Writing across the University of Alberta

FEATURING WORK BY
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Writing across the University of Alberta

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Welcome to the Inaugural Issue of
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Letter from the Editors

Dear Readers,

We are delighted to present the first issue of the newly founded journal *Writing across the University of Alberta* **(WAUA)**, which features undergraduate student writing from writing studies courses at the University of Alberta (U of A).

Starting this journal has been both strenuous and exciting. Like many other campus initiatives, our operation has been affected by the Covid-19 pandemic and fiscal cuts. Nonetheless, we have been supported by many people and on many levels. The Teaching and Learning Enhancement Fund grant from the Centre for Teaching and Learning helped lift the project off the ground. We would like to express sincere thanks to Prof. Nat Hurley, who coordinated the grant application. As well, the University of Alberta's Library Publishing Team has been integral in helping us set up the journal's online submission platform and in the development of our journal policies. Our colleagues in writing studies at the U of A deserve special thanks for sharing with us promising works from their classes.

Given the high calibre of all the submissions, selecting the texts for this first issue was not easy. We want to thank our contributors for their brilliant works and for being available for editorial correspondence despite the Covid-19 pandemic. We encourage those students whose submissions were not accepted to further persevere on their writing journeys. We hope that they will consider submitting new pieces to future issues of WAUA.

The first issue of WAUA features the works of **Marisa Pipke**, **Tom Kunz**, **Yuqing Xue**, **Kizha Tiope**, **Kai Su**, **Tianzi Qi**, **Linlin Tan**, **Yu Hu**, **Haoyuan Li**, and **Xingyi Wang**, all former or current undergraduate students in writing studies courses at the U of A. Their contributions explore a diverse range of topics related to writing studies and practices such as generative writing, revision, peer feedback, literacy sponsorship, rhetoric, meta-cognition, remote delivery, and discourse community. These contributions appear in various genres, including posters, creative writing, analysis, and narrative.

With the publication of our first issue behind us, we are now accepting submissions for our second issue, which we hope to publish in Spring 2021. Students interested in

submitting their work will find information on how to do so here: https://writingacrossuofa.ca/index.php/writingacrossuofa/about/submissions. We are also looking for volunteers to work as peer reviewers, designers, and copy editors. If you are interested, email us at wauajournal@gmail.com.

Finally, we'd like to thank you, our readers, for choosing to read WAUA. We hope that you will enjoy these lively and engaging written and visual compositions as much as we have.

Sincerely,

Rasoul Aliakbari, Nancy Bray, and Anna Chilewska

Co-editors

November 2020

The Tonight Show with Marisa Pipke

How to Revise Your Writing

Marisa Pipke[1]

Introduction

The following paper comes from a class where students were asked to write something related to class content but in a creative, risk-taking way. This assignment called for the students to explore a topic related to writing where some form of change in thinking had occurred. Students were also asked to imagine scenarios in which they could present class content in a fun, accessible way.

Keywords: Revision, formatting, editing, reading

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In an alternate reality where writers can achieve celebrity cult status on the same plane as Brad Pitt or Marilyn Monroe, I host The Tonight Show with Marisa Pipke on NBC. On the scheduled slot for the April 8th, 2020 show, several celebrities were guests and had the rare opportunity to debate their opinions surrounding the process of revision in writing. All of this happened in front of a live audience, and as you will see, anything is possible when it is live. Below is my account of the taping.

"From 30 Rockefeller Plaza here in New York City, it's The Tonight Show with Marisa Pipke!" The announcer trumpets my introduction as I walk on stage. The in-house band finishes my theme song, and I immediately start the show with introductions of that night's guests: "Thank you for joining us tonight! Now, would everyone please give it up for Leah McClellan, Nancy Sommers, and Donald Murray!" The crowd cheers as the guests take their seats on a couch beside my desk.

"Thank you so much for being here tonight. Now, as you know, I would like to discuss proofreading and revising strategies. I know I am personally guilty of writing one long rough draft, doing one quick once-over for any obvious grammar errors, and then handing it in," I confess as the crowd laughs. "But I know that isn't right, and my work could be better. These past few months, I have taken it upon myself to take my time in reading over and revising my final drafts of essays quite a few times, but what exactly do you suggest, Nancy?"

"It is a matter of looking at the kernel of what I have written, the content, and then thinking about it, responding to it, making decisions, and actually restructuring it," Nancy replies steadily (383).

Leah shakes her head and interjects, "If the errors are too big or too many, I'm outta there!" (McClellan). The crowd laughs, and I interject, "Well, that's an awfully broad statement, Leah! What the heck is 'big' or 'many' errors supposed to look like? After all, I know I certainly struggle with comma placement even after attempting to proofread my work!"

"Proofreading your work can be challenging, it's true," Leah responds, "If you have a system, though, proofreading can be like doing a quality check on an assembly line" (McClellan).

I nod in understanding. "Hmm, a system, I see. Like having a scientific approach. But that takes all of the fun out of the creative process!"

Donald nods along and interrupts: "Effective editing is usually the result of three separate and distinct readings!" ("Effective Editing").

Leah, Nancy and I turn to Donald.

"Three? Who has time for three?" I reply. "I can barely complete one reading without getting fed up with my writing! But if we're getting scientific on The Tonight Show tonight, then please, be my guest."

Donald begins to describe his method.

"The first read is for meaning. The second read is for order. The third read is for voice, language, and conventions" ("Effective Editing").

Nancy shakes her head furiously at Donald and turns to him. "Writers describe their primary objective when revising as finding the form or shape of their argument" (Sommers 384).

I attempt to find common ground to keep the peace between my guests. After all, I wouldn't want another screaming match like the one we had between Trudeau and Trump when they discussed their forms of address in their statements about terrorist attacks.

"Honestly, these both sound pretty similar." I surmise. "Donald, you think that I should use each proofread with a different goal in mind every time. Nancy, throughout my proofreading, you are suggesting that I always remember what the purpose of my writing is so that I don't go off-topic."

Nancy and Donald both nod, and Nancy smiles apologetically at Donald and replies, "During the first revision cycle [a writer's] attention is primarily directed towards narrowing the topic and delimiting their ideas. At this point, [writers] are not as concerned as they are later about vocabulary and style" ("Effective Editing").

There is a light smatter of applause from the audience. I pause to gather my thoughts, and summarize, "Okay, so if I'm hearing this right, the first draft and proofread should just be about the content and making sure it's coming across okay. The second draft and proofread should be about organizing my thoughts in some sort of order that makes sense, and then the third read-through and proofread is all about grammar and punctuation. But wait, I usually proofread after my first draft anyways! I feel like I usually just combine the two."

The crowd laughs, and Leah shakes her head. She responds, "Don't proofread until you're completely finished with the actual writing and editing" (McClellan).

"Good God," I reply, "Writing a paper will take eons!"

Leah sympathetically adds, "If you do make a last-minute change to a few words, be sure to check the entire sentence or even paragraph over again" (McClellan).

I put my head down and exclaim, "I take it back. Writing an essay will take even longer than an eon! It will take multiple eons!" The crowd laughs enthusiastically. "Or

maybe just one giant eon. Like an eonnnnnn. Is that a thing? Because that should definitely be a thing!"

I pause to allow the crowd to settle down and turn towards my guests. "Well, tonight has been an absolute pleasure. I have to say I have learnt a lot tonight and will take these tips forward into other areas of my life." I turn towards the camera and say, "Thank you for your time, I'm your host Marisa Pipke, and this has been The Tonight Show with Marisa Pipke!"

"WAIT!" A woman shouts from somewhere in the crowd. "What about proofreading backwards?!"

"Excuse me?" I call out into the audience and spot a woman in the middle aisle. "What is your name?" I yell back.

"Anna! I'm so sorry, but I couldn't let you end the show without letting you know that your third proofread should be done by reading your work from bottom to top!"

"Bottom to top?" I ask in confusion. The audience has begun whispering amongst themselves.

"Yes, bottom to top!" Anna cries back. "If you read your work starting from the very last sentence and work your way to your first sentence, you won't get distracted by the content and will concentrate on the spelling, grammar, and punctuation!" Anna smiles and sits back down, satisfied with herself.

I look around at the audience, my producer shrugs his shoulders at me, and I turn towards Anna. "Well," I call back, "That is possibly the weirdest tip I have ever learnt in writing. But strangely, it also sounds like the most helpful. I'll be sure to do that, Anna." I turn my attention back to the camera monitor. "And with that, that's our show! Take care, everyone!" I stand and bow with my other guests.

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The Boy in the Tangled Forest

Tom Kunz[1]

Introduction

The following paper comes from a class where students were asked to write something related to class content but in a creative, risk-taking way. This assignment called for the students to explore a topic or a range of topics related to writing where some form of change in thinking had occurred. In addition, students were asked to imagine scenarios, in which class content can be presented in a fun, accessible way.

Keywords: Generative writing, peer review, proof-reading.

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EXT. CAMPFIRE – NIGHT

A campfire smoulders in the foreground as we see a stick poking at some of the embers. The camera zooms out to reveal the STORYTELLER, dressed warmly with a steaming mug at his side, sitting in a comfortable chair, holding the stick.

<div align="center">STORYTELLER</div>

<div align="center">(with a folksy lilt, like a grandfather)</div>

> Well, hey there, I'm glad you could make it out here. Beautiful night ain't it? I don't think you could have asked for a better night to be sitting here under the stars around a campfire. You know, the stars in these parts, at this time of year, can be a lively folk. They have all sorts of stories to tell. In fact, I think I see a constellation up there that has just the right story to tell us tonight.

STORYTELLER points to somewhere off camera. Pan over to an actual constellation. The camera comes back to STORYTELLER.

<div align="center">STORYTELLER</div>

> There is a story that I was told way long ago, and that star formation over there reminds me of it.

A short pause.

<div align="center">STORYTELLER</div>

> "What is the story?" is that what you just asked?

<div align="center">(a hearty chuckle)</div>

> Well, it's an old fairy tale that I haven't told in years. It is about a young man, in the reaches of a Northern realm called Academia, and his journey for enlightenment. It didn't come without a bit of struggle, of course, but we'll talk about that in the tale. If I could just remember how it starts now...

He trails off as he strokes his chin. A moment later he snaps his fingers and perks up in his seat. Wagging his finger at the audience, he starts to remember details.

<div align="center">STORYTELLER</div>

> Nobody really knows how the story began, but this tale is absolutely riveting without a proper beginning anyways! It tells of a young protagonist who goes on a strange journey through a new

land and winds up miles away from where he started. It goes like
this:

In a faraway land, deep in the reaches of the northern realm of Academia, there lived a young boy. This boy was many things: a jokester, a singer, a sport, a goof, and many other smaller things that make him relatable. In this story, he is a student.

Now this boy, he was in pursuit of one very special thing at the time of this story. He was in pursuit of a 'Degree.' This magical artifact was a document that would grant him access to things like jobs, and social clubs, and massive amounts of debt.

One of the requirements that the boy needed to fill out for the degree was an elective class. He was silly while choosing and made a random selection which helped his schedule look pretty on the magical colourful website.

The peril that the boy had just enlisted himself in was presided over by the great Villainess of the North. This woman was so great and mighty in her conquest that she had not been satisfied to stay in the Great Eastern realm and had to come to a new faraway land to do what she wanted to do.

The first day of the class came quickly. The boy sidled into the class and sat down, not knowing what to expect.

The Villainess explained the plan for the semester of this class. She spoke the following, in her strange, eastern, authority:

"Those of you who do not know grammar right now will die! Or you will learn something new about grammar."

The boy began to shake, but stifled it, just in case his shaking was a sign of poor grammar.

"Your very first assignment will require you to traverse the spooky forest of generative writing! It is a journey through this pathway that will reveal to you the treasures that this class has to offer! You will recognize the places along your path, but you must look at your footsteps with new eyes each time you do."

The Villainess distributed weathered parchments containing the details of the assignment, and the class dispersed! The rest of the students went quickly out of class and headed towards the forest.

Off the young boy went as well. Parchment in hand and a fuzzy sense of direction, he found himself at the edge of the forest which began with a crossroads. The crossroads held the trailheads to paths which led in 14 different directions. There were signposts above each road that let him know the direction he would be travelling.

From far off down each path, the boy could hear a strange kind of music emanating. Like the crashing of metal, and breaking of bones, each tune came to him. The boy chose to travel down a path where the noises scared him the least. He headed towards what sounded like loud drums, and even louder mumbling into a microphone.

The path was marked 'SEPULTURA,' and the boy set out towards the source of the noise.

A little way down the path, our hero came to the musicians who were making the great ruckus. He unfurled the parchment given to him by the Villainess and read its content.

The voice of the instructor echoed in his head as he read,

"you will be creating an artifact that will help out this band. This artifact will be a poster, which is meant to tell people from far away lands about this new music which you now hear."

The boy looked back up to the band. They were between songs, standing around, quietly menacing their surroundings. One of them stifled a small cough. The bassist thought he saw a field mouse and growled at it.

The boy shrugged, then announced to the band,

"Okay, I will do this artifact for you."

The members of the band gave an enthusiastic "GRRRHH!," raised their instruments and went into another round of the strange rhythmic song.

The music receded into the background as the boy travelled on down the path. Trees and shrubs began rising over the edges of the path as he walked along until the entire path was covered by foliage as he went along.

Eventually, there was a tiny clearing in the forest. A sliver of light poked through the canopy and lit up a small box. The boy had to walk up close to see what was written on top of the box, just below a small slot that was in the middle of the top.

It read,

TURN AROUND

He spun quickly on his heel and the Villainess astonished him. She stood there, smirk, and said,

"I am glad you have found the submission box. Put everything you have done for the artifact in there now."

"But I am not at the end of this journey! The things I have done are not worth looking at yet!" he was worried and did not want his poor work to reflect badly upon him.

The Villainess looked sternly at him and repeated,

"Put everything you have done until now in the box."

The boy did so, and the Villainess nodded. She waved her hand at a clump of trees, and they receded, revealing a path. Spiders and snakes skittered away from the faint light which now trickled onto the narrow footway.

"Continue this way, if you wish to complete your assignment."

"Yes ma'am," squeaked the boy as he started down the hole.

It was not even a five-minute walk before the boy found himself heading towards another clearing. It was peculiar to him. It seemed like the exact same clearing as before, but he had been walking in a straight line. How could it be the same one as before?

As the boy got closer, he could even see the exact same submission box as he had put his work in.

The boy crept into the open, wary of what he might find. From another direction, he could hear footsteps approaching. Another student entered the clearing but did not seem to notice him. In fact, it was as if he were invisible to them as they crept towards the box as he had and read its inscription.

Before the boy could warn his classmate, once again the Villainess appeared behind the student, and said,

"I am glad you have found the submission box. Put everything you have done for the artifact in there now."

This student was much braver and did as she was commanded easily. The same path appeared, and the other student left. Now the Villainess turned to the boy and said to him,

"Go. Open the box. Take your fellow student's material and leave this place once more."

Now the boy was getting wiser to what was going on, but still acted based on his fears.

The box contained a beautifully inked scroll of artwork and an accompanying text which described the saga which had led to it.

"Look at these two things with a critical eye. Then use *these* to mark down what is good, what is bad, and what is revealing about your peer's work."

The boy was given three strange pens. One of gold, one which smelled like rotten onions, and one which shone the brightest yellow.

"Do you understand, boy?"

He nodded in affirmation.

"Then travel once more down your path."

As the boy walked, he looked over what his classmate had done. He marked down the things that the Villainess had instructed. The text and the artwork were all marked up when he came to another larger clearing. This time, more of his classmates had all somehow made their way to it.

A large sign was posted saying,

GIVETH BACK TO EACH PERSON THEE DRAFT

UPON WHICH THY PEN HAS MARKED,

and a great exchange took place between the classmates. The boy found the classmate whose work he marked and was also given his assignment from another.

The paper he got back smelled significantly of onions. Upon closer inspection, there were also many marks of the bright yellow and a few tiny marks of gold throughout the draft.

The Villainess appeared amidst the great exchange that was going on and began directing people down the next path through the forest.

The boy looked over the marks on his draft as he set out along his path. His classmate had revealed a lot of the flaws that he knew, but also many flaws that he might have missed. By correcting these things, the draft got stronger and finer until the boy began to feel happy about it. He knew it was not perfect, but the draft was certainly better than when he began.

There was another clearing now. The Villainess waited in the open this time, with the same box as before. She leaned over and patted the top of the box saying,

"Put your new draft in the box. It will be tested with fire this time!"

The boy gulped, but once again put his draft in the box. The feeling of giving up his incomplete work was still foreign but starting to ease up.

Once again, the boy was also given a classmate's draft and instructed what he was to do with it.

"Take this candle," she said, as she handed him a small candle. The candle was fashioned out of ordinary beeswax but burned with a curious blue wisp that seemed to dance on the wick.

"It is the candle of *proof-readicus.* If you hold the candle's flame up behind the parchment as you read it, it will burn a special fire. The cinders will highlight all that is unclear. The flame does not care about the ideas on the page, but it will burn away the structures that hold back an idea from being expressed fully. One last *very important* thing; you must work the flame from the bottom of the draft upwards. Just as a flame rises from the bottom, so too will the flame of this candle work up the draft in order to burn what it must."

The boy understood what he was told and nodded. The Villainess pointed to a path through the very darkest nettle and told him to go onwards.

The candle's flickering light licked at the back of the draft as he walked and ignited the unclear words just as the Villainess said it would. The small flames tossed their faint glow on the path and illuminated where the boy had to go. Just as he worked the candle to the top of the draft, he came to a new clearing with his classmates.

The smell of charred paper filled the air around the students as they chatted and found the owners of the paper they had just burnt.

The boy got his draft back, now full of ash, and little squiggly lines burnt under many of his words. He knew he would have to fill those in better than they were before to make sure the next draft was strong enough to resist all flame.

The Villainess appeared one last time. Hovering just above the crowd, she commanded them,

"Go one last time through the woods. Take the path which leads up towards the top of the hill in the center of the forest. In the very center, you will discover the place where your assignments will find their ending."

In a dramatic puff of smoke and light, she vanished from above the crowd. The murmurs among the crowd left, along with all the students setting out toward the end.

The boy mended his draft full of holes quickly and sped on into the woods.

It was a much faster walk than he had anticipated. He crested a hill and came upon one final clearing. This one, unlike the rest, was as large as a football field, had flowers growing, dogs playing, and cows contentedly grazing all around. The boy spied in the middle of it all the submission box. He was intrigued, because he had assumed that the box would be at the highest peak of the tallest mountain, yet there it sat.

He ran towards the box but stopped just shy of it. He had to glance around one more time to make sure there was nothing trying to surprise him.

The boy knelt, and ever so gently put his final mended draft in the box.

When he stood up, he was face to face with the Villainess. He jumped back, startled.

"Blazes!" he exclaimed, "why do you do that?"

"Because," she joked, "it is fun to use my powers; magical, grammatical, and otherwise. I also have one last thing to tell you."

"… and what is this one last thing you want to tell me?" the boy asked, cautiously.

"Travel to the high point of the hill. Gaze back on your path. You will see once more why I have asked you to do this entire assignment."

The boy squinted upwards. It would be a moderate climb, but he saw where she meant for him to go.

The hike was easy without the burden of his assignment, and he ascended quickly.

He came to the place where he could stop and rest. There was a squat boulder that he sat on and caught his breath.

As calm entered the boy's mind, he looked up and began to observe all that he could see. The trees did not grow here, so he had a panoramic view of the whole forest now. The paths he had just travelled sprawled backwards through the trees towards the place he had come from.

The paths were vast. They spiralled round and round, connecting back to themselves often. At each place, a path crossed itself again, and he could see other travellers on the paths exchanging drafts and getting theirs back. On the long narrows, he could see students responding to what their peers had left on the drafts.

He traced each of the squiggles. All of them led to the center of the forest, where people were submitting more and more assignments.

The boy remembered all he had done to complete the requirements of the assignment and the cryptic message that was given to him from the then Villainess at the very outset of his journey.

"You will recognize the places along your path, but you must look at your footsteps with new eyes each time you do."

Her words made sense now. She was only a Villainess then because she opposed the usual straight and narrow journey the boy was used to. If he had done this assignment the way he usually did, by walking in one straight line, it would have failed. He would not have known

about all the onions, gold nuggets, and unclear ideas in his work if it were just him travelling in a straight line towards the end of this assignment.

The great Villainess who had spooked him so much on his journey was not a villain at all. She was simply the guide through new territory that he had no way of recognizing yet.

The boy had completed the assignment. More importantly, the boy had learned to traverse the forest of generative writing and come out on the other side with a stronger assignment than when he had started.

EXT. CAMPFIRE – NIGHT

We are back at the campfire. STORYTELLER is sitting in his chair, staring up to the skies and smiling. He looks back to the audience and begins.

<div align="center">STORYTELLER</div>

> A pretty good story, eh? The boy, he learned that in order to get the most out of his journey, his path was not one that was a straight line, but one of a squiggle. A squiggle that loops back on itself a few times.

STORYTELLER draws lines in the air with the glowing tip of his fire poker.

<div align="center">STORYTELLER</div>

> His journey did not look like the beautifully lined up belt and broad shoulders of Orion, but the odd and tangled up cluster of stars you see all over the night sky. If you want to create a story, you don't just trace a straight line through some stars that seem nice; you just need to pick a clump and start making connections. One thing leads to another, and boom, you have a pretty shape. Anyways, I think I'll hit the hay now. Hope that story was as fun for you as it was for me. And you want to know how I know this story is true? Well, the boy is ME of course!

Writing across the University of Alberta

How Tact Influences Reputation

A Study of a Chinese K-Pop Fan Club on Sina Weibo

Yuqing Xue[1]

Introduction

For this assignment, students analyzed everyday writing—writing that we might not think about in the same ways as we think about writing at a university—and how communities use this everyday writing to accomplish a particular goal. In this case, Yuqing Xue looked at how the Chinese fans of Korean pop music (K-pop) stars use tact to subtly persuade other fans to further the community's goals: to keep their idols' reputations intact and to make them as popular as possible. K-pop fan groups recently demonstrated the power of their coordinated action campaigns by booking tickets for a Trump rally that they had no intention of attending. These inflated numbers led the Trump campaign to believe that more supporters would attend their rally than did. This recent example reveals how the writing of communities that we believe to be trivial may wield power and influence in other contexts.

Keywords: Discourse community, communication, rhetoric, genre

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1.   Introduction

Many nations have enshrined free expression as a fundamental right of individual citizens in their constitutions, which protects writers from interference when they articulate their perspectives (Vonnegut 66). Even though governments have promised to punish any infringement upon the freedom of speech, some writers realize that their opinions are different from the mainstream. They choose not to express their views rashly and directly to prevent any possible negative impact on their reputation. Instead, they hold back their thoughts, persuade, or communicate with tact. Using tact means asserting and reflecting perspectives by "facilitating and smoothing human relationships, avoiding offence, and overcoming obstacles" (Heyd 223). So how does the use of tact as a rhetorical strategy influence one's reputation online? To explore this relationship and interaction, I analyzed social media posts written on Chinese Korean pop music (K-Pop) fan sites. The fans on these sites often use tact to influence other fans and to encourage them to enhance their K-Pop idols' reputation. I will give more details about this discourse community in the background information and method sections. I will then show how tact is used to obtain the community's goals by analyzing three examples of social media posts.

2.   Background information about Chinese K-Pop fan clubs and Sina Weibo

For this paper, I chose to study the Chinese Korean Pop Music (K-Pop) fan club, a discourse community established in the territories of Mainland China to worship and support contemporary popular music celebrities based in South Korea. This group matches the characteristics of a discourse community as described by linguist John Swales.

The Chinese K-Pop fan club:

- ➔ "Has a broadly agreed set of common public goals" (Swales 471). This group's purposes include supporting a K-Pop idol and protecting the idol's reputation on the internet.

- ➔ "Has acquired some specific lexis" (Swales 472). For example, the fan club often uses the phrase "to clean up Google search results" to refer to the action of repeatedly and consistently searching for positive content with the idol's name, which will push down problematic search results on Google search suggestions.

- ➔ "Has a threshold level of members with a suitable degree of relevant content and discoursal expertise" (Swales 473). This community has thousands of members.

Experts in the community have sufficient funds to follow K-Pop stars to events, and these experts share their first-hand information and details with novices in the community.

➔ "Has mechanisms of intercommunication among its members" (Swales 472). This community uses Sina Weibo, a Chinese microblogging platform, to communicate.

➔ "Uses [mechanisms] primarily to provide information and feedback" (Swales 472). The Chinese-Speaking K-Pop fan club is a place for fans to share their idols' itinerary and strategies about attending supportive events. This community's most common communication channel is an online written mechanism. It is difficult for most Chinese fans to see their idols in real life and physically meet up with other members due to the long distance between China and South Korea.

➔ "Utilizes and hence processes one or more genres in the communicative furtherance of its aims" (Swales 472). There are several genres used to share information in Chinese K-Pop fan clubs, for example, group chats, email, microblogs, etc. I will mainly explain how the group uses Sina Weibo, a microblogging website and particular genres on the website to communicate.

With an increasing number of daily active user numbers, Sina Weibo, or Weibo, has become one of China's most extensive public social news aggregation sites. It is complex and challenging to analyze the popularity of Weibo, but the possible reasons may be the following:

➔ "Rhetorical": there is not a restriction about the content format on Weibo, which means it allows users to post pictures, videos, texts, or even live streaming (Dean 13);

➔ "Cultural": Weibo has tags and categories, which assists users in finding others who have similar interests (Dean 16); and

➔ "Social": Weibo updates users' news feed immediately, and it provides a repost and reply button for users to share opinions and spread posts widely (Dean 11).

These three aspects described above allow users to share information and receive feedback quickly, contributing to my research since I could observe the public's reaction when a person communicates with or without tact in the Chinese K-Pop fan groups.

2.1. Cultural differences between fans in the Western world and East Asia

Generally, Western celebrities are supported in China because of their music, whereas fans worship Korean music stars because of their public persona and appearance. In contrast to Western pop stars who generally sign a contract with entertainment agencies to promote their original music and albums, K-Pop idols are more like entertainment companies' merchandise. Every year, thousands of Korean teenagers participate in auditions multiple

times, and entertainment companies select no more than 12% of these hopeful stars based on their innate ability (Ricaplaza). However, this is just the start of the dream journey for these young entertainers.

According to the websites of SMTown, YGFamily, JYPe (the three most prominent entertainment companies in South Korea), a successful agency generally chooses only 4-12 people to debut in one year. This decision is not based on trainees' originality or musical talent but their appearance and personality since the companies will find other artists to write and choreograph songs for them. Therefore, the reputation has become a standard of measurement for agencies and the public to decide if the idol is qualified to receive popularity and survive in the competitive market. Unlike Western pop stars, if a Korean celebrity does or says something wrong that may influence his/her reputation, such as using expletives and taking drugs, their agencies might expel them. This difference between the Western and Korean entertainment industries changes the ways and purposes in which fans support an idol. For instance, Korean entertainment companies regularly portray idols as ideal boyfriends and girlfriends because they reckon this kind of image could attract more followers and improve profits. This gives many fans the illusion of marrying one of these celebrities, making them willing to do anything for the K-Pop stars, "their future spouses"; commonly, these pop stars will hide or apologize for falling in love with someone because it will disappoint their fans. This image of idols may lead to an obsession with a celebrity, which is frequently considered incomprehensible and unacceptable in Western society but is a common phenomenon in K-Pop fandom.

3.   Analysis of tact in social media posts in K-Pop fan groups

For this essay, I will analyze three examples of social media posts in the Chinese K-Pop fan groups on Weibo. I will explain the meaning of the posts and discover how communicating with tact was used to enhance the K-Pop idol's reputation.

A Chinese fansite posted the first example (Figure 1) to establish support for a Korean singer named Sehun. The fansite was trying to mobilize fans to purchase a magazine (which features Sehun on the cover) by politely and gently using the rhetorical appeal of logos and giving some data to explain and prove the importance of buying the magazine to readers, instead of commanding them to do so. The post first acknowledged fans' past contributions to the sales of the magazine. It then indicated that Sehun had received recognition for his influence and popularity from the public because of them. These persuasive behaviours share a sense of honour with the fans and indirectly arouse their enthusiasm for purchasing the new magazine. This avoids making fans feel offended and uncomfortable. In contrast, a direct command may have negatively influenced the relationship between individual fans and the fan site as generally, only immediate superiors can command people without

hesitation. Thus, this example reveals that being tactful during negotiation helped increase profits and indirectly contributed to improving the reputation of the Korean idols.

2017-12-8 19:52
吴世勋《LEON KOREA》 2018开年封面团购

新年新气象 开年大吉！吴世勋2018首封《YOUNG LEON》杂志终于来了！
《LEON KOREA》作为韩国资深高端男性杂志，以luxury,high-end为代名词，一直给读者们传递高品质的时尚信息，因此对于封面模特的选择也是十分严格和广泛。历代封面模特包括好莱坞男星，各界成功男士，以及韩国的国民男演员等都是在自己的领域非凡男士作为代表。
　　很荣幸此次吴世勋被选为年轻一代极具影响力时尚新人物的代表参与《LEON KOREA》杂志开拓市场年轻化潮流的2018年开年封－《YOUNG LEON》，是对吴世勋自身影响力和时尚界成绩的认可肯定。

回顾2017年，吴世勋尽管作为新人踏足时尚圈第一年，却精彩纷呈，从年初的《Vogue》新年刊A FEW GOOD MEN专题，我们提交的一万份杂志订单，震惊杂志社迫使其紧急加印开始，到紧接着，一年之内相继拿下三版加印封面脱销的泰国【L'Optimum】，再到韩国【Marie Claire Korea】中饭下单1万7700本登上美国allkpop新闻，随后的加拿大【TOMmagazine】，最新的中国【SuperELLE】无预告突袭预售3万5千本八次补货售罄下架纪录。都是他非凡成就。

而现在，2018年的开年第一炮，以世勋为封面的《YOUNG LEON》一月刊即将发行，他的演艺事业正前所未有的发展上升，而我们要做的就是尽可能多支持，用数据为他铺就锦绣前程。
本次销量至关重要，更是为世勋以后的时尚之路铺路，因此勋吧也会尽全力压低价格冲击销量。

Figure 1. Translation: The first magazine 'Young Leon' ['Young Leon' is a theme of the magazine 'Leon Korea'], which features Sehun on the cover in 2018 is finally going to be published! [Explains what 'Leon Korea' and 'Young Leon' is.] We are so glad that Sehun has been chosen as the cover model of 'Leon Korean,' which is the best evidence to show that Sehun has won the recognition for his influence and popularity. Back in 2017, we purchased more than 50,000 magazines for Sehun. Some magazines even needed to print more copies for us! Even though 2017 was the first year for Sehun to start his modelling journey, his achievement was outstanding because of us. Now, this is a new start for Sehun. I hope everyone could keep supporting Sehun by purchasing 'Young Leon' because the sales of the magazine are representative of Sehun's reputation.

The second example of a post in this community was written by a Chinese fan on Weibo to support a South Korean actor Doh Kyungsoo ("Sina Weibo 1"). The fan was trying to prompt fans to clean up Doh's search engine results to protect their idols' reputation. However, it does not directly command fans to do the tasks. Instead, it first shows consideration and understanding to fans who were tired after the supportive event. It then

tries to convince fans by indicating that only a minute's work can help maintain Kyungsoo's reputation. Even though the purpose of this post is to mobilize fans to maintain Doh's reputation, it uses tactful persuasion restraints from any possible infringement upon fans' freedom of choice. This example shows how the power of tactful persuasion contributes to reputation protection and maintenance.

2018-1-15 13:06 来自 去看搜狐iPhone客户端
#都暻秀# .#都暻秀0130亮相六周年#
生日已经过了，本来今天是要更新搜狐狐友话题的，但是因为我们的日活持续走低，最低到了两位数，所以也没能更新话题。知道最近大家都很忙很累，但是每天抽出一分钟不到的时间就能做到的事情也不愿意去做。还能指望大家去做什么呢。每天的任务就是 1 naver韩网净化 2 微博净化 3 搜狐打卡 4 最爱偶像韩国演员投票 再没有别的什么了，加起来一天半小时肯定能做完，就希望大家每天能抽出点时间，实在很忙微博净化不做也可以，但是现在敏感时期韩网净化是一定要做的呀

Figure 2. Translation: "I understand that you are tired after finishing the supportive event of celebrating Kyungsoo's birthday. However, I hope you can still take a minute to do the following tasks. 1. Clean up Kyungsoo's Naver (a Korean search engine) search result; 2. Clean up Kyungsoo's Weibo search result; 3. Participate in Kyungsoo's newest online event; 4. Vote for Kyungsoo. It will not take a long time, but it helps to protect Kyungsoo's reputation. I hope everyone can take up part of your time to do these tasks, or just to clean up the Naver search result.

The third example contains three Weibo posts ("Sina Weibo 3"). The first post (Figure 3) was written by a Chinese idol named Xukun Cai. This Chinese idol uploaded his new album cover and title to Weibo. However, because the song cover image was similar to a song cover image used by a Korean band named Hyukoh, the Chinese idol was accused of plagiarism by the Korean band's fans without evidence (Figures 4 and 5). To prove their idol's innocence, the supporters of Cai privately messaged the visual artist who drew the cover for the Korean band. It ended up that the same artist created both the covers. By expressing opinions without thoughtful consideration or communicating without tact, the accusers' reputation has been affected, even though the band's fans have apologized to Cai.

Figure 3. New album cover by Xukun Cai

Figure 4. One thing that needs to be clarified is that the smiley face emoji that does not show teeth in Figure 4 generally refers to sarcasm in Chinese social media culture.

想到谈到这张主打love ya时吴赫说他会为这世上所
有的恋人应援。所以封面会是繁复的色彩和不同的情
侣。我想要说的是，内在空无一物的躯壳根本撑不起
这份独特，抄也只能抄个表面，低级又无聊。

Figure 5. Translation: "[...] All I want to say is that his (the main vocalist of the band) album cover is still the special and unique one even though you plagiarized it. You can never copy his spirit. Shame on you." There is a significant amount of expletives in the comments area under the posts.

4.   Conclusion

As Freedman and Sears indicate, "people actively avoid being confronted with arguments counter to their own opinions" (57). Presenting audiences directly with perspectives that might not be acceptable, and that might accidentally offend them may cause them to reject these perspectives. It is necessary to convince readers progressively and to use a strategy of communication with tact to avoid offending the fans. Because many discourse communities use social networking posts to communicate and because their posts are usually public to all users on the platform, tactful speech may persuade outsiders' to have positive opinions of the community. Members of the discourse community should speak politely and respectfully to avoid offending unintentionally; in other words, they should use tact to maintain their reputation and that of their idols.

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Identity Gained and Identity Lost

The Problematic Relationship with Literacy Sponsors

Kizha Tiope[1]

Introduction

This assignment asked students to select a literacy sponsor, either an individual or an institution, from their personal experiences with literacy and explain to their readers how their interactions with this person or organization shaped or affected their development as a reader or writer.

Keywords: Literacy, sponsorship, bilingualism

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A well-accomplished literacy sponsor is often described as someone who helps a learner with their literacy even when their interests don't align with the learner's. However, if the sponsor's and learner's goals are misaligned, this can easily lead to the learner feeling neglected despite the support the sponsor gives. Even though my parents had sponsored me in developing early literacy skills when I was a child, their persistence in enforcing success through learning a new language led to feelings of isolation. It conflicted with my passion for the literary arts and my attempts to preserve my old identity in the languages I spoke originally.

One of my earliest childhood memories was reading bilingual books in Tagalog and English and writing my own fairytales in Ilonggo. And for that, I truly consider myself lucky that my parents provided me with books that initiated my love for reading and writing. Perhaps it was in the sole privilege of being exposed to an abundance of languages that I inevitably took it all for granted. Once I arrived in Canada at eight years old, I was forced to preserve my old identity or accept a Westernized one. As suspected, I lost touch with my mother tongue and my passion for literacy because it involved skills in a language I wasn't comfortable in.

To help me culturally transition, my parents insisted on speaking English at home, a decision that made me resent them to this day. Rather than believing in my ability to eventually learn English in school and giving me the opportunity to practice many languages, my parents blocked my ability to be literate in any Filipino language. At times, I speculated on the cruel possibility that they also chose to speak English at home to improve their own English skills more than my own. It's true that I learned English so quickly that I was placed in regular English classes in the same year I came, but I also lost the ability to speak any native language just as fast. The logic in their decision was understandable because immigrant parents want nothing more than for their child to do well in school.

My parents had always fully sponsored me as long as it involved excelling in my academics, but they lacked an understanding of my atypical passion for literacy. Having achieved their goal of sponsoring my English literacy skills to an adequate level, my parents deemed my fascination with expressing myself through language as unnecessary in progressing my academics. They would have wanted me to be interested in science and math texts rather than fiction books for my own entertainment. I was 12 years old when I asked my mother to buy me books for the first time. She refused because she considered it a waste of money. My parents gave me strange looks when I decided to give up my summer that year to write a sequel to my favourite book at the time. Sometimes I felt alone in my interests. Other

times, I felt relieved at the isolation because it gave me the opportunity to independently experience the world of writing and see where I could potentially go as an individual. Despite my parents' focal push away from the literary arts, I pushed myself to balance academics and my desire for literacy.

Even though it took me a long time to disregard my parents' passively judgmental eyes, I eventually learned how to gain comfort in my own uneasiness and regain the passion for reading and writing that had naturally come to me before. It's true that I didn't have my family to utilize as peer reviewers, but that didn't stop me from pursuing my goals in literacy. To this day, I still struggle with finding a balance between my Filipino heritage and a Canadian identity through language barriers, but it is a challenge that I have not faced alone these past few years. I eventually got the courage to confront my parents on speaking Ilonggo again in the house, which I can speak fluently today. Learning more Tagalog is the next challenge I face, but I am not afraid to face it because this time, I will have my parents as understanding literacy sponsors to guide me along the way.

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Real and Fake

A Rewrite of the Well-Known Fairy Tale "Little Red Riding Hood"

Kai Su[1]

Introduction

This paper is an example of an assignment that called for a rewrite of a traditional fairy tale for a different audience. In no more than 500 words, students had to re-imagine a fairy tale of their choice and make grammatical and rhetorical choices that would speak to their chosen audience. Next, students had to describe their writing process and indicate what they learned about their language and genre knowledge as a result of their rewrite.

"Real and Fake" is a rewrite of "The Little Red Riding Hood." The student, Kai Su, decided to turn it into a horror story.

Keywords: Rewriting, peer review, fairy tale, audience

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Part 1: The Story

Little Red Riding Hood woke up on the edge of a swamp. "Where am I?" she asked herself. Looking around with frightened eyes, she found herself trapped in a grimy swamp, surrounded by various creepy shapes of dying trees and overgrown weeds.

Even though she was still weak from waking up, Little Red Riding Hood forced herself to stand up so that she could escape from this wicked swamp. All of a sudden, she remembered something. Before losing awareness, she had been stooping in an alluring forest to pick up flowers. The flowers were for her sick Grandma. A basket fell to her feet, which had food and wine that her Mom had prepared for Grandma.

She lifted the cover above the basket and became grossed out. Everything – the wine, the eggs, and the cake – were all rotten. More than twenty maggots lay on the bad food and sucked the juice greedily. The sky began to get dark, and the wind screamed. "No, I can't stay here any longer. Grandma must be worried that I still haven't arrived yet," she said to herself. In the midst of the breeze, she trembled like a falling leaf.

Only a scattering sunset appeared over the ground, resulting in the sky becoming a chilling dark blue. Little Red Riding Hood could not think properly because she was too frightened. She walked and walked toward Grandma's cottage, without drinking even one drop of water. When she almost gave up, hopefulness arrived. Like a light at the end of the tunnel, there appeared to be a warm glow that pulled her toward it. How lucky! It turned out the house behind the light was actually Grandma's. Little Red couldn't wait to get there. She just wanted Grandma's comfort. Familiar fence, familiar yard. She was home now.

The door had been left unlocked, and she heard the sound of the inside. Grandma was talking to someone, and they seemed to have a pleasant conversation. "Who is that?" she was curious. Then she heard a sweet voice inside, "Dear Grandma, here is the cake and wine." Little Red Riding Hood couldn't be more astonished by this calling "Grandma." Without thinking, she straightly rushed inside. Grandma was lying on the bed. "Grandma!" Little Red Riding Hood called aloud, with tears on her face. But Grandma didn't even see her. "Why?" she asked desperately. "Grandma, the cake is cut into small pieces. Please try them," said the sweet voice from the kitchen. Little Red Riding Hood turned her head around and saw herself: the same outfit, the same appearance, the same everything. The other Little Red Riding Hood went to Grandma's bed without paying any attention to the other Little Red Riding Hood. She wanted to prevent the fake one from lying to her Grandma, but she could not do anything. Finally, she gave up trying and slumped on the floor. The other little Red

Riding Hood turned her head around and looked into her eyes with a weird smile. The face was not her face, but one of a wolf.

Part 2: The Story of the Story

In my understanding, rewriting a piece of literature is not just a matter of deleting and switching words. The foundation of a good rewriting should be built on the creator's thorough reading comprehension. Then the work should sharply showcase the writer's creativity. To rewrite for the chosen audience – horror fans – I changed the old genre and made considerable adaptations upon the structure, the timeline, and other writing aspects. When conducting the massive engineering in writing, I was concerned that if I changed the original text too much, readers would question the new story's rationality. Why not just start a brand-new work? What is the connection between the two versions? Due to the original story's dark nature, I was inclined to continue to complete the story in the genre of horror.

First, the "Little Red Riding Hood" is never just a children's literature read for pleasure. It is rooted in a dark oral tradition with many negative interpretations throughout history, such as implying rape and abduction. Furthermore, in my opinion, the story has the potential for turning into dark and horrific when removing fairy tale conventions like simple language and happy endings. For instance, the image of the Little Red can be altered. In the fairy tale, at least in the version that I have read, Little Red is intentionally depicted as pure and adorable. The writer portrays her prettiness time and again. No matter where she lives, and no matter what she wears, she is always bound to the word "pretty." However, the notion of "pretty" in horror can mean something else entirely. In the genre of horror, including films, literature, and fiction, the usage of "pretty" children can be manipulated into one that gives the audience a menacing feel. Considering the audience's preference, I abandoned the emphasis on her cuteness in the original text. Then I tried to accentuate her fearfulness and helplessness to entertain the new audience. Lastly, I chose to rewrite the story into horror because I wanted to construct a contrast between the old and new versions for the audience. The contrast that I have constructed is hope against despair. By doing this, I have created a version of the "Little Red Riding Hood" that leaves the readers in fear of the unknown.

When it comes to writing, I have difficulties expressing my ideas. The first obstacle that I encountered was that I didn't create a successful climax until the end. In other words, the new plot was too plain. I asked four people to listen to my ideas and/or read my new story, and they all expressed the same concern that my story was not scary enough. When revising, I rewrote the plot occurring at the end again by adding a suspension before the truth is revealed. In my earlier rewrite, Little Red didn't stop at the door and did not hear the

voice from the inside; instead, she directly entered the house and found that the wolf was lying on the bed. From others' feedback, I learned that this arrangement was not as effective as I expected, and as a result, the plot became too straightforward. Therefore, in the final version, I decided to highlight the process of the little girl's mental change – from happy to astonished, then frightened – in preparation for the coming of the last scene.

Another difficulty I had while creating the story was to re-style the fairy tale language into a scary tone. The language of fairy tales is simplified and undetailed because it is written for children. The benefit of applying this style is to emphasize the events and actions over the characters' emotions, which suits a juvenile audience. Young readers tend to avoid works with abundant fantastic and difficult words, and as a result, they can follow with the events more thoroughly. However, in writing a horror story, I needed the language to be more concise and descriptive to depict the scenes and the characters' images. If I just simply wrote, "Little Red is trembling because she is cold," the power of language would be weakened as the sentence barely shows any emotions. Therefore, I made it more detailed and sensational in the final version by adding "in the midst of the breeze, she trembled like a falling leaf." Moreover, I attempted to use as many scary words as possible in the story, such as "grimy," "dying," and "dreadful." These words can effectively compound a pessimistic and intense atmosphere, so I believe that horror fans will like this modification.

I also want to discuss some significant changes I made and some parts that I preserved. A distinctive structural change I want to point out is replacing the original linear timeline with a theme-focused arrangement. For children audiences, the simplest way to tell a story is from the beginning and proceeding with the time-sequential order to the end. However, this arrangement doesn't have enough room to play with suspense, which is an essential element in the horror genre. Consequently, I deleted this tedious and typical fairy tale style opening, which usually begins with "there once was a" and the main character's name. I believe this introduction in the fairy tale is unnecessary for plot development. Therefore, the new introduction that I created begins with a scene where the little girl is enfolded by fear amidst a strange and mysterious swamp. Rather than keeping the original introduction, I changed it to one that has suspense. With the plot's development, the readers will learn the beginning of the event through the little girl's memory.

Meanwhile, I did not change the third-person point of view and the past tense. In this genre, a third-person point of view was not the best choice for me. If I used the first-person point of view, the readers could feel the Little Red's fear better because they were allowed inside her head, watching the story unfold through her eyes. But I still applied the most objective point of view, as it is the easiest way to write and provide the most information. As to the tense, there was no need to change it from the past to the present because I did not make any change about the setting or time.

Overall, this project has taught me that rewriting other people's work requires the writer to balance deleting and adding information. Because I had the story in my mind, sometimes I couldn't make a fair judgement about what I wrote. Reading the text aloud helped me get a better sense. Other people's feedback helped me the most in terms of how the story flows. Furthermore, I wish to acknowledge my instructor's support during my creation process. In writing both sections of the assignment, my instructor provided a lot of precious suggestions, and I valued them extremely. For example, when I struggled with the new story's plot, she shared many excellent horror concepts, like werewolves, full moons, and dark nights. Even though I didn't use them in the final version, they inspired me and pushed me onto the right path. I also acknowledge my friends' and classmates' advice in peer review. When the story was immature and had many mistakes that needed to be fixed, my classmates were willing to read it and give me their feedback. I feel that there is a sense of responsibility as a writer to uphold feedback from readers. As soon as my ideas start to take off from a piece of paper, I have to be ready for any questions and concerns the readers may have.

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Writing across the University of Alberta

Meta-Cognitive Letter to the Instructor

Tianzi Qi[1]

Introduction

This piece is a professional letter, written from student to instructor, about the student's writing in the course. Students were given a space to reflect on what they learned about writing and how they developed as a writer over the semester. The assignment was intended to give students a chance to demonstrate their understanding of course concepts and methods.

Keywords: Meta-cognitive, letter, drafting, rhetoric

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Dear Professor,

It has been a great honour to be your student these past few months. Thank you very much, because, in your class, I learned a lot about how to write well. For example, I learned the experienced writer's writing processes, inksheds, and peer review. However, there is a gap between understanding these concepts and using them in writing. In this letter to you, I will describe the problem I have in my writing and the solution I will work on in the future. There are two rhetorical moves I will use to write about my problem. One is 'compare and contrast.' I will compare my understanding of how I used to write in the past with my present understanding after these classes. Another rhetorical move is 'problem and solution.' My purpose here is to share my experience, including what I have learned from WRS 101 about writing, why I have struggled with some concepts, and how I hope to solve my problems.

In fact, I have been writing English essays for a long time. When I was in China, I had English classes. And one part of the English class was learning how to write an essay in English. But the process I learned was that I wrote an essay, corrected grammatical errors, handed it in for marking, and then wrote another essay. During this period, I wrote many short essays and received feedback from my English teacher, but the feedback was just about grammar rather than the content. Thus, I think I never wrote good writing, and I was not a writer. At that time, I only knew that writing a good essay requires a unique personal point of view and one revision after another, but I didn't know how to create an opinion and modify my essay. But now, after a few months of classes, I have learned how to be a writer and how to write a good essay. I have learned about the whole process of writing. An experienced writer's writing process includes nine steps: getting the assignment, analyzing a task, scheduling stages, brainstorming ideas, finishing the first draft, doing the first revision, cooling off, getting feedback, doing the second revision, editing, and handing in (Grant). Under your guidance, I fully experienced what I should do in each step.

Even though I have learned the process, applying it to writing is still hard. The problem I still struggle with is the structure of the content. In other words, it is about how to make the essay well-organized. For my Paper 2, the requirement was to analyze Paper 1 and to include three concepts from rhetorical situations and rhetorical triangle, and two concepts from the five canons of rhetoric. In my Paper 2's draft 1, I analyzed each paragraph and evaluated which concepts each paragraph belongs to. For example, I wrote that invention is listing an outline for Paper 1. And I think listing an outline also belongs to logos in the rhetorical triangle because, in my opinion at that time, invention and logos were the same things: if you have effective viewpoints, the paper will be more persuasive. However, when I received a peer review from my partner, I realized my problem. It was hard to figure out how many key terms I used totally. My partner needed a piece of paper to write down each key

term coming up to figure out how many key terms I used. Thus, I changed the organization in my Paper 2's draft 2. My Paper 2's draft 2 was arranged into three parts. The first one was a rhetorical situation. I paid more attention to three concepts of the rhetorical situation: exigence, audience, and rhetor. I explained what the meaning of these concepts is and how I apply them to my writing. For example, I introduced exigence. I said, '"According to Grant Davie, "exigence is the matter and motivation of the discourse"' (351). So, in Paper 1, I regarded exigence as the reason to write an essay. Paper 1 is not only about finishing an assignment but recording my different attitude in writing, from frustrating to confident. The rest is a rhetorical triangle and five canons of rhetoric. And the arrangement is the same as the structure of the rhetorical situation. The structure of my Paper 2's draft 2 is clearer, and it is easier to follow what I want to talk about.

I think I struggled with the structure because of my weak logical skills to organize the essay and my poor ability to think like the audience. There are two ways I will work on solving this problem.

One way I will battle with this problem is to read more journals and articles. This way can improve my understanding of the content and teach me how to organize my essays. For example, in my Paper 2's draft 1, I regarded invention and logos as one thing. The second time I read the article "What is Rhetoric?", I recognized the difference between them. According to Covino and Jolliffe, "[i]nvention is the art of generating effective material for a particular rhetorical situation" (22). It focuses on how to produce effective material. But logos is "the appeal to patterns, conventions, and modes of reasoning that the audience finds convincing and persuasive" (Covino and Jolliffe 16). It focuses on how to make the writing more convincing. What is more, in terms of the structure of journals and articles, because of lots of peer reviews and feedback, these publications are better organized. Thus, when I read these writings, I would summarize the structure of writing. For example, I read an academic article, which follows the structure that the first sentence is the main idea; the second is the support sentence; the next sentences introduce an example to explain the supporting idea; the last one is the conclusion. I think this is a good way to make people follow the writer's thoughts, and a well-organized structure makes the article more persuasive.

A second way I will use what I have learned in this class to solve my problem is to reflect on feedback seriously. There is a gap between the thinking of the author and the reader. Because the author knows the background of the writing, they understand the meaning behind the writing. But the reader does not know. The reader needs the author to write the background down. For example, in my presentation, I cited an article "Separating Revision from Proofreading" from eClass. I thought everyone had read it; thus, I did not mention much about the article's background, such as proofreading. So, my team partner said: "where did the word come from, and why did you mention it?" At that time, I realized

that I need to talk about these things. Thus, if you don't receive the feedback, you will never know where you need to talk more.

This is my solution to the problem of how to organize. I will work on it for now and for the future. And I think it will help me become a better writer. Thus, at the end of this letter, I prefer to say thanks again. In the past, I was afraid of writing because I did not know what I would like to talk about; in other words, I did not know how to create my own opinion. But now, I have learned it. I have my viewpoints when I get an assignment. Another thing is organization. Now, I know what I should pay more attention to when I write. In the future, I will keep in mind that the writing process does not only apply to academic writing but also to writing in English. I think it is a general way to produce excellent writing.

Sincerely,

Your student,

Tianzi Qi

Works Cited

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Images of our Writing

Posters of our watchers and learning in the time of COVID-19

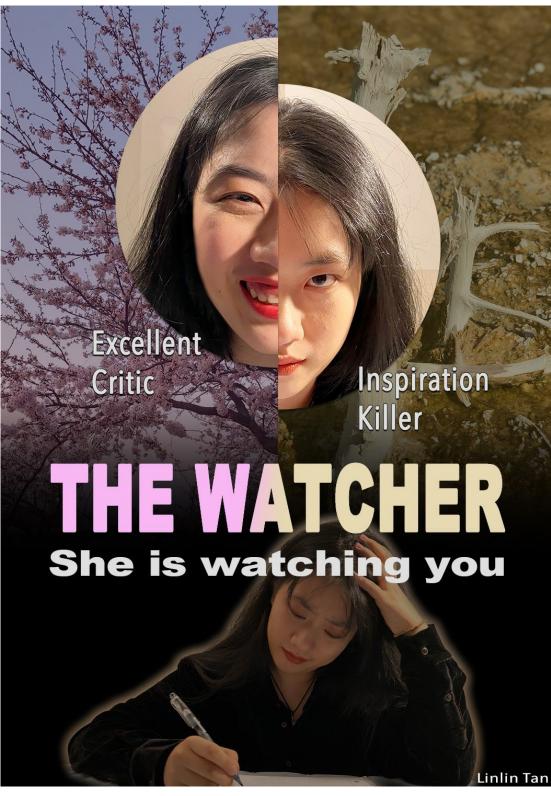Linlin Tan, Yu Hu, Haoyuan Li, Xingyi Wang (in order of appearance)[1]

Introduction

For this poster assignment, students were asked to read Gail Godwin's piece "The Watcher at the Gates" and imagine not only what their watcher might look like but also the ways in which their watcher affects their academic work. Posters A and B, by Linlin Tan and Yu Hu, show how students imagine their Watchers – the critical voice inside their heads – who often interfere with their writing or their creation process.

Posters C and D, by Haoyuan Li and Xingyi Wang, express students' attitudes towards learning during the time of Covid-19. When the U of A made the decision to move the remainder of the Winter term 2020 to remote delivery, both instructors and students had very little time to adjust. This, in turn, created an opportunity for students to show in a one-page poster how they feel about learning online. Each poster expresses a different reaction to remote delivery.
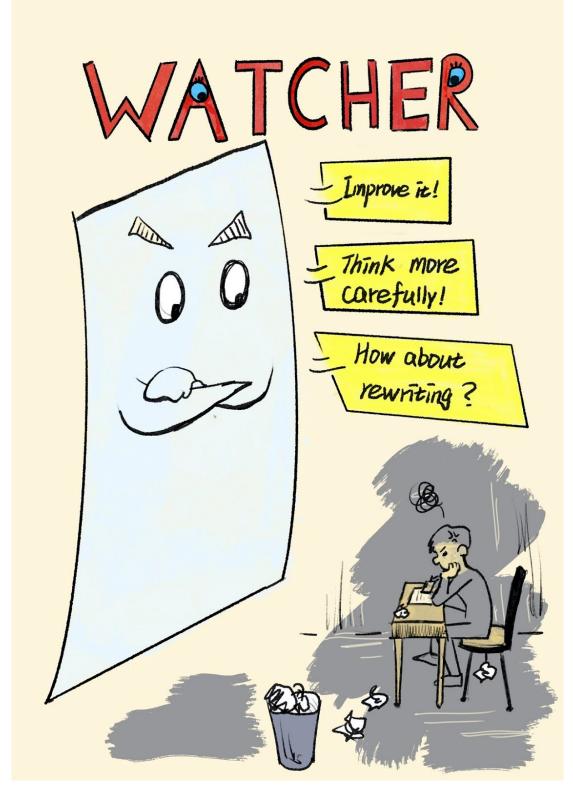
Keywords: Self-criticism, remote delivery, online learning

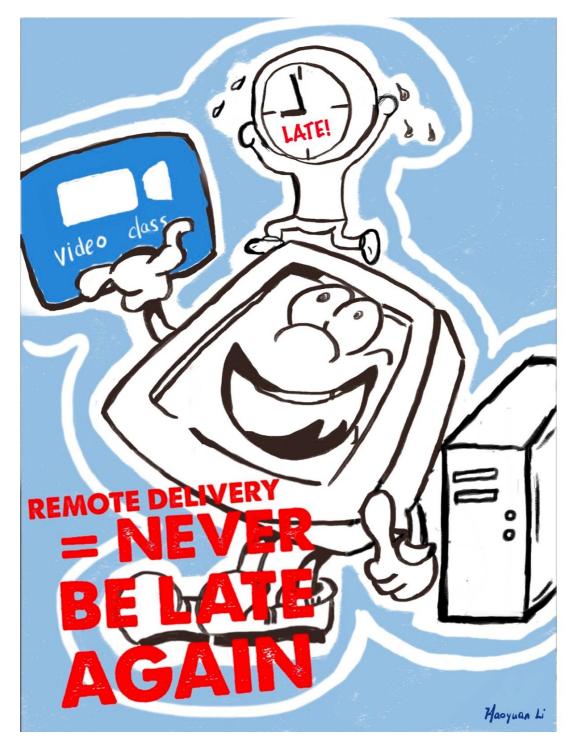[1] Correspondence: Linlin Tan, linlin1@ualberta.ca; Yu Hu, yh16@ualberta.ca; Haoyuan Li, haoyuan8@ualberta.ca; and Xingyi Wang, xingyi2@ualberta.ca.

She Is Watching You by Linlin Tan

Watcher by Yu Hu

Never be Late Again by Haoyuan Li

Remote Delivery by Xingyi Wang