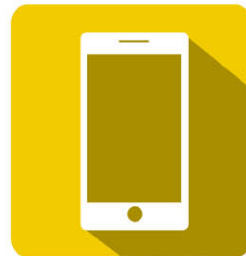


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Preface

We began *Writing Today* with a few basic assumptions in mind. First, we believe college students want to learn the kinds of writing that will help them succeed in college and in their careers. Second, they want a guide to writing that presents information clearly, simply, and in a way that is easy to reference. Third, students' writing instructors prefer a teaching tool that is both practical and flexible, allowing them to adapt its content to their own pedagogical approaches and teaching styles.

In this third edition, we also added coverage that responds directly to three important trends in higher education: (1) critical reading and analytical thinking, (2) teaching for transfer, and (3) writing assessment. The new Chapter 4, "Reading Critically, Thinking Analytically," allows instructors to teach students advanced critical thinking and analytical reasoning skills. Meanwhile, teaching for transfer has been addressed throughout the book by highlighting how the writing skills learned in each chapter will transfer to advanced courses and careers. In addition, to meet increasing calls for assessment, we have also enhanced Chapter 31, "Succeeding on Written Exams and Assessments," to help students do their best on college exams and assessment tests.

That said, the core concepts of *Writing Today* are the same. *Writing Today* teaches *genres* of writing (memoirs, analyses, reports, proposals, etc.) and *strategies* for writing (narration, comparison, argumentation, etc.) as well as *processes* for writing (planning, drafting, revising, etc.). This approach shows students that genres are not rigid templates but are rather a set of versatile tools that guide every aspect of the writing process. *Writing Today* helps students to develop *genre awareness* and *genre know-how* so they can learn how communities get things done with words and images.

Writing Today is an easy-to-use book that fits the way today's students read and learn. Students respond best to an interactive writing style, so our instruction is brief and to the point. Key terms are immediately defined and reinforced. Sections and paragraphs are kept short to make them accessible. Important points are clearly labeled and supported by helpful visuals. We emphasize practical application and keep the academic explanations to a minimum, even though *Writing Today* is thoroughly grounded in contemporary theories of rhetoric and writing.

We also wanted to maximize flexibility for instructors. Our own experiences as writing teachers and writing program administrators tell us that instructors can be successful in a variety of different ways. The best books on college writing provide multiple pathways that work for a diverse group of instructors, allowing them to be creative and innovative. With *Writing Today*, instructors can choose the order in which they teach the chapters and combine them into units that fit their course designs.

Our approach is informed by our own classroom experience and by much of the research done in the field of writing studies over the last twenty years. The approach is also supported by findings emerging from our research with the Consortium for the Study of Writing in College (a collaboration between the National Survey of Student Engagement and the Council of Writing Program Administrators). Surveys conducted since 2008 by the CSWC of more than 200,000 students at over 200 different schools found that when faculty assigned challenging and diverse writing assignments, students reported deeper learning, increased practical competence, and greater personal and social gains.

New to This Edition

More Attention to Audience and Purpose. Each of the ten chapters in Part 2, “Using Genres to Express Ideas” now begins with an in-depth discussion of audience, purpose, and primary considerations students should think about before writing in a particular genre (Chapters 5–14).

New Chapter on Critical Reading. A new Chapter 4, “Reading Critically, Thinking Analytically,” offers strategies for previewing, annotating, analyzing, and responding to any text. In addition, it guides students to strengthen their writing by both evaluating what others have written *and* using what others have written in students’ own writing.

New Chapter on Collaboration Underscores the Importance of Peer Response. A new Chapter 23, “Collaborating and Peer Response,” now covers strategies for working in groups and in teams, with an added focus on using peer response to improve writing. New content shows students how to effectively provide feedback to others and includes both strategies and guidelines, in tandem with helpful examples of rubrics and peer response worksheets, to assist students in this very important part of the writing process.

New Coverage of Citing Sources. In Chapter 26, citing sources is now given prominence as one of four methods of incorporating sources into writing. Explanation of when and how to cite, via parenthetical citations, shows students how to properly attribute the research of others in their own writing.

Focus on Assessment. A revised Chapter 31 now incorporates the important topic of assessment. Coverage includes how to study for exams in which your understanding of a course’s key concepts and fundamental ideas will be measured and how to use rubrics to your advantage.

Streamlined Coverage of the Writing Process. Part 3, “Developing a Writing Process,” provides students with the tools they need to begin their writing immediately. Instruction on drafting introductions and conclusions has been moved into Chapter 16, “Organizing and Drafting,” for better ease of use.

New Microgenres Examples. Seven new full microgenre examples include the bio (Chapter 6), the rave (Chapter 7), the ad critique (Chapter 9), the letter to the editor (Chapter 10), the rebuttal (Chapter 11), the pitch (Chapter 12), and the explainer (Chapter 13) so that students can explore related genres.

New Engaging, Effective Readings. Over 15 new readings cover topics such as racial equality, video games, the Second Amendment, fast food, college sports, depression, and more to keep class discussion lively and suggest a range of topics students might consider for their own writing.

Features of This Book

Interactive Writing Style. Instruction is brief and to the point. Key concepts are immediately defined and reinforced. Paragraphs are short and introduced by heads

that preview content. This interactive style helps students skim, ask questions, and access information when they are ready for it—putting them in control of their learning.

At-A-Glance. Each Part 2 chapter opens with a diagram that shows one or two common ways to organize a genre’s key elements, giving an immediate and visual orientation to the genre. Students learn to adapt this organization to suit their rhetorical situation as they read the chapter.

End-of-Chapter Activities. Exercises conclude every chapter in the book to help students understand and practice concepts and strategies.

- **Talk About This** questions prompt classroom discussion.
- **Try This Out** exercises suggest informal writing activities students can complete in class or as homework.
- **Write This** prompts facilitate longer, formal writing assignments.

One Student’s Work. A student-written example in each writing project chapter shows the kinds of issues students might explore in a specific genre of writing as well as the angles they might take. Annotations highlight the writer’s key rhetorical decisions so the reading can be used either for discussion or as a model.

Quick Start Guide. This practical review includes action steps and appears in each chapter to get students writing quickly. Students spend less time reading about writing and more time working on their own compositions. They can also use the Quick Start Guide as a quick way to gain familiarity with a genre before reading the chapter.

Microgenre. A microgenre applies features of major genres to narrow rhetorical situations. For example, in Chapter 11, students apply features of a proposal to a pitch; in Chapter 5, those of a memoir to a literacy narrative. Each Microgenre in Part 2 includes a description, an example, and a writing activity, encouraging students to experiment and play by stretching genre conventions.

Readings and Prompts. Six readings—two in each project chapter and four in the anthology—offer models of each genre. Question sets after each reading encourage critical engagement.

- **A Closer Look** questions facilitate analytical reading.
- **Ideas for Writing** questions prompt responses, analyses, and different genres of writing.
- **A Few Ideas for Composing** activities (in the anthology) encourage writing that further explores each genre’s possibilities.

A Multimodal Approach. Today’s writers compose electronic texts, work with visual and audio tools, insert graphics, and collaborate with others online. Each chapter includes strategies for working in a multimodal environment. Multimodal assignments appear in “Write This” and in “A Few Ideas for Composing.” Chapters in Part 6 offer guidance on creating and posting compositions in online environments.

How This Book Is Organized

Writing Today features brief chapters and plainly labeled sections, creating obvious access points that help students find what they need when they need it.

PART 1

Getting Started

Purposefully brief, the first four chapters are designed to get students up and running right away. They introduce the five elements of rhetorical situations (topic, angle, purpose, readers, and context) and explain why and how using genres will help students to write successfully. The fourth chapter teaches strategies for reading critically and thinking analytically.

PART 2

Using Genres to Express Ideas

These chapters help students master ten commonly assigned kinds of writing that form the foundation of an adaptable portfolio of skills. Students explore expressive, informative, analytical, persuasive, and argumentative genres that help them respond effectively to a majority of academic and workplace writing situations.

PART 3

Developing a Writing Process

Stand-alone chapters on planning, organization, style, design, and revision offer strategies students can apply to any writing situation. Instructors can assign them alongside the genre chapters.

PART 4

Strategies for Shaping Ideas

Straightforward chapters on drafting introductions and conclusions, developing paragraphs and sections, and incorporating rhetorical strategies (such as narration, classification, and comparison and contrast) provide resources for writing those sections of papers where students often find themselves stuck. A chapter on argument explores

appeals and fallacies, and a chapter on collaboration helps students work effectively in groups.

PART 5

Doing Research

The ability to research effectively is critical to students' success in college and in their careers. Students learn to engage in inquiry-driven research, evaluate sources, and work with sources by paraphrasing, quoting, and synthesizing. Up-to-date coverage of MLA and APA styles includes citation examples and model papers.

PART 6

Getting Your Ideas Out There

Today's students have more opportunities to present their work publicly than ever before. Students learn how to use social networking and other Web applications for rhetorical purposes. Students learn best practices for creating a professional portfolio of their work. Basics such as succeeding on essay exams and giving presentations are covered in depth as well.

PART 7

Anthology of Readings

The anthology showcases the ten genres of writing explored in Part 2. These additional readings serve as models, suggest situations in which specific genres are particularly effective, offer material for response, and help students discover their own research topics.

PART 8

Handbook

Designed to be as accessible and usable as possible, the handbook gives students a quick resource for issues of grammar, usage, and punctuation.

Ways to Fit This Book to Your Teaching Approach

Flexibility is a chief strength of *Writing Today*. The first four chapters form a foundation, but remaining chapters can be taught in any order or combination to suit individual teaching approaches and objectives.

A Process Approach. Students want to learn a writing process that suits their own working habits and writing styles. The chapters in Part 2 tailor the writing process with strategies specific to different genres. Part 3, “Developing a Writing Process,” provides additional chapters on prewriting, drafting, designing, revising, and editing that can be assigned with any project.

A Genre-Based Approach. Genres aren’t templates into which writers pour words: they are tools writers can use to help them invent ideas and plan, research and draft, design and edit. *Writing Today* covers real-world writing—such as analyses, reviews, reports, proposals—that help students solve real problems and achieve specific goals.

A Purposes or Aims-Based Approach. Instructors who teach an aims approach to writing encourage students to be aware of their audience and purpose as they write to express, inform, analyze, or persuade. This approach works hand-in-hand with a genre-based approach: knowing the genre helps writers better understand a text’s purpose, readers, and context.

A Strategies or Patterns-Based Approach. Instructors who teach rhetorical patterns (narrative, description, comparison and contrast, cause and effect, etc.), will find them embedded in this book. Part 4, “Strategies for Shaping Ideas,” shows how strategies work with and within genres to help students organize and shape their ideas. *Writing Today* applies the strengths of a patterns-based approach to more complex kinds of documents.

An Academic Approach. Students learn the kinds of writing common in the General Education curriculum, such as narratives, rhetorical analyses, literary analyses, reviews, and argument essays. They also learn the foundations of the kinds of writing common in advanced aca-

demical classes, such as profiles, commentaries, reports, and proposals. Strategies for writing from sources—including paraphrasing, quoting, citing, and documenting sources—are covered in Part 5.

An Argument-Based Approach. *Writing Today* presents a rhetorical approach to writing. Several genres in Part 2, such as rhetorical analyses, commentaries, arguments, and proposals, are purposefully designed to be argument-based; this content is labeled with **ARGUMENT** in the table of contents. Chapter 22 helps students determine what is arguable and anticipate opposing points of view while also explaining the four stases, the classical appeals, and logical fallacies.

An Integrated, Multimodal Approach. Instructors teaching multimodal composition courses know there are few writing guides that teach critical twenty-first-century composing skills and even fewer that offer multimodal assignments. *Writing Today* assumes that students compose electronically and research online, and it offers strategies for writers to plan and collaborate online, include visuals in print texts, create visual texts, create media projects, and post compositions to the Web.

Distance Learning and Online Teaching. *Writing Today* was designed to be easily adaptable to online and hybrid learning environments. The book’s comprehensiveness and flexibility provide strong scaffolding on which distance learning, online, and hybrid courses can be developed. Its highly accessible design allows students to quickly find the information they need while learning on their own and composing at their computers. The Pearson eText can be used alone or embedded in a suite of online writing, research, and grammar resources delivered in *MyWritingLab*.

Correlation to the Revised (2014) WPA Outcomes Statement

Writing Today helps teachers and students address learning outcomes for first-year composition courses identified by the Council of Writing Program Administrators: rhetorical knowledge; critical thinking, reading, and writing; processes; knowledge of conventions; and composing in electronic environments. Both of us have been leaders in this organization, and we believe strongly that these outcomes reflect the kinds of abilities that students should master in these courses. Specific connections between chapters and the WPA Outcomes appear in the Instructor's Manual.

Resources for Students and Instructors

MyWritingLab is an online homework, tutorial, and assessment program that provides engaging experiences for teaching and learning. Flexible and easily customizable, *MyWritingLab* helps improve students' writing through context-based learning. Whether through self-study or instructor-led learning, *MyWritingLab* supports and complements course work.

Writing at the Center. With the new composing space and Review Plan, *MyWritingLab* unites instructor comments and feedback on student writing with targeted remediation via rich multimedia activities, allowing students to learn from and through their own writing.

Writing Help for Varying Skill Levels. For students who enter the course under-prepared, *MyWritingLab* identifies those who lack prerequisite skills for composition-level topics, and provides personalized remediation.

Proven Results. No matter how *MyWritingLab* is used, instructors have access to powerful gradebook reports, which provide visual analytics that give insight to course performance at the student, section, or even program level.

A Deeper Connection between Print and Media: The *MyWritingLab* logo (**MyWritingLab**) is used throughout the book to indicate exercises and writing activities that can be completed and submitted through *MyWritingLab* (appropriate results flow directly to the Instructor Gradebook).

The Instructor's Manual. The Instructor's Manual opens by discussing how genre theory can be applied to the first-year writing curriculum. Subsequent chapters discuss classroom management, syllabus building, and teacher-student communication in traditional, hybrid, or online learning spaces. The second section is a collection of syllabi that includes rhetorical strategies/patterns approaches or purposes/aims-based approaches. The third section offers teaching strategies and support for *every* chapter in the book, as well as discussion of how each chapter aligns with WPA Outcomes. The last section provides additional support for teaching the readings and using the activities and prompts in the Anthology.

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Charles Paine is a Professor of English at the University of New Mexico, where he directs the Core Writing and the Rhetoric and Writing programs. He teaches first-year composition and courses in writing pedagogy, the history of rhetoric and composition, and other areas. His published books span a variety of topics in rhetoric and composition, including *The Resistant Writer* (a history of composition studies), *Teaching with Student Texts* (a co-edited collection of essays on teaching writing), and *Argument Today* (an argument-based textbook). An active member of the Council of Writing Program Administrators, he has served on its Executive Board and served as co-leader of the WPA Summer Conference Workshop. He cofounded and coordinates the Consortium for the Study of Writing in College, a joint effort of the National Survey of Student Engagement and the Council of Writing Program Administrators. The Consortium conducts general research into the ways that undergraduate writing can lead to enhanced learning, engagement, and other gains related to student success.

Writing and Genres

In this chapter, you will learn how to—

- 1.1 describe what genres are and how they help writers and readers communicate.
- 1.2 use genres to communicate with readers.
- 1.3 develop a writing process that will help you write efficiently and effectively.
- 1.4 use “genre know-how” to become a versatile writer in college and in the workplace.

Writing gives you the power to get things done with words and images. It allows you to respond successfully to the people and events around you, whether you are trying to strengthen your community, pitch a new idea at work, or just text with your friends.

The emergence of new writing situations—new places for writing, new readers, and new media—means writing today involves more than just getting words and images onto a page or screen. Writers need to handle a wide variety of situations with diverse groups of people and rapidly changing technologies. Learning to navigate among these complex situations is the real challenge of writing in today’s world.

What Are Genres?

In this book, you will learn how to use *genres* to interpret complex situations and respond to them successfully. Defining the word *genre* is difficult. Sometimes, genres are defined by their structure alone (e.g., “A report has five parts: introduction, methods, results, discussion, and conclusion”). But this understanding of genre is too simplistic. Genres are not fixed or rigid patterns to be followed mechanically. They are not templates into which we insert sentences and paragraphs.

1.1 describe what genres are and how they help writers and readers communicate.

Genres are ways of writing and speaking that help people interact, communicate, and work together. In other words, genres reflect the things people do, and they are always evolving because human activities change over time to suit new social situations and fresh challenges. Genres *do* offer somewhat stable patterns for responding to typical situations. More importantly, though, they reflect how people act, react, and interact in these situations. Genres are meeting places—and *meaning* places. They are places where writers and readers make meaning together.

Using Genres to Write Successfully

1.2 use genres to communicate with readers.

For writers, genres offer flexible patterns that reflect how people in communities interact with each other. They provide strategies for analyzing and interpreting what is happening around you. Once you understand your current situation, you can then use genres to focus your creativity, generate new ideas, and present those ideas to others.

Readers use genres, too. For readers, genres are guideposts for orienting themselves to a text. Genres help readers to anticipate what they are likely to find in a document and how they can use the information in it. When you understand what your readers expect, you can make strategic choices about what information you will include and how you will present it (Figure 1.1).

Writing with Genres

Here are the most important things to remember about genres:

Genres Are Flexible. Genres are as flexible and changeable as the human activities they represent. It is important to know the common features of each genre, so you can use them to help you interpret new social situations and then respond to them appropriately and successfully.

Genres Are Adaptable to Various Situations. When the audience or context changes, a genre needs to be adjusted to suit the new situation. An argument that worked previously with some readers or in a particular context might not work with different readers or in another context.

Genres Evolve to Suit Various Fields. Each discipline adapts common genres to its own needs and purposes. A report written by a biologist, for example, will share many characteristics with a report written by a manager at a



FIGURE 1.1 College Writing Requires Genre Know-How

Writing matters because it is one way people get things done. College writing will teach you “genre know-how,” the ability to size up writing situations and respond to them appropriately.

corporation, but there will also be notable differences in the content, organization, style, and design of the text.

Genres Shape Situations and Readers. When you choose a particular genre, you are deciding what kinds of issues will be highlighted and what role your readers will play. For instance, readers know that when they encounter a memoir (a literary genre), they should read thoroughly and follow the story line. Quite differently, when readers encounter a report (a workplace genre), they assume that they can “raid” the text for the specific information they need—that is, they can skip and skim.

Genres Can Be Played With. You can be creative and play with the conventions of genres. You can combine, blend, or even “mash up” genres into new ones. Genres are stretchy. But if you are going to go against your readers’ expectations of the genre, you need to do so consciously and for a specific purpose.

Genres in Movies

You are already familiar with the concept of genres in media and entertainment (Figure 1.2). Movie genres include romantic comedies, action flicks, documentaries, murder mysteries, musicals, science fiction and fantasy, horror, thrillers, and others. These genres aren’t formulas that the writers and directors must follow. Instead, they are familiar patterns that audiences will recognize and understand.

Once audience members recognize the genre of a movie, they form specific expectations about what kinds of things they will—and will not—experience. For example, a romantic comedy usually explores the amusing awkwardness and pratfalls of a new relationship. Two people meet and feel an attraction to each other. But then, events



FIGURE 1.2 Movie Genres

Usually, moviegoers recognize the genre of a movie even before they step into the theater. Movie studios use posters and previews to help audiences know what to expect and how to interpret the movie.

beyond their control keep them apart and cause humorous misunderstandings. Eventually, the two star-crossed lovers realize they truly do love each other and find a way at the end of the movie to be together.

Directors of successful romantic comedies use the boundaries and conventions of this genre to help them work creatively and produce a film that is familiar but also fresh. Genres aid the director's creativity by providing guidelines about how the movie should be structured, scripted, visually designed, musically scored, and even edited.

Movies that flop often fail to follow a recognizable genre or—even worse—they follow a common genre in a trite way. A movie that follows a genre formulaically feels painfully predictable and shallow.

Like successful movie directors, effective writers need to understand the genres they are using. Genres help writers figure out where to start and how to proceed. They allow writers to create something fresh and new, while also helping them to organize and control their message in a way that readers will recognize and comprehend. In this sense, good writers (like good movie directors) are always balancing the old, familiar, and stable with the new, creative, and dynamic.

Genre and the Writing Process

1.3 develop a writing process that will help you write efficiently and effectively.

So, how can genres help you write better? Think of something you already do well. To do something well, you first needed to learn the *process* for doing it. Someone else, perhaps a teacher, coach, parent, or friend, showed you the process and helped you get better at it (Figure 1.3). Writing is similar to the other things you enjoy doing. To write well, you first need to develop your own writing process. Strong writers aren't born with a special gift, and they aren't necessarily smarter than anyone else. Strong writers have simply mastered a reliable writing process that allows them to generate new ideas and shape those ideas into something readers will find interesting and useful.

Using a Writing Process

Over time, you will develop your own unique writing process, but the following six steps work well as a starting place:

Analyze the rhetorical situation. Define your topic, state your purpose, and analyze your readers and the contexts in which your text will be read or used.

Invent your ideas. Use inquiry and research to generate your own ideas and discover what others already know about your topic.

Organize and draft your paper. Arrange and compose your ideas into familiar patterns that your readers will recognize and find useful.

Choose an appropriate style. Use techniques of plain and persuasive style to clarify your writing and make it more compelling.

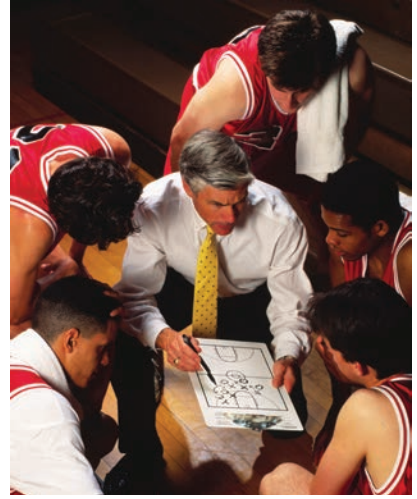


FIGURE 1.3 Learning to Do Something Involves Learning a Process

In order to do something you enjoy, you first had to learn a step-by-step process for doing it. Once you mastered the process and it became second nature, you could make it yours by refining and adapting it.

Design your document. Develop an appropriate page layout and use visual or audio features to make your ideas more accessible and attractive to readers.

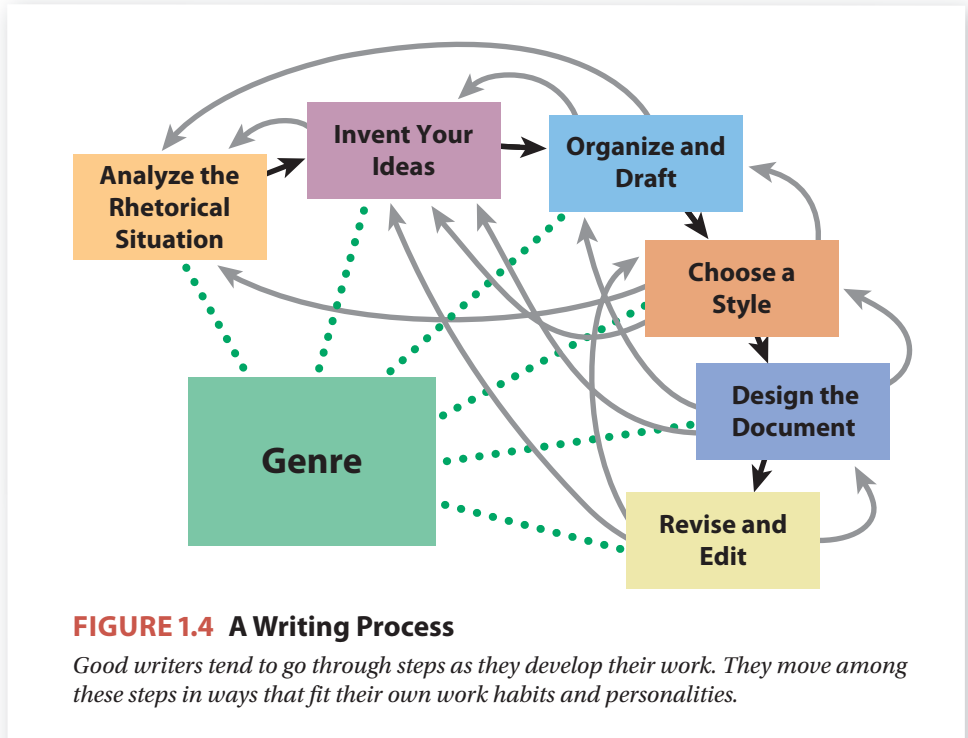
Revise and edit your work. Improve your writing by rewriting, reorganizing, editing, and proofreading your work.

Experienced writers tend to handle each of these steps separately, but a writing process shouldn't be followed mechanically from one step to the next. Instead, experienced writers tend to move around among these steps as needed (Figure 1.4).

Why bother with a writing process at all? A reliable writing process helps you do things one step at a time. In the long run, following a writing process will save you time and will help you to write with more confidence and creativity.

Using Genre as a Guiding Concept

The genre you are using should influence each stage of your writing process, as shown in Figure 1.4. For example, if you are writing a movie review, the “review genre” (discussed in Chapter 7, “Reviews”) will help you make decisions about what kinds of information your readers will expect. Should you tell them the plot of the movie? Should you describe the characters? Should you give away the ending? The genre will provide you with a model organization, so you can arrange your ideas in a pattern that your readers will expect. The genre also helps you to make informed decisions about what kind of style and design would work.



The purpose of a genre is to help you figure out how people tend to act, react, and interact in the situation in which you are writing. So if you tell your readers you are giving them a “movie review,” they will have some predictable expectations about the content, organization, style, and design of your text.

Transfer: Using Genres in College and in Your Career

1.4 use “genre know-how” to become a versatile writer in college and in the workplace.

The genre-based approach to writing might be new to you, but it’s really just the next step toward preparing you to succeed in college and in your career. By working with the genres in this book, you will develop *genre know-how*, the practical knowledge and skill to write effectively for a variety of purposes and situations. You will learn how to recognize and adapt genres for your own needs, and you will learn how to use genre know-how to adjust your writing for unique situations and specific readers.

In other words, the communication skills you learn in this book will “transfer” to your advanced classes and your career. Now is good time to begin mastering the genres you will need to be successful.

At the end of each chapter in this book, you will find something called the “Quick Start Guide.” The purpose of the Quick Start Guides is to help you get up and running as soon as possible. You can use these guides for review or to preview the essential information in the chapter. Here is the essential information in this chapter.

KNOW What a Genre Is

Genres are ways of writing and speaking that help people communicate and work together in specific situations. Genres offer relatively stable patterns for writing, but more importantly they reflect how humans act, react, and interact in everyday situations. Genres are meeting places—and *meaning* places.

LEARN “Genre Know-How”

Genre know-how is the ability to use genres to analyze and interpret what is happening around you. When you have genre know-how, you can use genres to focus your creativity, generate new ideas, and present those ideas to others.

KEEP in Mind That Genres Are Flexible

Genres are as flexible and changeable as the human activities they represent. They need to be adjusted to suit evolving situations. They can be stretched, blended, and messed around with to fit unique situations.

DEVELOP Your Writing Process

A writing process leads you from your basic idea to a finished document, from inventing ideas to final editing. Developing and refining your writing process will save you time and effort in the long run.

USE Genres in College and in Your Career

A genre-based approach to writing helps you master a “genre set” that will transfer to your advanced college courses and to the workplace. The genre set taught in this book will cover most of the texts you will write in college and in your career.

Talk About This



1. With a group of people in your class, have each person talk briefly about his or her favorite movie genre; then, as a group, choose one of those genres to discuss. Describe the genre and its common features.
2. In your group, brainstorm and list all the television shows you can think of. Then divide these shows into genres. What characteristics did you use to sort these shows into categories? How do the producers of these shows follow and bend the genres to come up with something new?
3. With your group, brainstorm and list all the restaurant genres you can think of. Then choose one restaurant genre to explore further. How does the genre of the restaurant encourage specific kinds of behavior from its employees and its customers?

Try This Out



1. On the Internet, find a Web page or Web site that conforms to a familiar Web site genre. For your professor (who may not know about this genre), write a one-page document that describes the Web site and explains the genre and how it works.
2. When a movie uses the well-known features of a genre to make fun of that genre, it's called a *parody*. Write a one-page description of a movie that parodies a particular genre, the genre it makes fun of, and the features of the genre that are specifically targeted by the parody.
3. For five minutes, freewrite about your favorite movie or television show. Freewriting means just putting your pen on the paper (or your fingers on the keyboard) and writing anything that comes to mind. Then, in your group, discuss what you wrote in your freewrite.
4. Consider a kind of writing activity that you are good at (e.g., texting, e-mail, essays, short stories). What kind of content is typical; how is that content organized; what kind of language is used? In what ways does the genre determine who the participants can and cannot be?
5. Imagine that you have been asked to direct a movie that crosses two very different genres. For example, you might be asked to tell a horror story as a romantic comedy, or you might be asked to convert a historical documentary into an action flick. In a one-page paper written for your professor, explain how this merging of genres might offer some creative opportunities.

Write This



- 1. Analyze a genre.** Find a longer nonfiction document that seems to be using a specific genre. Write a three-page analysis in which you describe the document's content, organization, style, and design.
- 2. Review a movie for a Web site or blog.** Write a three-page review of a movie you saw recently to post on a blog or movie review Web site. In your review, identify the genre of the movie and the common characteristics of that genre. Then, show your readers how the movie exhibited those characteristics. Toward the end of your review, tell your readers whether you thought the movie was good by discussing how well it worked within its genre.

Go to **MyWritingLab** to complete this chapter's exercises and test your understanding of its objectives.