3.3 The Learners’ Awareness of Using Input Provided by the Tutors

In the questionnaires, the learners express their desire to produce an account similar to that of their tutors. In response to the question “Did you try to imitate the tutors in the form of the accounts?,” five learners out of eight answered yes:

“Avez-vous cherché à imiter les tuteurs dans la forme des témoignages?”

Tracy: Oui, un peu.

Daisy: Oui, j’ai souvent cherché à les imiter dans la forme des témoignages parce que ils ont été bien écrites.

Naomi: Oui, toujours.

Li Mei: oui

Li Rong: Oui

While Li Mei and Li Rong do not provide any more information, Tracy, Daisy and Naomi use qualifiers in their answer. For Tracy, it was “a little bit” the case, for Daisy, “often” and for Naomi, “always.” Only Daisy justifies the effort she undertook: “because they were well written.” The tutors’ written accounts constitute for the learner a guarantee of quality and, in this respect, it makes sense to take inspiration from them for the written productions. Imitating the tutors thus seems to bring the learners a form of security.

As we see, the tutors and learners alike are aware of the reciprocity in the reading/writing system and show their enthusiasm for this approach. We should now turn our attention to the manifestations of this help through the instructions introduced by the tutors.

4. Personalization of the Tasks by the Tutors

This section will address the different ways in which the tutors adapt their instructions according to the productions of their learner.

4.1 Introduction of Complicity

Complicity is introduced by the tutors who adapt to fit the interests of their learner, as is the case with Léa:

Témoignage 3 Léa: Je t'ai raconté mes sorties parisiennes . . .
Et toi, que fais-tu quand tu as du temps libre? Et de manière plus générale, quels sont les endroits sympas quand on veut sortir à Hong Kong?

At first, the tutor reformulates the content of her account (“I told **you** about when I go out in Paris . . .”) by talking to the learner before letting her speak: “And you.” This indication is followed by a series of questions.

In the instruction for account no. 5, Léa emphasizes the things she and her learner have in common:

Témoignage 5 Léa: On a vu que tu allais rarement dans les magasins comme Burberry ou Armani Exchange, et que tu préférerais plutôt acheter des vêtements sympa et originaux dans des boutiques un peu plus spécialisées et bon marché.
Ça tombe bien, moi aussi!

The exclamatory utterance “That works out well, me too!” creates complicity between the tutor and the learner by revealing shared tastes. This introduction of symmetry can also encourage the writing of a similar account.

4.2 Introduction of Constraints by the Tutors

The tutors give out instructions with certain constraints with regard to the length or the lexical repetition. In his assessment, Maxime reveals the constraints that he and Léa gradually introduced:

Bilan Maxime: Au fil des séances, il nous a paru intéressant de corser un peu l'exercice, pour éviter qu'il ne prenne un tour trop routinier. Nous avons donc pris le parti d'introduire dans nos consignes des contraintes supplémentaires. Ainsi, dans la consigne qui accompagne le témoignage n° 4 (sur les études), nous avons ajouté une contrainte d'ordre compositionnel (Li Mei devait reprendre le plan de texte utilisé par Éléonore—ma petite sœur—pour décrire Sciences Po Paris).

The aim of these “additional constraints” is to increase the difficulty of the task: “make the exercise a bit tougher.” Maxime justifies the growing com-

plexity by a desire to vary the activity: “to avoid it becoming too routine.” The tutor first of all cites the example of account no. 4 where Li Mei is asked to follow the same outline as Éléonore’s text. This indication about the different points that the learner must tackle does indeed appear in the instruction for account no. 4:

Témoignage 4 Maxime: Tu pourrais, **comme** Éléonore, nous parler du site de l’Université, des cours, des profs, des étudiants, etc.

Maxime continues his assessment by mentioning account no. 6, in which the constraint no longer concerns the structure but the vocabulary used:

Bilan Maxime: De même, dans la consigne associée au témoignage n°6—“Gastronomie étudiante”—nous avons posé **une contrainte de nature lexicale**, en demandant à Li Mei de réutiliser dans sa production cinq des dix mots ou expressions figurant en gras dans mon propre texte.

In his instruction, Maxime urges Li Mei to pay careful attention:

Témoignage 6 Maxime: **Attention!** Cette semaine, il y a **une contrainte supplémentaire!** Dans ton témoignage, **tu devras utiliser** 5 des 10 mots ou expressions qui figurent en gras dans mon texte: *gastronomie, se régaler, plâtrée, équilibré, cuisiner, se débrouiller, budget nourriture, savoureux, diététique, en avoir marre.*

He uses exclamation marks to highlight that this is a new approach. The term “constraint,” which he uses in his assessment to describe his teaching experience, also appears in the instruction addressed to his learner. The tutor uses a deontic modality: “you must use.”

The insistence on the shared tastes of the learners and tutors, as well as the introduction of further progression through the use of constraints, aim to influence the learners’ accounts. It is now necessary to analyze the effects of these instructions on the productions.

5. Effects of Tutoring on the Learners’ Productions

Learners and tutors alike are aware of the forms of help in written production, which have just been the subject of our analysis. Here we will look at how the tutoring manifests itself in the learners’ written work.

5.1 The Learners' Repetition of the Themes Explored by the Tutors

In her account no. 4, Li Mei reuses the structure of Éléonore's account. Maxime's sister had divided it into different parts, marked by the titles: "The site," "The lessons," "The teachers," "The students," "The atmosphere," and "Other advice for Li Mei." Li Mei organizes her account in a similar way with the help of the following titles: "The University site," "The lessons," "The teachers," and "The students." This means that the same themes are explored by both.

Without being asked to do so by Maxime and Léa, Li Mei tends to explore themes similar to those that appear in her tutors' accounts:

Témoignage 5 Léa: **Mais moi, ce que je préfère**, c'est partir à la chasse aux bonnes affaires dans les friperies!

Témoignage 5 Li Mei: **Mais, pour moi**, je trouve que ça est trop cher et cliché. Donc **je préfère** à faire les courses dans les petites boutiques.

Témoignage 6 Maxime: **Mais** tout ça, ça demande de l'organisation! Entre **les cours, les devoirs, le ménage et la lessive**, ce n'est pas évident de trouver un moment pour cuisiner . . .

Témoignage 6 Li Mei: **Mais** je ne suis pas motivée de cuisiner. Parce que je dois me débrouiller **le cours, les devoirs, la lessive, etc.** Donc je trouve ça trop prenant.

In these excerpts, the similarity does not so much concern lexical repetition as the expression of similar ideas. Just as Léa reveals her preference for second-hand clothes shops, Li Mei emphasizes her preference for small shops: "Mais moi, ce que je préfère" [But personally, what I prefer], "Mais pour moi, [. . .] je préfère" [But as for me, . . . I prefer].

In account no. 6, there are two things found to be in common between Maxime and Li Mei: the fact that they eat well at weekends at their parents' home and the fact that they are too busy with different tasks to find the time to cook. In principle, these two characteristics are indicative of a pace of life that is common among students. However, they also reveal Li Mei's desire to explore themes similar to those developed by her tutor.

5.2 The Learners' Repetition of the Tutors' Expressions

The input provided by the websites selected for the written or oral comprehension and by the tutors' accounts encourages noticing (Narcy-Combes, 2005, p. 44), as well as the use of lexicalized units (Narcy-Combes, 2005, p. 45).

In her account no. 3, Li Mei thus draws on Léa's account:

Témoignage 3 Léa: Quand j'étais jeune, comme **j'habitais en banlieue**, je n'avais pas souvent l'occasion d'aller dans le centre de Paris. Je ne pouvais pas faire le trajet à vélib': **c'était beaucoup trop loin!** Du coup, **j'y allais en train** . . . mais le problème, c'est que **ça me prenait presque une heure**. En plus, **le dernier train pour rentrer chez moi partait** un peu avant minuit, donc pas question de rester à Paris tard dans la soirée!

Témoignage 3 Li Mei: J'habite à Shatin, qui est un quartier en banlieue. Mais ce n'est pas trop loin du centre-ville. Je peux y aller en train ou bus et ça me prends moins d'une heure. Le dernier train pour rentrer chez moi part vers 00:30.

We notice a certain number of similarities between the two productions. First of all, the theme is identical: Léa and Li Mei discuss the distance that separates their home from the town center. In doing so, they touch on the issues of transport, the length of the journey, and the time of the last train. Table 20.1 shows the processing of the input by Li Mei.

Table 20.1. Processing of the Input by Li Mei

Témoignage Léa	Témoignage Li Mei
j'habitais en banlieue	J'habite à Shatin, qui est un quartier en banlieue
c'était beaucoup trop loin!	ce n'est pas trop loin du centre-ville.
j'y allais en train	Je peux y aller en train
ça me prenait presque une heure	ça me prends moins d'une heure.
le dernier train pour rentrer chez moi partait un peu avant minuit	Le dernier train pour rentrer chez moi part vers 00:30.

Léa's text about her adolescence is written in the past tense, whereas Li Mei alludes to the present. For the learner, this entails a transformation from the past to the present: "j'habitais" [I used to live]-> "J'habite" [I live], "c'était beaucoup trop loin!" [it was much too far]-> "ce n'est pas trop loin" [it's not too far], "j'y allais en train" [I used to go there by train]-> "Je peux y aller en train" [I can go there by train], "ça me prenait"[it used to take me] -> "ça me prends" [it takes me], "le dernier train pour rentrer chez moi partait" -> [the last train to get home used to leave]"Le dernier train pour rentrer chez moi part" [the last train to get home leaves]. Only one mistake appears in the transition from "prenait" to "prends." The incorporation of input in this

discussion constitutes for Krafft and Dausendschön-Gay (1994, p. 135) a potential acquisitional phase.

In her different accounts, Li Mei regularly reuses the vocabulary used by her tutors. The following excerpts show a relevant incorporation; no mistake is introduced by the learner:

Témoignage 5 Léa: Comme dans beaucoup de grandes villes, à Paris, il y a pas mal de **boutiques de luxe** (qui sont super chères!) et de magasins de prêt-à-porter (qui sont relativement plus abordables).

Témoignage 5 Li Mei: D'après ma constatation, il y a de plus en plus de gens qui aiment faire les courses dans **les boutiques de luxe** à Hong Kong.

In her account no. 5, the learner reuses the expression “luxury shops” used by Léa.

The reuse of resources can involve a larger syntactic unit:

Témoignage 4 Éléonore: À Sciences-Po Paris, il y a onze mille étudiants.

Témoignage 4 Li Mei: Il y a environ 2000 étudiants à HKBU.

Témoignage 4 Éléonore: mais c'est un très beau quartier au niveau architectural!

Témoignage 4 Li Mei: Mais c'est un quartier très tranquille, qui est assez rare à Hong Kong.

In account no. 4, Li Mei indicates, just like Éléonore, the number of students in her university. Here, we find the same structure (“il y a X étudiants”) [there are X students] but it is turned the other way round: Éléonore starts the utterance with the place complement whereas Li Mei ends with this. Maxime's sister expresses her liking for the area around Science Po Paris, which she introduces with the conjunction “mais” [but]: “mais c'est un très beau quartier” [but it's a very beautiful area]. Li Mei uses a similar structure: “Mais c'est un quartier très tranquille” [But it's a very quiet area]. She changes only the adjective, which leads her, with complete correctness, to change its position in French: “un très beau quartier” -> “un quartier très tranquille.”

5.3 Incorrect Incorporation of Input

However, the act of reusing resources does not necessarily mean incorporat-

ing them correctly:

Témoignage 3 Léa: Paris est une ville authentique que je trouve très jolie. **Il y a beaucoup à voir et à faire!**

Témoignage 3 Li Mei: Hong Kong est vraiment une ville très jolie et **il y a beaucoup de faire et voir**. Et il y a toujours des surprises!

Témoignage 6 Maxime: Le reste du temps, je me nourris un peu n'importe comment.

Témoignage 6 Li Mei: Je me nourri toujours n'importe quel et comment.

In account no. 3, Li Mei uses, to describe Hong Kong city, a statement similar to that produced by Léa about Paris: “Paris est une ville authentique que je trouve très jolie” [Paris is an authentic city which I find very pretty], “Hong Kong est vraiment une ville très belle” [Hong Kong is really a very beautiful city]. Li Mei also repeats Léa’s expression “Il y a beaucoup à voir et à faire!” [There is a lot to see and do]. However, she introduces changes, firstly in the order of the verbs, then in the prepositions: “il y a beaucoup de faire et voir.”

This same phenomenon appears in account no. 6: Li Mei re-uses Maxime’s statement “Le reste du temps, je me nourris un peu n'importe comment” [The rest of the time, I eat a bit any old how] by removing the “s” in “nourris” and changing the expression “un peu n'importe comment”: “Je me nourri toujours n'importe quel et comment” [I always eat any old what and how]. Here, Li Mei introduces an expression known to her (“n'importe quel”), before trying to re-use Maxime’s formulation. The combination of the two expressions results in “n'importe quel et comment.” These changes produced by the student possibly show a desire to avoid the “copy and paste” technique by bringing a “personal touch.”

6. Conclusion

The analysis of the system highlights the benefits of remote collaborative exchanges in the writing of texts. Learners and tutors are well aware of the help provided for writing and they are in favor of the model-based approach to written production. This appears clearly in the objectives that the tutors set out, as well as in the learners’ answers. We have noticed the manifestations of the tutors’ scaffolding through the personalization of the tasks, the adaptation to fit the learners’ interests and the introduction of a suitable progression. The comparison of the tutors’ accounts with those written by the learners

shows the incorporation of input in a context. The learners rely on their tutors' accounts for organizing the text, the themes, the expressions, and even the structure of the utterances, thus going on to learn the vocabulary in context. The question of real appropriation remains unanswered.

This collaborative written production task requires strong commitment from tutors: they are not lecturers but learning assistants who, as part of an exchange, are ready to get involved in productions that they write themselves in order to receive an account of the same kind from their learner. It should be recalled that the conditions of this online tutoring were exceptional in terms of the proportion of tutors to learners. There is no doubt that the fact that each learner had access to two tutors, thanks to the project carried out as part of teacher training, made such a personalization of the tasks possible. This system also reveals the contribution of reciprocity between the participants. It really is the tutors' commitment to their productions that encouraged the learners' involvement in their own productions.

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