2 Using Genres to Read Scenes of Writing

Reading is not just deciphering words on a page—the typical definition of the activity—but also, in a larger sense, observing and making sense of a scene by examining its language, both oral and written. Reading and writing are interconnected activities that depend on their scenes, situations, and genres—the concepts Chapter 1 introduces. This chapter begins to explore that interconnection and focuses on the concept of **genre**, which we defined in Chapter 1 as *the typical rhetorical ways of responding to a repeated situation within a scene*. You will learn in this chapter how to read and analyze genres in order to access and understand scenes and situations. You will then practice using that analysis to make informed choices in your writing, a process we take up in more detail in Chapter 3.

Reading Scenes, Situations, and Genres

Chapter 1 explored how writing is enmeshed within scenes and the specific situations within them. Reading, too, is enmeshed within situations and scenes. When you pick up a book to read, you usually know already what genre the book is: mystery, romance, biography, or textbook, for example. The same is true for shorter kinds of texts, whether letters from friends, sales letters, application forms, or e-mail messages. Your knowledge of the genre provides you with a mental framework for how to read it; it gives you a set of guidelines, what reading specialist Frank Smith calls "specifications," for how to approach and make sense of a text. Because you know the genre, you are already on your way to knowing how to read the text.

You know a great deal about many scenes and situations as well as about the expectations of the genres involved. If you pick up a sales letter, for example, you know these elements of the scene and situation: The writer is acting as a sales agent, not as a friend or colleague; the subject of the letter will be some product; the writer's primary purpose is to sell you something;

and you are being treated as someone who is in a position to buy the product. Because you know the scene of sales letters, you know that someone thought you would share the writer's interest in the product, but you also suspect that the information in the letter will not necessarily be unbiased or fully accurate.

You probably do not think about this knowledge consciously, but you reflect it in your decisions about how to act in response to the text: You might scan for the nature of the product and, if you do not in fact share the writer's interest in the product, you might throw it away without reading further. Similarly, when you pick up a textbook, you know some things about its scene and situation as you begin to read. The *scene* of an assigned text for a course requires that you at least pretend to share the teacher's interest in the subject and that you read the entire text whether that interest is real or feigned. The *situation* places you as a seeker of knowledge and the textbook author as expert, and you read accordingly, highlighting key points, studying definitions, and accepting the information you find in the textbook as accurate. When you read, then, you act on your knowledge of the genre, situation, and scene of the text. ***You not only process the words inscribed on the page; you also read the situation and scene inscribed in the genre.***

People adjust their ways of reading texts to the genres, situations, and scenes that those texts involve. For example, as you have been reading this textbook, you have been acting differently as you read the various genres within it, even though you are probably not aware of those shifting habits. The whole book represents the textbook genre and the scene of a writing class; within it are certain genres of communication which reflect their own scenes and situations. You read the body of this textbook for its information, perhaps highlighting important points or new terms, but you read the Writing Activities differently, perhaps waiting for your teacher to assign them before you consider their content seriously and looking for what you are supposed to do rather than what you are supposed to know. You read the Table of Contents differently again, just seeking page numbers or topics, and you read the Index with yet another approach. ***This process of negotiation, of repositioning ourselves from one scene to the next and at times within multiple scenes at once, is not the result of guesswork; it is not a random process. Rather, it involves a complex, active process of reading.***

Sometimes, though, we get it wrong. In Chapter 1 we learned about what the ancient Greeks called *kairos,* the art of timing communication correctly. Imagine someone who always misreads scenes, who is constantly saying the wrong thing at the wrong time, like a character in a *Saturday Night Live* skit whose contributions to a conversation are always two topics behind the rest. When others have moved on from discussing the boss's hairpiece to

discussing an upcoming concert, the misreading character chimes in with, "And it doesn't even match his hair's real color!" Misreading a scene leads to gaffes and ineffectiveness (in less extreme ways probably) for each of us. We may make a joke in class that a classmate finds offensive, or we might request something of a boss in a way that gets an immediate denial. Sometimes, we misread a scene on purpose, trying to find a way to get other people's attention or to protest accepted behavior. A protester can shout out during a lecture, or a student can refuse to follow a paper assignment (turning in a collage instead of a history paper). Sometimes, though, we are just so unfamiliar with a scene that we fail to read it accurately or completely. The first time we go to a formal party, we may not know what to expect, how to dress, or what kinds of conversations we will have. Learning how to read formal invitations, though, can give us some clues that will help us prepare. Similarly, the first time we want to join a public discussion about a current issue, we can begin more effectively by learning how to read such public genres as editorials and letters to the editor. In both cases, the genres, as typical ways of communicating and acting in their scenes, contain clues about how we can communicate and act effectively in these scenes. Learning how to analyze genres will help you read unfamiliar scenes as well as to think consciously about familiar scenes so you can choose how to act in them as writers.

Writing Activity 2.1

List at least 10 different genres you read, including if possible at least one genre that you read on a computer. Remember to include not just formal or school genres and not just literary genres but also the everyday genres you read, like the backs of cereal boxes. Then pick three of these genres and write a paragraph describing how differently you read each of them. How does your reading of a cereal box differ from your reading of textbooks and sales letters, for example?

Writing Activity 2.2

Think of five different genres you have written, including one you write on a computer. How do you think you learned to write each one? Have you read examples of those genres written by other people? If so, how do you think that influenced your writing of them? If not, how do you think you learned to write a genre without reading it? Do you feel more confident writing some of these genres than you do working with others? If so, do you think that confidence is related to how you have learned them? Write a paragraph or two describing your experiences with at least three of these genres and speculating about how you have learned to write them.

Reading the Language of a Scene

To see how you can read scenes and situations through genres, you first need to see how language—words, sentence structures, forms—can reveal more than just the content of what people have to say. The language people use can reveal who they are, who they are trying to be, who they are communicating with, and what they are trying to achieve. Just as we can learn something about a scene by "reading" the way people dress and behave in it, we can also learn something about a scene by reading the way people communicate in it. The language of a scene tells us a great deal about the scene, about the people in it, even about their values, goals, and beliefs.

Patterns in the language people use are as visible in scenes as are patterns of social behavior such as certain rituals, habits of interaction, ways of dressing, and so on. But you are probably better at reading social behavior than you are at reading rhetorical behavior because you have had more experience learning to read social behavior. For example, you probably are very good at reading the meaning and effect of a facial gesture (a blush or a wink) or other form of body language, but you may struggle with trying to explain the meaning and effect of, say, a passive sentence, subordinate clause, or a strategically placed sentence fragment. Without necessarily knowing any of these grammatical terms, people *choose* these linguistic forms, just as they choose to wear a certain style of dress or other behaviors. So learning to read people's language choices, though it takes some practice, can help you read people's situations and scenes. You can then use that reading to make effective linguistic choices in your own writing; you will be able to communicate effectively with other participants in your scene of the moment.

THE SIGNIFICANCE OF WORD CHOICES: *BED* VERSUS *RACK*

Think about the word *bed*. When we say "bed," we usually think about a place where we go to sleep. The **connotation** of the word (what the word implies) suggests something positive: A place to rest, a place of comfort and warmth. The Marines, however, use a different word to refer to the object on which they sleep. Instead of "bed," they say "rack." Is this merely a difference in word choice? Is "rack" just another way of saying "bed"? Not really. Even though the two words refer to the same thing, the word *rack* connotes something different from *bed;* it implies something hard and cold, something on which we store objects such as merchandise.

Why would a Marine use the term *rack?* There are probably many reasons. One reason, though, is very likely that the word *rack* reinforces the

toughness Marines are taught to develop. To be an effective soldier, one has to depersonalize oneself to some extent. To fight in battle, a soldier has to become more like a machine than a human with feelings; otherwise, he or she might not be able to perform under the horrible conditions of war. The word *rack* facilitates this process of dehumanization by influencing the way that Marines think of themselves more as objects than as persons. This process of depersonalization is a necessary part of a Marine's socialization into and eventual success within the military scene and its various situations.

For a Marine, learning to say "rack" is very much like learning how to clean a gun or how to navigate a minefield. It is part of a Marine's training. The word is part of the military *script* a person must learn in order to act and communicate as a Marine. By critically reading the language of this scene we, as outsiders, gain insight into both behaviors and values of the participants in the scene. We start becoming aware of the scene's implicit script, which is an important first step in helping us make effective choices about how *we* could behave and communicate within this otherwise unfamiliar scene.

In the following essay, Perri Klass reads the medical community's language in order to reveal something about its underlying script. As you read "Learning the Language," pay attention to the language that doctors and nurses use to communicate, and consider what that language reveals about the medical scene and those who participate in it. Part of what makes this essay interesting is that it is written from Klass's experience. Think about what it meant for Klass to "learn the language."

■ ■ ■

Learning the Language

Perri Klass

"Mrs. Tolstoy is your basic LOL in NAD, admitted for a soft rule-out MI," the intern announces. I scribble that on my patient list. In other words, Mrs. Tolstoy is a Little Old Lady in No Apparent Distress who is in the hospital to make sure she hasn't had a heart attack (rule out a Myocardial Infarction). And we think it's unlikely that she has had a heart attack (a *soft* rule-out).

If I learned nothing else during my first three months of working in the hospital as a medical student, I learned endless jargon and abbreviations. I started out in a state of primeval innocence, in which I didn't even know that "s̄ CP, SOB, N/V" meant "without chest pain, shortness of breath, or nausea and vomiting." By the end I took the abbreviations so much for granted that I would

complain to my mother the English professor, "And can you believe I had to put down *three* NG tubes last night?"

"You'll have to tell me what an NG tube is if you want me to sympathize properly," my mother said. NG, nasogastric—isn't it obvious?

I picked up not only the specific expressions but also the patterns of speech and the grammatical conventions; for example, you never say that a patient's blood pressure fell or that his cardiac enzymes rose. Instead, the patient is always the subject of the verb: "He dropped his pressure." "He bumped his enzymes." This sort of construction probably reflects the profound irritation of the intern when the nurses come in the middle of the night to say that Mr. Dickinson has disturbingly low blood pressure. "Oh, he's gonna hurt me bad tonight," the intern might say, inevitably angry at Mr. Dickinson for dropping his pressure and creating a problem.

When chemotherapy fails to cure Mrs. Bacon's cancer, what we say is, "Mrs. Bacon failed chemotherapy."

"Well, we've already had one hit today, and we're up next, but at least we've got mostly stable players on our team." This means that our team (group of doctors and medical students) has already gotten one new admission today, and it is our turn again, so we'll get whoever is admitted next in emergency, but at least most of the patients we already have are fairly stable, that is, unlikely to drop their pressures or in any other way get suddenly sicker and hurt us bad. Baseball metaphor is pervasive. A no-hitter is a night without any new admissions. A player is always a patient—a nitrate player is a patient on nitrates, a unit player is a patient in the intensive care unit, and so on, until you reach the terminal player.

It is interesting to consider what it means to be winning, or doing well, in this perennial baseball game. When the intern hangs up the phone and announces, "I got a hit," that is not cause for congratulations. The team is not scoring points; rather, it is getting hit, being bombarded with new patients. The object of the game from the point of view of the doctors, considering the players for whom they are already responsible, is to get as few new hits as possible.

This special language contributes to a sense of closeness and professional spirit among people who are under a great deal of stress. As a medical student, I found it exciting to discover that I'd finally cracked the code, that I could understand what doctors said and wrote, and could use the same formulations myself. Some people seem to become enamored of the jargon for its own sake, perhaps because they are so deeply thrilled with the idea of medicine, with the idea of themselves as doctors.

I knew a medical student who was referred to by the interns on the team as Mr. Eponym because he was so infatuated with eponymous terminology, the

more obscure the better. He never said "capillary pulsations" if he could say "Quincke's pulses." He would lovingly tell over the multi-named syndromes—Wolff-Parkinson-White, Lown-Ganong-Levine, Schönlein-Henoch—until the temptation to suggest Schleswig-Holstein or Stevenson-Kefauver or Baskin-Robbins became irresistible to his less reverent colleagues.

And there is the jargon that you don't ever want to hear yourself using. You know that your training is changing you, but there are certain changes you think would be going a little too far.

The resident was describing a man with devastating terminal pancreatic cancer. "Basically he's CTD," the resident concluded. I reminded myself that I had resolved not to be shy about asking when I didn't understand things. "CTD?" I asked timidly.

The resident smirked at me. "Circling The Drain."

The images are vivid and terrible. "What happened to Mrs. Melville?"

"Oh, she boxed last night." To box is to die, of course.

Then there are the more pompous locutions that can make the beginning medical student nervous about the effects of medical training. A friend of mine was told by his resident, "A pregnant woman with sickle-cell represents a failure of genetic counseling."

Mr. Eponym, who tried hard to talk like the doctors, once explained to me, "An infant is basically a brainstem preparation." The term "brainstem preparation," as used in neurological research, refers to an animal whose higher brain functions have been destroyed so that only the most primitive reflexes remain, like the sucking reflex, the startle reflex, and the rooting reflex.

And yet at other times the harshness dissipates into a strangely elusive euphemism. "As you know, this is a not entirely benign procedure," some doctor will say, and that will be understood to imply agony, risk of complications, and maybe even a significant mortality rate.

The more extreme forms aside, one most important function of medical jargon is to help doctors maintain some distance from their patients. By reformulating a patient's pain and problems into a language that the patient doesn't even speak, I suppose we are in some sense taking those pains and problems under our jurisdiction and also reducing their emotional impact. This linguistic separation between doctors and patients allows conversations to go on at the bedside that are unintelligible to the patient. "Naturally, we're worried about adeno-CA," the intern can say to the medical student, and lung cancer need never be mentioned.

I learned a new language this past summer. At times it thrills me to hear myself using it. It enables me to understand my colleagues, to communicate effectively in the hospital. Yet I am uncomfortably aware that I will never again notice the peculiarities and even atrocities of medical language as keenly as I

did this summer. There may be specific expressions I manage to avoid, but even as I remark them, promising myself I will never use them, I find that this language is becoming my professional speech. It no longer sounds strange in my ears—or coming from my mouth. And I am afraid that as with any new language, to use it properly you must absorb not only the vocabulary but also the structure, the logic, the attitudes. At first you may notice these new and alien assumptions every time you put together a sentence, but with time and increased fluency you stop being aware of them at all. And as you lose that awareness, for better or for worse, you move closer and closer to being a doctor instead of just talking like one. ■

Collaborative Activity 2.1

After reading "Learning the Language," work with classmates to describe the language doctors and nurses use to communicate. Why do doctors and nurses use the language that they do? What does the language they use tell us about the medical scene and the beliefs, assumptions, and objectives of the participants in that scene? In addition, what happens to Klass as she begins to learn the language? Why do you think this happens? Can members of your group relate to her experience? That is, have any of you had occasion to learn a new way of communicating, and if so, what kind of effect did that acquisition have on you? Be prepared to share your responses with the class.

Writing Activity 2.3

Think of some group to which you belong: Perhaps a volunteer organization, an online discussion group, a fraternity or sorority, a club or team, or even a group of friends. What words do members of your group share that are not used the same way by other groups? Look at those words to see if you can discover reasons your group has chosen them. Do the reasons have something to do with the values, beliefs, and objectives of the group? What do the words mean to your group? Write a paragraph reporting your thoughts about the words and your group.

THE SIGNIFICANCE OF SENTENCE STRUCTURES: PASSIVE VERSUS ACTIVE SENTENCES

Not only choices of words but also choices of sentence structures can reveal different points of view. In the same way that we can read the language of the medical and military scenes in order to learn something about the way people within them communicate and act, we can also read the language of

the various academic scenes that we encounter in a college or university in order to communicate and act more effectively within them.

A great deal of writing in the sciences, for example, uses passive sentence constructions, such as "Twelve samples were studied," "The investigation was focused on the transmission of HIV," or "The ozone has traditionally been viewed as a protective layer." In each of these examples, the person or people performing the action—studying the samples, focusing the investigation, and viewing the ozone layer—are omitted so that the action seems to have occurred somehow on its own. The writer has constructed the sentence to eliminate reference to who is doing the action. You might recall English teachers who warned you against using the passive voice in your writing, preferring instead active sentences, such as "Professor Miller studied twelve samples" or "The team of scientists from MIT investigated the transmission of HIV." Participants in the humanities prefer the active voice because they believe **agency** (who is doing an action) is significant and because they focus on the human and the subjective. Their language reflects these values. In the sciences, however, different values and assumptions prevail.

In the sciences, the passive voice reinforces a scientific belief that the physical world exists objectively, independent of human intervention. A scientist traditionally assumes the role of someone who observes and records what happens, and the use of the passive voice reflects this process. Passive sentences suggest that actions occur mainly through their own accord, with the scientist simply *describing* them. Passive voice also allows the scientist to emphasize the physical world, the object of investigation, rather than the scientist, whose agency is less important. For the scientist who writes, "Five ounces of nitrate were added to a solution," it does not matter who actually added the nitrate; what matters is how the nitrate behaved after it was added to the solution. The passive voice not only linguistically reflects the objectivity that scientists desire; it also gives readers the impression that the action occurred on its own, free of human bias. This perspective is an important one for scientists to convey.

The difference between the active and the passive use of language enables us to recognize some of the differences between the scientific and the humanistic academic scenes. The active is not more effective or "better" than the passive; each just represents a different way of thinking, behaving, and communicating in different scenes. Similarly, "bed" is not better than "rack," and a medical student's vocabulary is not worse than a funeral director's. *As we learn to recognize the different uses of language in different scenes and situations, we can start to read the significance and meanings of those differences.* We come to realize that these differ-

ent linguistic habits are not arbitrary or artificial; rather, they are adapted to and reflect their social scenes quite well. By learning to recognize and read the linguistic habits of each scene, we also learn how to position ourselves within it as social actors and as writers. In this way, the process of reading and the process of writing are dramatically connected.

Writing Activity 2.4

Think of a scene in which you are currently participating and, using some of the observation strategies we described in Box 1.2 (pp. 44–45), observe the language used within that scene. For example, note the language used during a course you are currently taking; spend an hour in your workplace (when you are not working) and record the language you hear your fellow workers use; print copies of all the exchanges on your class electronic discussion list for a day; or observe the language used at a meeting of volunteers for a nonprofit agency for which you volunteer.

1. Record not just the specialist vocabulary of the participants but also how they use more ordinary words.
2. See what patterns you can recognize in the language you have recorded.
3. Speculate about what those patterns might mean, how they might reflect the values or goals or activities of the scene you observed.

Write for your teacher and classmates a one-page summary of your findings, including what scene you described, what language patterns you observed, and what their significance might be.

Writing Activity 2.5

Study two Web sites from two different organizations. You might pick organizations having some common ground but different perspectives, like sites of a Republican and a Democratic organization, or sites of an animal breeding organization and an animal protection organization, or sites of a community college and an elite university. Look for different forms of language used on the two sites. Write a paragraph discussing how the different uses of language reveal the different perspectives of the two scenes.

Collaborative Activity 2.2

You may already have begun to see the differing values and expectations among academic scenes. In small groups, trade textbooks that each of you brought in from a class in a different department, and compare these with this textbook. What

different uses of language do you recognize in these two texts? Can you see more than just differences of technical or specialist vocabulary? List some examples of different language use, and speculate why these differences might exist.

Reading Scenes and Situations through Genres

The language that people use reflects not only the scene but also the situation and genre within the scene. People adjust their language to the particular situation (involving certain participants, subjects, settings, and purposes) and the particular genre (the typical way of responding to the situation) in which they are participating. For example, scientists usually do not *speak* in passive voice no matter what situation they are in and what genre they are using. If they are instructing students how to perform an experiment, they will more likely use the imperative, saying "Pour the chemical into the beaker," not "The chemical was poured into the beaker." Passive constructions are prominent instead, as we've seen, in such genres as lab reports and research articles associated with a more reportive communication situation within the scientific scene. Similarly, medical students do not use the language Klass describes in all situations, but mainly when they are speaking with other medical personnel. And even Marines may shift from "rack" to "bed" when speaking to their families.

Once you learn to recognize how different situations and genres encourage different uses of language, you can use your understanding of these differences to make more effective writing choices within different situations and genres. In the remainder of this chapter, we will show you how to recognize and interpret features of genres; at the end of this chapter and then in the next one, we will show you how to turn that social understanding into making your own writing choices.

GENRES AS SOCIAL SCRIPTS

As typical rhetorical ways of acting in different situations, genres function as social **scripts.** For instance, when you attend the first day of a typical college course, say this writing class, the first things you probably do are look around at the other students, check out the layout of the room, try to figure out what the teacher is like, and so on. In other words, you begin to read the scene in order to decide how best to act within it. But perhaps the best indication you will get about the nature of this scene is through the syllabus that the teacher distributes. As you know, the syllabus is a genre, one that teachers typically distribute on the first day of class. Beyond containing impor-

tant information about the course goals, policies, and expectations, it helps *set the scene* of the course. By reading it carefully, you not only learn what you have to do in order to succeed in the course, when assignments are due, what the course policies are, and so on; you also learn something about how to behave in this scene; what kind of role your teacher will play and what kind of role she or he expects you to play; and what values, beliefs, and goals guide this course. The syllabus, in short, gives you early and important access to the "script" of the course. How well you read this script will impact how effectively you will act within the scene of the class and its various situations.

Writing Activity 2.6

Select a course other than this one for which you have received a syllabus. Before looking back at the syllabus, describe the "personality" of that course—the nature of the course that is conveyed through the class structure, activities, assignments, teacher-student interactions, student-student interactions, etc. Now look at the syllabus for that course: Does the syllabus share any "personality traits" with the course? Could you tell from the syllabus what kind of course it is turning out to be? If so, find some features of the syllabus that reveal that personality. If not, find some features of the syllabus that suggest a different personality.

Collaborative Activity 2.3

In a group of three or four other students, revise the syllabus for this writing course to create a "personality" quite different from the one the actual syllabus describes. Think about how different the role of students might be, what different kinds of information might be conveyed, how different the persona of the teacher might be. Your new syllabus should not change the requirements of the course, but it should significantly change the nature of its scene. Depending on what your teacher requests, write your new syllabus on an overhead transparency or your computer or post it to your class's Web site, and be prepared to explain to your classmates what aspects of the course's scene you changed by changing the syllabus script.

READING THE PATIENT MEDICAL HISTORY FORM

For another example of how the language of genres reflects their situations, think about the scene of the doctor's office. Most of us can readily picture this scene, with its seating area, its coffee table piled with magazines, its

reception desk, and its small examination rooms with health posters hanging on the walls. It is a familiar scene. What may be less familiar, however, is the role that genres play in scripting this scene.

The Patient Medical History Form (PMHF) is one such genre. You might recognize the form as the genre patients have to complete prior to meeting with the doctor on their initial visit to the doctor's office. The PMHF asks patients to provide critical information regarding their age, sex, weight, and height as well as their medical history, including prior and recurring physical conditions, past treatments, and, of course, a description of current physical symptoms. These questions are usually followed by a request for insurance information and then a consent-to-treat statement and a legal release statement that a patient signs. With these components, the PMHF is both a patient record and a legal document, helping the doctor treat the patient and at the same time protecting the doctor from potential lawsuits.

The PMHF does more than convey information from patient to doctor. In its content and visual design, it also tells us something about the scene that the patient is entering. Reading the genre, for instance, we notice that most if not all of its questions focus on a patient's physical symptoms. The genre is designed in such a way that there is very little space in which patients can describe their emotional state. The genre's focus on the physical reflects Western cultural views of medicine, which tend to separate the body and the mind. The medical assumption seems to be that doctors can isolate and then treat physical symptoms with little to no reference to the patient's state of mind and the effect that state of mind might have on these symptoms.

The attitude reflected in the language of this form resembles the description in Perri Klass's article earlier in this chapter of how doctors and nurses talk. As a genre, then, the PMHF reflects and preserves the habits of the medical community. It functions as one of the scripts by which the actors in this medical scene perform their roles and interact with one another. By completing the PMHF, an individual begins to assume the role of patient, one who has certain physical symptoms. And when the doctor meets the patient, the doctor will likely relate to the patient that way (it is not uncommon, for instance, for doctors and nurses to refer to patients by their physical symptoms, such as "I treated a knee injury today" or "the ear infection is in Room 3").

The Patient Medical History Form, thus, is one of the scripts that underwrites the scene of the doctor's office. Other genres within this scene (prescription notes, referral letters, patient files, letters to insurance companies, to name a few) set up other relations (between doctors and pharmacists,

PATIENT HISTORY (Please Print)
THIS INFORMATION BECOMES PART OF YOUR CONFIDENTIAL MEDICAL RECORD

NAME _____ PRIOR PHYSICIAN _____
      LAST   FIRST   MIDDLE INITIAL

ADDRESS _____ TODAY'S DATE _____
             CITY   STATE ZIP

TELEPHONE # (DAY)_____ (EVENING) _____ AGE _____ SEX M F

Chief Complaint and/or reason for visit _____

History of Present Illness - describe in detail _____
_____
_____

Medical Conditions (Give names and dates)	Personal	Date	Family	Date		Personal	Date	Family	Date
Hypertension	❑	___	❑	___	Anemia	❑	___	❑	___
Diabetes	❑	___	❑	___	Blood Disorders	❑	___	❑	___
Lung Disease	❑	___	❑	___	Obesity	❑	___	❑	___
Heart Disease	❑	___	❑	___	Ulcers	❑	___	❑	___
Cancer	❑	___	❑	___	Intestinal Disorders	❑	___	❑	___
Stroke	❑	___	❑	___	Jaundice	❑	___	❑	___
Chest Pain	❑	___	❑	___	Infertility	❑	___	❑	___
Abdominal Pain	❑	___	❑	___	Ear/Nose/Throat	❑	___	❑	___
Arthritis	❑	___	❑	___	High Cholesterol	❑	___	❑	___
Back Pain	❑	___	❑	___	Kidney Disease	❑	___	❑	___
Osteoporosis	❑	___	❑	___	Bladder Infections	❑	___	❑	___
Mental Disorders	❑	___	❑	___	TB Skin Tests	❑	___	❑	___
Phlebitis	❑	___	❑	___	Sleep Problems	❑	___	❑	___
Migraine	❑	___	❑	___	Alcoholism	❑	___	❑	___
Alcohol/Drug Abuse	❑	___	❑	___	Hepatitis C	❑	___	❑	___
Tobacco Abuse	❑	___	❑	___	Hepatitis B	❑	___	❑	___
Hereditary Disorders	❑	___	❑	___	Hepatitis Non A, Non B	❑	___	❑	___
Thyroid Disease	❑	___	❑	___					

Surgical Procedures (Give names and dates) _____

Blood Transfusions (Give dates) _____

Hospitalizations (Give dates) _____

Injuries/Trauma (Give type and dates) _____

Allergies _____

Immunization History
Influenza yearly ❑Y ❑N   Pneumonia ❑Y ❑N   Tetanus ❑Y ❑N   Hepatitis ❑Y ❑N

Social History
Marital Status _____ Occupation _____

Education _____ Housing/source of drinking water _____

Status of immediate and extended family _____ Number living in the household _____

Coffee/Tea intake?	❑Y	❑N	Amount? _____	
Difficulty sleeping?	❑Y	❑N		
Wear seatbelts?	❑Y	❑N		
Do you have a Living Will?	❑Y	❑N		
Do you have a Durable Power?	❑Y	❑N		

Social History (continued)

Cigarette use?	❑Y	❑N	Amount? _____	Number of years? _____
Pipe? Cigars? Chew?	❑Y	❑N	Amount? _____	Number of years? _____
If you smoke, do you want to stop?	❑Y	❑N		
Alcohol use?	❑Y	❑N	Amount? _____	Number of years? _____

I.V. drug or intranasal cocaine use, even if only once, at present or in the past?   ❑Y   ❑N
Have tattoos or extensive body piercing?   ❑Y   ❑N
Multiple sex partners (now or in the past?)   ❑Y   ❑N

Have you ever:

Had blood transfusions or any blood products? .... ❑Y   ❑N
Been rejected for trying to donate blood? .... ❑Y   ❑N
Been told that your liver function tests were elevated? .... ❑Y   ❑N
Been stuck with a needle or had an exposure to blood? .... ❑Y   ❑N
Had any sexually transmitted diseases (i.e. syphilis, chlamydia, gonorrhea)? .... ❑Y   ❑N
Do you use condoms? .... ❑Y   ❑N

Family History

	AGE IF LIVING	AGE AT DEATH	PRESENT CONDITION/CAUSE OF DEATH
Father			
Mother			
Children			

DRUGS FREQUENTLY OR PRESENTLY USED (CHECK ALL THAT APPLY)

❑ Aspirin	❑ Decongestants	❑ Hormones	❑ Diet Pills
❑ Vitamins/Minerals/Herbals	❑ Antibiotics	❑ Diabetics	❑ Antidepressants
Over the Counter Meds	❑ Laxatives	❑ Insulin	❑ Sedatives
❑ Water Pill	❑ Antacids	❑ Birth Control Pills	❑ Sleeping Pills
❑ Blood Pressure	❑ Antihistamines	❑ Heart	❑ Cortisone
❑ Asthma	❑ Thyroid	❑ Nitroglycerin	❑ Anti-Inflammatory Pills

Other _____

Symptom and System Review

❑ Headache	❑ Shortness of Breath	❑ Hemorrhoids	❑ Muscle Cramps
❑ Dizziness	❑ Coughed up Blood	❑ Abnormal EKG	❑ Varicose Veins
❑ Fainting	❑ Night Sweats	❑ Abnormal X-ray	❑ Phlebitis
❑ Seizures	❑ Cough	❑ High Blood Sugar	❑ Goiter
❑ Numbness	❑ Wheezing/Asthma	❑ Low Blood Sugar	❑ Hot Flashes
❑ Nervous	❑ Loss of Appetite	❑ Skin Rashes	❑ Fluid Retention
❑ Irritable	❑ Indigestion	❑ Dry Skin	❑ Tired
❑ Depressed	❑ Heartburn	❑ Heart Murmur	❑ Trouble Sleeping
❑ Ear Trouble	❑ Nervous Stomach	❑ Palpitations	❑ Kidney Trouble
❑ Sinus Trouble	❑ Abdominal Pain	❑ Irregular Heart Beat	❑ Difficulty Urinating
❑ Stuffy Nose	❑ Diarrhea	❑ Enlarged Heart	❑ Urinary Burning
❑ Nosebleeds	❑ Constipation	❑ Tire Easily	❑ Frequent Urination
❑ Vision Trouble	❑ Change in Bowel Habits	❑ Ankle Swelling	❑ Middle of Night Urination
❑ Nasal Allergies	❑ Gall Bladder Trouble	❑ Back Pain	
❑ Hoarseness of Voice	❑ Swallowing Trouble	❑ Neck Pain	MEN - ❑ Impotence
❑ Swallowing Trouble	❑ Yellow Jaundice	❑ Arm Pain	MEN - ❑ Loss of Libido
❑ Sore Throat	❑ Vomiting of Blood	❑ Bursitis	WOMEN - ❑ Loss of Libido
❑ Chest Pain/Pressure	❑ Passing Blood by Rectum	❑ Arthritis	WOMEN - ❑ PMS

Activity Level

❑ Sedentary life with little exercise
❑ Occasional vigorous activity with work or recreation
❑ Mild exercise with job, house, or recreation (i.e. climb stairs)
❑ Regular vigorous exercise program or heavy manual work

FOR WOMEN ONLY

Date last menstruated _____	Any menstrual problems?	❑Y	❑N
Period every _____ days	Heavy periods	❑Y	❑N
Number of pregnancies _____	Infrequent periods	❑Y	❑N
Number of miscarriages _____	Irregular periods	❑Y	❑N
Birth control method _____	Painful periods	❑Y	❑N
Date of last pap smear _____			

Check if you have had: ❑ D&C   ❑ Toxemia   ❑ Hysterectomy   ❑ Ovarian Failure
        ❑ Difficulty with pregnancy   ❑ with labor   ❑ with delivery

doctors and other doctors, etc.), other actions, and other social roles. Together, the genres provide a kind of rhetorical map that we can read in order to chart how people behave and communicate within this scene.

Collaborative Activity 2.4

Working with classmates, examine the visual elements of the sample PMHF we have included. Pay attention to the design of the document: The use of borders, boxes, headings and subheadings, font shape and size, color, etc. What else do these elements tell us about this genre and the scene in which it is used? In what ways do the visual elements support the claim we have been making about the PMHF?

From Reading to Analyzing Genres

What we just did in reading the Patient Medical History Form to determine what it can tell us about how people behave and communicate in the doctor's office is called **genre analysis**. Genre analysis involves the close and critical reading of people's patterns of communication in different situations within scenes. As a process, it involves collecting samples of a genre, identifying patterns within it (recognizing, for example, that PMHFs focus almost exclusively on physical symptoms), and then drawing conclusions about what these patterns reveal about the situation or scene in which it is used. ***By doing this kind of genre analysis, you will gain access to the patterns of communication that will enable you to write more effectively within different situations and scenes.***

Genre analysis involves close reading and some observation by

1. Collecting samples of a genre

2. Finding out where, when, by whom, why, and how the genre is used

3. Identifying rhetorical and linguistic patterns in the genre

4. Determining what these patterns tell us about the people who use it and the scene in which it is used

You might want to review our discussion of observing scenes in Chapter 1, especially Box 1.2 (pp. 44–45).

In order to demonstrate how genre analysis works, we will now move from our relatively informal reading of the PMHF genre to the formal process of analyzing the genre of the business complaint letter. After you

practice analyzing genres yourself, we will show you how you can use your analysis of genre to make your own writing choices.

A Sample Genre Analysis of the Complaint Letter

We have chosen the complaint letter as a model for our genre analysis in part because it is a genre you might have some experience with, and because it is short enough that we can include several samples (pp. 67–69). As noted above, the first step in doing genre analysis involves collecting samples of the genre. There are several ways to collect samples. You can ask participants in a scene you have been observing for copies of the genre they have been using. If the genre is a more public one, as in the case of greeting cards, classified ads, menus, Web sites, wedding announcements, etc., you can readily find samples of the genre. You can also collect samples from books about the genre. For the analysis that follows, we collected complaint letters from several business-writing textbooks that included examples of the genre.

The second step is to start collecting information about the genre's situation and scene. Before you look at the samples we have included, consider what you already know about the complaint letter as a genre:

- Who uses the genre?
- What is it about?
- Where is the genre used?
- When is it used?
- Why is it used?

There are several ways in which you can answer these questions before doing the deeper analysis of the genre samples. One way is to draw on what you already know about the genre. Another way is to observe the scene and situation in which the genre is used (see Box 1.2, pp. 44–45). The observation could include interviewing users of the genre, watching people use the genre, and observing what the genre does. In the case of the complaint letter, we know that, unlike a syllabus, a lab report, or a patient medical history form, the complaint letter is not solely used in just one concrete scene (a classroom, a lab, or a doctor's office, for instance). Individuals may write complaint letters from home, or an employee in a company's purchasing department may write a letter of complaint from the office. However, the general scene of this genre involves a group of participants (consumers)

who have the shared objective of seeking restitution for a defective product or inadequate service.

Once we have identified the scene, we can consider the elements of situation (setting, subject, participants, purposes) that prompt and define complaint letters. Drawing on prior knowledge, we know that complaint letters are letters written in any setting, mailed or e-mailed, about some sort of problem that has arisen, be it a billing error, poor or inadequate service, a defective or falsely advertised product, and so on. We also know that a complaint letter is often written by someone who has been either directly affected by the problem or represents an organization that has been affected by the problem in some way. In turn, readers of complaint letters are ideally people who are in a position to address the problem, ranging from the owner of a small company to the consumer affairs department of a large organization. Finally, we know that the purposes of the complaint letter are to bring the problem to the attention of the person or organization responsible for it, to convince them that the complaint is justified, and to request some sort of fair settlement or correction, which, if settlement is reached, often arrives in the form of a related genre called the adjustment letter. Gathering information about use of a genre (in this case complaint letters), either through your prior knowledge, interview, or observation, is the second step, after collecting samples, in performing a genre analysis.

The third and fourth steps in genre analysis are a little more challenging. They involve identifying a genre's linguistic and rhetorical patterns and determining what these patterns reveal about the people who use it, including their behaviors and activities, and the situation and scene in which it is used. You are probably already familiar with most of these patterns from past English courses in which you practiced doing textual criticism and analysis of works of literature.

To begin identifying the rhetorical and linguistic patterns of a genre, we need to read it closely, looking for any recurrent features that all samples of the genre share. In identifying recurrent features, it is best to move from the general to the specific:

- Identify content
- Identify the appeals to the audience
- Identify the structure used
- Identify the format used
- Identify choice of sentence style and words

We begin by looking at the **content**, at the information that is typically included and excluded in the samples.

Then we look at the types of **rhetorical appeals** that are used. Rhetorical appeals are ways of trying to persuade an audience, the names of which—logos, pathos, and ethos—are based in the classical study of rhetoric in ancient Greece. *Logos* is appealing to an audience's rational mind, to the persuasiveness of logical and reasoned arguments and evidence. *Pathos* is appealing to an audience's emotions, persuading readers by making them feel the writer's position, whether through sympathy, compassion, anger, or any other emotion. *Ethos* is appealing to an audience's belief in the personal qualities of the writer, persuading the readers that the writer should be believed or agreed with on this subject. For example, writers may try to convince readers they are credible because of their expertise, sympathetic because of their experiences, or believable because they are in positions of power.

After the largest elements of content and rhetorical appeals, we look at the largest **structural patterns** (What are the various parts? How are they organized? In what order do they appear?) and then **format** (the layout of the sample texts, their appearance, length, etc.). Then we focus on the more specific linguistic features, on the **syntax** or sentence structure and the **diction** or word choices. Syntactic choices include sentence length and complexity and other patterns in sentence style, such as using the passive or active verbs, as we discussed earlier. We also look at the kinds of words that are used within the samples: What kinds of words are used to convey the subject matter? Are they mainly words used by specialists (jargon) or slang? What do the words connote? Recall our earlier discussion of the difference between the connotations of the words *bed* and *rack*. How would you describe the writer's voice (the personality or presence of the writer that is conveyed through the words)? ***Everything from the content to the structure to the word choices within a genre makes up its rhetorical patterns.*** With this brief overview in mind, we will now walk you through the process of identifying rhetorical and linguistic patterns typically found in complaint letters. As you read the samples on pages 67–69, see what rhetorical patterns you can identify.

IDENTIFYING CONTENT

Beginning with content, we see that each complaint letter describes a specific complaint, something that went wrong or did not work as promised. The letters also include detailed information about the products or services that are the cause of the complaint, often listing invoice numbers, purchase dates, model numbers, etc. And each letter makes some request of the reader: Asking for a new product, a repair of the old product, or compensation to the writer for the bad service or product.

Sample Complaint Letter 1

Rudi's Country Store
R.D. 1
Ft. Mark, PA 15540
August 22, 19

Mr. Franklin Morrison
American Paint Company
537 Schoolyard Road
Messina, PA 15540

Dear Mr. Morrison:

I am writing to you because I have been unable to reach you by phone, even after leaving messages on your machine. Your painting crew just finished painting my store and I am not entirely satisfied with the job or the bill.

Your workers tended to arrive late, about 9:30 a.m., and leave early, about 3:30 p.m. Once they missed a whole afternoon because, according to the foreman, they had another job to do. As a result, they were on site for four days instead of the estimated three.

The crew's behavior on the job was also unnecessarily disruptive. They worked with no shirts on and yelled to each other. My store stays open until 10:00 at night, and I would have appreciated it if they had cleared away their empty paint cans and other paraphernalia from around the front and sides of the store after work every day, but instead they left each afternoon without cleaning up.

I also seem to have been billed for a can of paint that the workers overturned, staining the parking lot. I fixed the stain, but I would like my bill adjusted accordingly. I hope you will pass these complaints on to your foreman. Because you are a successful company, I am sure that these practices are not normal. Your bid was low, and the paint job looks good. I look forward to doing business with you again, if you can assure me that the problems I mentioned will not arise.

Respectfully,

Sample Complaint Letter 2

1390 Southwest Twentieth Street
Davie, FL 33326
22 September 2000

The Doubleday Store
Customer Service Department
501 Franklin Avenue
Garden City, NJ 07769

Re: Account #96-299-38934

Gentlemen:

Please review my account for a credit. On 12 July 2000 I received the Pierre Cardin canvas luggage set from your company which I ordered on 15 June 2000. When I received the luggage from your company, it was on a trial basis for 60 days. After examining the luggage, I determined that it was not substantial enough for my needs, and I returned the entire set on 12 August 2000.

The charge of $279.95 has continued to be shown on my last two monthly statements. I wrote a note on the statement each time indicating the date and return of luggage and sent the statement back to your company. Copies of these notes are attached to this letter. To date, I have not received an adjusted statement.

Would you please credit my account for $279.95 and send me an adjusted statement?

I will appreciate your prompt attention to this matter.

Very truly yours,

Ruth Burrows

Sample Complaint Letter 3

ROBBINS CONSTRUCTION, INC.
255 Robbins Place   Centerville, MO 65101   (417) 555-1850

August 19, 19XX

Mr. David Larsen
Larsen Supply Company
311 Elmerine Avenue
Anderson, MO 63501

Dear Mr. Larsen:

As steady customers of yours for over 15 years, we came to you first when we needed a quiet pile driver for a job near a residential area. On your recommendation, we bought your Vista 500 Quiet Driver, at $14,900. We have since found, much to our embarrassment, that it is not substantially quieter than a regular pile driver.

We received the contract to do the bridge repair here in Centerville after promising to keep the noise to under 90 db during the day. The Vista 500 (see enclosed copy of bill of sale for particulars) is rated at 85 db, maximum. We began our work and, although one of our workers said the driver didn't seem sufficiently quiet to him, assured the people living near the job site that we were well within the agreed sound limit. One of them, an acoustical engineer, marched out the next day and demonstrated that we were putting out 104 db. Obviously, something is wrong with the pile driver.

I think you will agree that we have a problem. We were able to secure other equipment, at considerable inconvenience, to finish the job on schedule. When I telephoned your company that humiliating day, however, a Mr. Meredith informed me that I should have done an acoustical reading on the driver before I accepted delivery.

I would like you to send out a technician—as soon as possible—either to repair the driver so that it performs according to specifications or to take it back for a full refund.

Yours truly,

Jack Robbins, President

IDENTIFYING RHETORICAL APPEALS

Second, we look for the kinds of rhetorical appeals the writers use. The writers of these complaint letters use a variety of rhetorical appeals to register their complaints in a forceful yet restrained and reasonable manner. They use *logos*, approaching the subject logically and treating the reader as a rational person who will surely see the problem and try to correct it. The writers offer facts and details about the situation and evidence of the problem to appeal to the reader's logical mind and to demonstrate that the writers are also rational and credible individuals. In order to create a credible and sympathetic *ethos*, or image of the writer, the letter writers portray themselves as reasonable people, who did what they should have done and yet encountered difficulty. Although the complaint letters rarely show anger (which might harm their sympathy or credibility), they do indicate how troubling or inconvenient the problem was, what pain and suffering was caused, appealing to *pathos* or to the reader's emotions for sympathy. In order to create sympathy between reader and writer, complaint letters often end on a note of optimism, suggesting that the writer believes the reader will respond conscientiously ("I will appreciate your prompt attention to this matter"). These complaint letters use logos, pathos, and ethos to try to persuade the reader to do what the writer is requesting.

IDENTIFYING STRUCTURE

After describing what we can of the content and rhetorical appeals of the genre, we turn to describing the structure of the complaint letter—its parts and their order. We notice first that, for the most part, writers begin the genre by identifying themselves as customers of the company or organization being addressed. The first part of the complaint letter also sometimes includes the specific product or service that has caused the complaint, which the company or organization will need in order to issue repairs or refunds. The second part of the complaint letter provides a specific description of the nature of the problem. Included here is a description of what happened, especially what went wrong. This section does more than just describe, however; it also tries to convince the reader that the product is defective or the service is inadequate by giving detailed examples, primarily through personal testimony but sometimes supported by more objective data. The final part of these complaint letters usually proposes or requests some kind of action, solution, or adjustment in relation to the problem. Some conclude with a curt request; others conclude with a more courteous optimism, signaling the writer's hope that the reader will respond fairly and promptly.

Identifying Format

In terms of format, layout, and appearance, these complaint letters generally follow standard business letter format, with a heading that includes the writer's address or letterhead as well as the date, an inside address with the name and address of the recipient, a salutation ("Dear Ms. Webber"), the body, the closing ("Sincerely" or "Respectfully"), and the signature. Although they are not represented among our samples, we have seen complaint letters that have been handwritten as well as typed, but even handwritten letters tend to follow the standard business letter format.

Identifying Sentences, Words, and Tone

On the sentence and diction levels, we notice that complaint letters tend to be slightly formal and often direct. The writers of these letters use mostly active sentence constructions, such as "I ordered," "We have used your product for years," "Your workers arrived late," and "I think you will agree we have a problem." Writers of the complaint letters periodically use sentences that begin with introductory phrases, such as "As steady customers of yours for over 15 years, we came to you first . . . ," "On July 9, I ordered . . . ," and "Because you are a successful company, I am sure that . . ." These introductory phrases provide background to the claim that is about to be made in the sentence. As such, they serve as a way to create a narrative, a sort of cause-and-effect relationship that leads up to the point the writer is making. At the same time, they also help justify the credibility of both the writer and the complaint.

Because the complaint letter refers back to an event that already occurred, writers mostly use the past tense when describing the nature of the problem. In the final paragraph, however, when the writer shifts from a description of the problem to a request for settlement, the tense shifts as well, signaling future or conditional action often with the use of the auxiliary verb *would*. Overall, the sentences in these complaint letters tend to be slightly long and embedded, using a variety of transitions such as coordinating conjunctions (*and, but*), subordinating conjunctions (*because, after, though*), and interrupting phrases (phrases that add information or explanation such as "we were able to secure other equipment, *at considerable inconvenience*, to finish the job on schedule"). Such embedding creates a **narrative effect,** helping the writer describe a chain of interconnected events and their effects. Indeed, it seems that one of the rhetorical functions of the interrupting phrases in particular is to allow the writer to insert his or her feelings of annoyance into the description without drawing explicit attention to the annoyance.

A calm and rational tone, even when the writer may be annoyed, is perhaps the most typical feature of complaint letters, and it is evident at both the word and sentence levels. While moments of anger do appear, they are usually embedded within the larger description of the problem, as we saw in the embedding of "at considerable inconvenience." Even though first and second person pronouns (*I/we* and *you*) are primarily used—reflecting the relationship between writer and reader—the writers of these complaint letters temper this directness by depersonalizing the *you*. Rather than pinning the blame directly on the reader personally, writers instead often identify the reader as a representative of the company or organization or even the product that is to blame, hence we see phrases such as "because you are a successful company," "your Vista 500 Quiet Driver," "your painting crew," "your Newark, New Jersey parts warehouse," etc. Other examples of restraint and calmness include the selection of more formal words such as *informed* instead of *told, telephoned* instead of *called, arise* instead of *come up, paraphernalia* instead of *stuff, indicating* instead of *saying,* and so on.

INTERPRETING GENERIC PATTERNS IN THE COMPLAINT LETTER

Now that we have described rhetorical patterns in the complaint letters, genre analysis turns to the *significance or meaning of those patterns:*

> What do these rhetorical patterns tell us about the genre of the complaint letter and the situation and scene in which it is used?
>
> What can we learn about the actions being performed through the genre by observing its language patterns?

These questions mark the final step in performing a genre analysis.

There are, of course, many ways we can answer these questions and many conclusions we can make and support. One argument we can make—our **thesis,** if you will—is that the genre of the complaint letter tries to create a situation that depersonalizes the relationship between the writer and the reader. In a relatively uncomfortable situation of complaint, the complaint letter genre enables the writer to complain without it "being personal." The writers present themselves not as the managers and company presidents that some of them are but as "customers." We see this especially at the beginning of the complaint letter, where the writer assumes the role of customer: "On July 9, I ordered nine TV tuner assembly units," "Your painting crew just finished painting my store," or "As steady customers of yours for over 15 years, we came to you. . . ." In this role of customer, the

writer then presents his or her complaint in fairly *objective terms*. That is, he or she mainly describes how the service was inadequate or the product was defective rather than how he or she felt about the service or product. By couching any personal resentment or anger in a less emotional, relatively objective description of what happened to him or her as a "customer," the writer achieves credibility in the complaint letter. Likewise, the reader is also depersonalized. Rather than being addressed as personally responsible for the problem, the reader is addressed as the company or organization. This way, the reader is less likely to become defensive.

In mainstream U.S. culture, there are various "scenes" in which we can communicate our complaints. Some of them include genres with more emotional expression than others—for example, when a baseball player complains to an umpire about being called out. People in other cultures may treat complaints differently, and the genres that respond to their problems will reveal different attitudes and relationships, through different rhetorical patterns. When we write a complaint letter that reflects the habits and patterns that we have just analyzed, we probably are not even aware that the scene of writing is being shaped in a way that maintains a delicate and distancing relationship between the writer (customer) and the reader (company or organization). How we write about the problem and the sort of demands we make are all partly shaped by the genre we are using.

Sample Genre Analysis

So that you can see an example of genre analysis, we include below an analysis written by a student, Nicole Rebernik, who here compares menus from two Italian restaurants to show how differences in their linguisitic and rhetorical patterns reveal differences in their customers. As you read this sample, note how the author discovers things about the genre by doing an analysis of the genre's patterns.

Note also how the author presents this interpretation in the form of some kind of argument about what the genre tells us. Such claims that focus a paper are called in academic writing a thesis or controlling idea.

The **controlling idea** is the main thing a writer wants to say, the point of the paper, the primary claim the writer wants to convey. The controlling idea controls the paper, working within a particular genre to help the writer determine what content is relevant and needed and how that content should be organized. The nature of the controlling idea varies in different genres, of course. As we will see in more detail in Part II, on academic genres, different kinds of ideas are important in different genres. In

genre analyses, the controlling idea makes a **claim** or interpretive statement about the significance of the genre patterns. For example, the student who analyzed the PMHF (p. 60) claimed that the genre emphasizes physical symptoms to the exclusion of the whole patient. If we were to write a genre analysis paper based on our analysis of the complaint letter, we might construct a controlling idea that complaint letters depersonalize the complaint situation, making it easier for people in U.S. society to register complaints. Genre analyses result in claims about the genre, situation, or scene that become controlling ideas when written up in academic papers.

As you read Nicole's analysis, pay attention to how she *supports her claim with evidence* from the menus. Think also about any additional claims you could make based on her analysis.

Rebernik 1

The Genre of Restaurant Menus: A Comparative Analysis

Nicole Rebernik

College students have many options throughout the city when it comes to Italian dining. One popular spot near campus is BelaRoma Pizza and Pasta, which caters to a college crowd and advertises on its menu the restaurant's goal of "Satisfying Your Cravings." Located further from the campus strip is another Italian restaurant, Sicily's, that caters more to the larger community and offers a more formal dining experience. On its menu, you will find a different advertisement: "Silver Platter Award Winner for Best Italian Food." The differences in the implications of these quotations taken from the menu covers show the differences in the communities these restaurants are trying to create and the customers they are seeking to serve. BelaRoma's main purpose is to serve takeout and delivery food to on-the-go students, while Sicily's restaurant serves a sit-down clientele. Though Sicily's Italian Restaurant and BelaRoma Deli are both restaurants

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that offer Italian style dining, as demonstrated by their menus, the fact that they represent different communities is evident in the layout, items, pricing, and language of their menus.

Sicily's and BelaRoma, while being very different types of restaurants, share some basic similarities in their menus, reflecting the shared goals of the restaurant business. Each of the menus clearly displays the restaurant's name in large letters, with a graphic underneath the title to catch the customer's attention and to make the restaurant memorable to the customers so that they will keep coming back. When the customers first open the menus, a variety of food options are revealed, conveniently following the order that they usually are consumed, with appetizers listed first, followed by main dishes and then desserts. Each variety of food is broken down under different headings, such as "Appetizers" or "Pasta," thus making the menu easier to read and helping to guide customers as they make their choices.

Upon further examination, each of the food items then becomes a subheading, such as "Veggie Pita" or "Spinach Lasagna," with a description of the item underneath it; this is done so that the customers know precisely what they are ordering. The descriptions usually include vivid details and adjectives that try to sell customers on a particular dish with descriptions such as, "The lasagna is cooked until crusty brown and bubbling hot." The menus also include graphics throughout to make them more pleasing for the customer to peruse. The graphics include pictures of certain delectable food items that persuade customers to order that item. Finally, under each of the food descriptions is the price that the restaurant charges for the item, which is included after the description to downplay the cost as compared to the

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deliciousness of the entrée. The menus also include payment options that the customer may use.

All of these similarities reflect the purposes and audiences of the genre being utilized. Each menu is trying to attract a certain customer base. The purpose of the restaurant menu is to make the food presentable in a way that customers will want to order the offered menu items. The menus need to explain the food that they are serving so that the customer will have an understanding of what they are ordering and what it costs. The audiences that the restaurants are trying to attract and their purposes are similar in the sense that they want to attract people who want the convenience of eating out instead of preparing food themselves. They also want the service and good food that goes along with this. All of these strategies are reasons for the similarities in the menus of Sicily's and BelaRoma.

Although the similarities in the menus reflect the broader goals of restaurants to attract, serve, and maintain customers, the differences in the menus reflect different situations. For instance, differences in the layout and organization of each menu become obvious just by looking at the cover of each of the menus. BelaRoma's inexpensively printed, flyer-like menu is printed on bright yellow paper to attract the customer's eye when placed with other takeout menus and is meant to be picked up or attached to takeout orders so that customers can keep the flyer. "Free Express Delivery" is displayed in bold lettering along with BelaRoma's phone and fax numbers, hours of operations, payment options, and location all on the cover of the menu--all of which fits with their emphasis on takeout business. The restaurant needs to make it as easy as possible for the prospective client to find its phone number and location; otherwise they could easily move on to

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another takeout menu that more readily provides this information.

Sicily's restaurant's menu, on the other hand, is slicker and printed on heavier, more expensive paper and is colored in a somber dark green and red coloring of Italy, giving the feeling of a more formal eating environment. Sicily's does allow takeout ordering, but does not state this anywhere on their menu, which is meant only for in-restaurant use. The payment options, phone number, hours of operation, and location are all listed on the back cover of the menu in contrast with BelaRoma having all this on the front cover, demonstrating their different purposes. While BelaRoma has coupons for menu items such as pizza on the back of its menu, Sicily's lists the numerous awards it has received such as the Metro Weekly Award for "Best Italian Food" and "Most Romantic Restaurant." These differences in the cover layouts of the two menus reflect the differences between the communities in which Sicily's and BelaRoma participate. BelaRoma provides delivery services and takeout foods for a mostly campus clientele. The Sicily's menu reflects that they are looking for a more sophisticated clientele and not one that is looking for a fast takeout solution. Sicily's primary business comes from sit-down dining, and that is reflected in the more artistic and elaborate looking menu. Sicily's lists its awards on the back cover to give eating at the restaurant an aura of prestige and attract diners that are looking for quality food.

The menu items themselves are an accurate depiction of the differences between the two restaurants. Sicily's concentrates mainly on gourmet Italian food while BelaRoma offers Italian-type foods and also a wide variety of American fare. This is demonstrated by the statement on the front cover of BelaRoma's menu, "The diversity of our menu

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enables us to cater to a wide range of tastes and cravings."
There is everything from Alfredo Pasta to a Mushroom
Swiss Burger on the BelaRoma menu. Sicily's offers a wine
list and champagne, while BelaRoma offers Coca-Cola
products. The differences between the items Sicily's and
BelaRoma carry reflect the different communities they are
trying to create. BelaRoma is trying to market a variety of
foods so that it can please almost everyone in a large group
of people, such as a large group of college students. Sicily's
has narrowed the group towards whom it is marketing its
items to a smaller demographic group that only wants
higher-quality foods.

The price differential between Sicily's restaurant's menu
and BelaRoma restaurant's menu further reflects the different
aims and audiences of the menus. The most expensive item
on BelaRoma's menu is $15.00 for a large pizza that will
feed a few people on average--perfect for college students
who don't have a lot of money--while Sicily's most expensive
item is an entrée entitled Filet Chianti at the cost of $19.99
and is meant to feed one person, a bit more out of the col-
lege student's range. A traditional Italian entrée of Lasagna
at BelaRoma costs $5.99 while at Sicily's restaurant it costs
the customer $9.99. The more expensive foods that are
served at Sicily's restaurant, along with the atmosphere and
service, justify the differences in prices. Sicily's offers more
select Italian foods than BelaRoma. The quality of ingredients
that go into making the dishes are part of the higher pricing
as is the preparation and artistry involved. BelaRoma is
focused on college students who would be more interested
in the types of food that they serve--pizza, quick pasta
dishes--and therefore need to price their items so that
the average college student would be able to afford
them.

The language on the menus fit the different price ranges and different clienteles of each restaurant. The use of elevated language in the Sicily's menu reflects the higher prices of its items and the more formal dining experience they provide. There are entrées on the menu at Sicily's such as "Zuppa del Giornio" and "Chicken Saltimboca." Most of the items on BelaRoma's menu consist of more familiar names like "Spaghetti" and "Reuben." This reflects the difference in types of food and claims to authenticity or ability to specialize in Italian food that each establishment offers as well as the different customers they are trying to attract. Sicily's restaurant is looking for more serious diners who would be interested in trying a menu item named "Linguine Pescatore" while BelaRoma is trying to attract customers-- most likely college students--who want to be able to order a "Bacon Swiss Burger" or "Cheese Sticks," in addition to Italian fare. The language of the menus, like the prices, lends a particular atmosphere to the foods offered by each restaurant.

The differences in the menus of BelaRoma Pizza and Pasta and Sicily's Italian Restaurant reflect the fact that these eateries belong to different communities of eating establishments. Each is using its menu to try to attract and appeal to a specific clientele: Sicily's is trying to attract a smaller group of people who are more selective and who only want Italian food while BelaRoma is trying to appeal to their diverse clientele of mostly college students with many different eating habits and tastes. While they share the similar goal of trying to get people to eat at their establishments and order their food, their strategies in menu layout, pricing, language, and menu items reflect differences in target customers.

Collaborative Activity 2.5

Drawing on the sample menus reproduced here and your reading of the sample student paper, discuss with your classmates how you might extend the analysis. Note the visual elements of the menus and point out additional features of format as well as content, language, and structure that aren't mentioned in the sample paper. What other examples can be used to support the writer's claims? Next, compare and contrast the ways in which the two menus appeal to ethos, logos, and pathos. Then discuss with your group what other conclusions you might draw about the significance of the menus. What might your analysis of these menus (along with Rebernik's) lead you to conclude about the image of college students that the owners of BelaRoma appear to have, for example? Or what might you conclude about the larger scenes of these two restaurants?

Collaborative Activity 2.6

Bring to class a copy of a sample menu (many of which can be found online) from the community in which your college/university is located and share the menus in your small group. Notice the visual elements of the menus as well as the other kinds of elements—content, structure, format, sentences, words. How do the menus reflect similar or different purposes and define similar or different roles for the restaurant and the customer? Based on the similarities and differences you found, what conclusions might you draw about menus as a genre? For example, what might you conclude about the role that menus play in setting the tone of a situation? Or in establishing behavior in a scene? Finally, based on your analysis of various menus, what might you conclude about the larger scene of restaurants in your college community?

Practicing Genre Analysis

Having studied how genre analysis works and seen it in action in a couple of samples, you now have the opportunity to practice doing genre analysis yourself, using the guidelines for analyzing genre summarized in Box 2.1 on pages 93 and 94. The three activities that follow will guide you, individually and in groups, through the steps involved in analyzing genre. Then, in Writing Activity 2.8, you will have a chance to carry out a genre analysis on a genre of your own choosing, possibly one which you will then write about in Writing Project 2.1.

SICILY'S

ITALIAN RESTAURANT
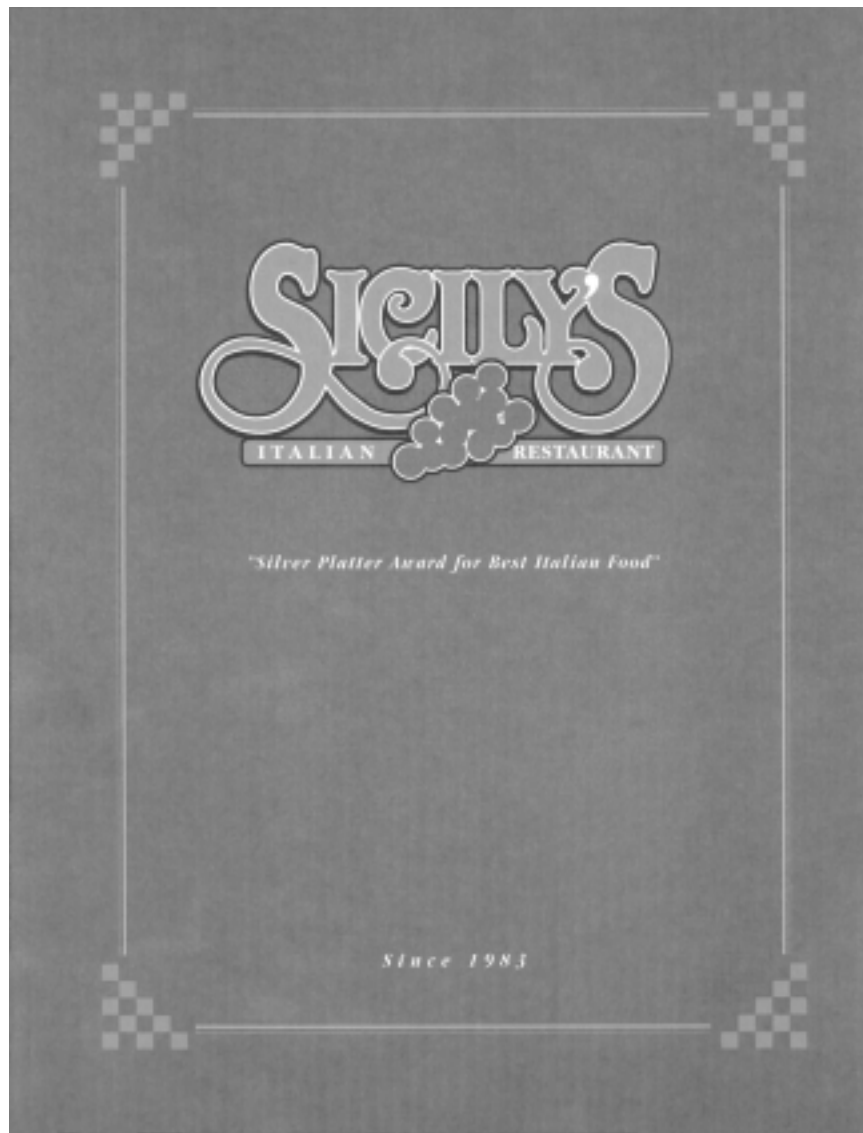
"Silver Platter Award for Best Italian Food"

SOUPS

Zuppa del Giorno - Soup of the day, a fresh daily choice 3.25
Minestrone - Hearty broth with fresh vegetables 3.75
Seafood Soup - Hearty broth with mixed seafood 5.25

APPETIZERS AND SALADS

Bruschetta - Toasted bread topped with diced tomatoes, garlic & fresh herbs 3.59
Roasted Garlic - Garlic roasted in olive oil and served with toasted bruschetta 6.79
Baked Clams - Clams stuffed with homemade stuffing and herbs 7.59
Stuffed Mushrooms - Fresh mushrooms stuffed with bacon, cheese & onion 7.59
Fried Calamari - Deep-fried calamari served with a spicy tomato sauce dip 7.99
Sicily's Salad - Fresh romaine with shrimp & tomatoes in oil vinaigrette 6.59
Caesar Salad - Romaine lettuce, bacon, cheese, croutons in chef's special blend 4.79
Tomato Salad - Fresh tomatoes with onions dressed in oil & vinegar 5.29

PASTA

Fettucine Alfredo - Fettucine in a rich cream and parmesan sauce 12.59
Rotini alla Maria - Pasta tossed with fresh broccoli and chicken in white wine garlic sauce 10.99
Gnocchi - Homemade potato dumpling in a rich, creamy basil cream sauce 10.59
Linguine Pescatore - Pasta mixed with seafood and a "spicy" tomato or olive oil white wine sauce 12.59
Tortellini alla Pesto - Tortellini tossed in an olive oil and pesto sauce 9.79
Lasagna - Old country recipe, cooked until crusty brown and bubbling hot 9.99
Spinach Lasagna - Filled with spinach and 3 cheeses, cooked until crusty brown and bubbling hot 9.79

ENTRÉES

Veal Parmigiana - Veal cutlet topped with ham, cheese & tomato sauce 15.99

Chicken Parmigiana - Tender breast of chicken topped with tomato sauce and melted mozzarella 14.99

Chicken Rustico - Pan-fried chicken in a "mouth-watering" rosemary, mushroom cream sauce 14.99

Chicken Saltimboca - sauteed with Marsala wine, prosciutto ham, mozzarella, atop spinach 12.99

Veal Marsala - Pan-fried veal sauteed with Marsala wine & mushrooms in a cream sauce 16.79

* All of the above entries are served with pasta *

HOUSE FAVORITES & SPECIALTIES

Risotto Seafood - Italian rice sauteed in white wine garlic & herbs mixed with fresh seafood 13.99

Spaghetti alla Sicily's - Pasta tossed with sun-dried tomatoes, olive oil, garlic & cheese 11.59

Filet Chianti - 10 oz. cooked to perfection with wine sauce, served with rice and salad 19.99

Pasta Primavera - Linguine with vegetables and fresh tomatoes sauteed in a white wine garlic sauce . . . 16.99

Ravioli alla Bolognese - Fresh pasta filled with veal in homemade tomato meat sauce 11.29

DESSERTS

Tartufi - frozen Italian chocolate mousse 4.59

Cannoli alla Sicily - pastry shell filled with ricotta, cream cheese and chocolate chips 4.99

Spumoni - Italian chocolate, cherry, and pistachio ice cream, served with a cookie 3.99

Torta di Formaggio - Cheesecakes:

    Light Chocolate Cheesecake - topped with peanuts and chocolate 4.99

    American Style Cheesecake - topped with spiced apples and caramel sauce 4.99

    Peanut Butter Pie - layered with Reese's chocolate peanut butter and chocolate chips 4.59

Tiramisu - lady fingers soaked in coffee and liqueur, layered with marscapone cheese 4.59

Select a "dolce delizioso" from our delectable daily dessert specials

Ask your server about our extensive wine list

SICILY'S
ITALIAN RESTAURANT

METRO WEEKLY AWARDS FOR
"Best Italian Food" and "Most Romantic Restaurant"

LOCATED ON "THE STRIP"
4523 Volunteer Drive
Knoxville, TN 37952
Phone: 693-1716

HOURS:
Monday–Thursday, 4–10 p.m.
Friday–Sunday, 1–midnight

Parties of six or more add 18% gratuity.
We accept VISA, Mastercard, American Express and Discover

BelaRoma Deli

Pizza & Pasta
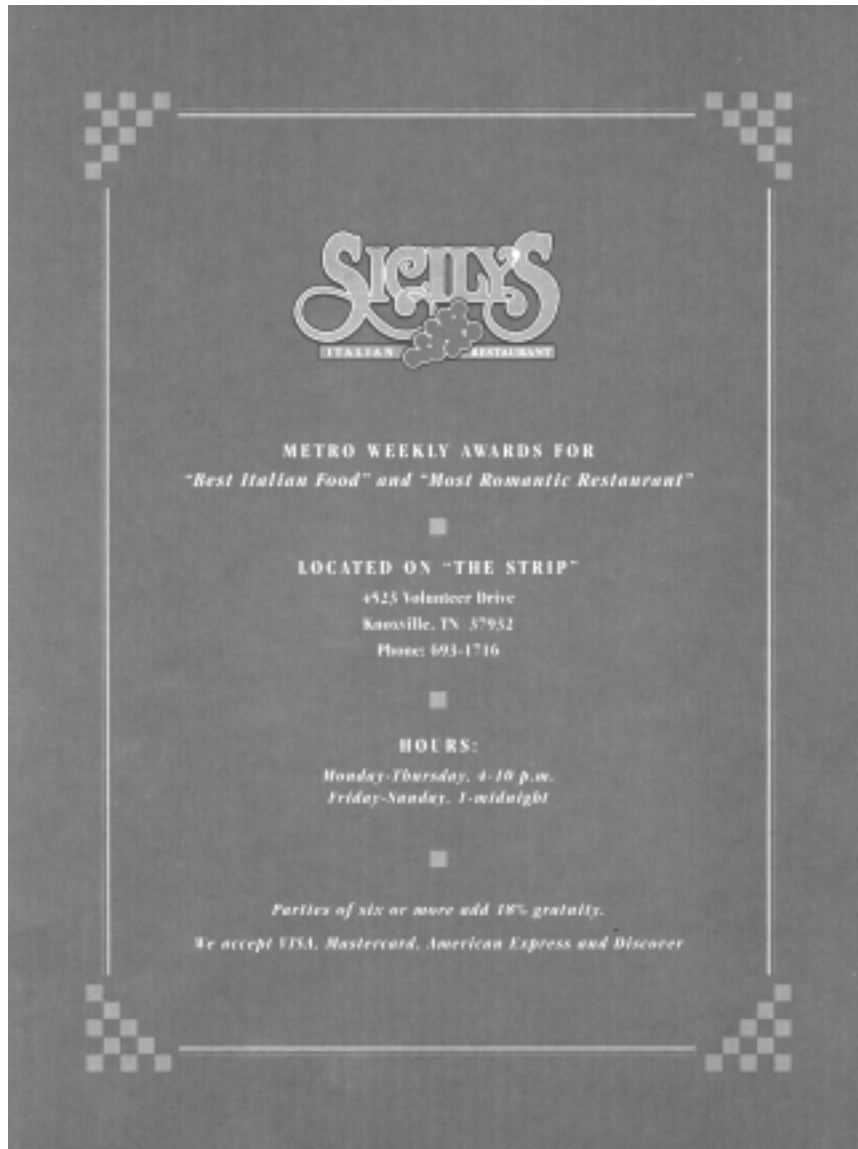
Satisfying Your Cravings

We at BelaRoma are committed to the preparation of, presentation, and consistency of our products, and to the finest service possible. The diversity of our menu enables us to cater to a wide range of tastes and cravings. We are always open to any suggestions that could help us better serve you. And we always expedite your order with fast, free delivery.

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Or fax your order to 522-5221

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We will be glad to accept your local check with proper I.D. and two phone numbers. There is a fifty cent (.50) charge for each check or credit card transaction. There is also a $20.00 returned check charge—no exceptions.

715 17TH STREET, KNOXVILLE, TN 37916
Cumberland Avenue at 17th Street (in the lower level beneath Threds)

SPECIALTY SANDWICHES

PHILLY STEAK & CHEESE
Three-flavored sirloin steak, grilled with bell peppers & onions, topped with provolone cheese, and served in a french roll with a side of lettuce and tomato. $5.49

GYRO (HERO)
Thin slices of beef and lamb, lettuce, tomatoes and onions, served in a warm gyro loaf with garlic cucumber sauce. $3.95

STEAK IN A SACK
Grilled sirloin steak with onions, seasoned to perfection, and served with A-1 sauce, lettuce and tomato on the side. $5.49

VEGGIE PITA
A variety of garden fresh vegetables. Lettuce, tomatoes, onions, spinach, bell peppers, cucumbers, black olives and carrots, served in a pita bread with balsamic oil and vinegar. **V** $3.50

FAJITAS (STEAK OR CHICKEN)
Your choice of steak or chicken grilled with bell peppers, onions, herbs and spices, topped with spicy cheese and stuffed in a pita bread. Served with a side of lettuce, tomato, sour cream and guacamole. $4.99

CHICKEN SALAD
Made from scratch, topped with provolone cheese, and served on a croissant with a side of tomatoes and sprouts. $5.49

HEALTHY CLUB
Sliced ham, turkey, bacon, swiss and american cheeses piled high with lettuce and tomato on whole wheat slices. With mayo and mustard on the side. $4.95

THE ITALIAN SUB
Ham, salami, pepperoni, swiss and provolone cheeses, all stuffed in a french roll and topped with lettuce, tomatoes, onions, herbs and spices. $4.50

MEATBALL SANDWICH
Italian meatballs stuffed in a sub roll with marinara sauce and melted cheese. $5.49

REUBEN
Lean corned beef, sauerkraut, swiss cheese and dressing served on a pumpernickel bread with a pickle on the side. $4.49

LITE TURKEY
Served hot or cold. Gourmet turkey breast on a french roll with lettuce, tomato, mayo and mustard on the side. $3.99
Add cheese . . . . $.50

ROAST BEEF (HOT OR COLD)
Roast beef slices in a french roll with lettuce, tomato and onions on the side. $3.95
Add cheese . . . . $.50

HAM & CHEESE
Served hot or cold. Lean ham with your choice of american, swiss, or provolone cheese served in a french roll with sides of lettuce, tomato, onions, mustard and mayo. $4.49

SALADS

ROMA SALAD
A bed of mixed greens with tomatoes, cucumbers and carrots topped with croutons and served with garlic bread sticks. **V** . . $3.50

LA PETTITE SALAD
A smaller version of the Roma salad for the smaller appetite. **V** $1.75

CHEF SALAD
Ham, turkey, bacon, mozzarella and cheddar cheeses on a bed of mixed greens with tomatoes, cucumbers and carrots. $5.99

CAESAR SALAD
Romaine lettuce and croutons with Caesar dressing. **V** $3.50

GRILLED CHICKEN SALAD
Grilled chicken breast strips seasoned lightly a top our Roma salad. $5.99

FRIED CHICKEN SALAD
Lightedly breaded chicken breast filets deep fried then chopped a top our Roma Salad. $5.99

CHICKEN CAESAR SALAD
Grilled chicken breast strips atop our Caesar salad garnished with tomatoes, olives, and mild krino peppers. $5.99

GREEK SALAD
Mixed greens with feta cheese, black olives, krino peppers, red onions, tomatoes and anchovies with balsamic oil and vinegar. **V** $5.99

HUMMUS
Garlic and chick pea dip served with olives, peppers and pita bread. **V** $3.95

Dressings

Lite Ranch, Honey Mustard, Lite Italian, Bleu Cheese, Caesar, Thousand Island, Balsamic Vinegar and Oil, and Cholesterol and FAT FREE Honey French

V = Vegetarian   **LF** = Low Fat

BELA ROMA PIZZA

Your Choice—Deep Dish or Regular Crust

LOW FAT CHEESE	Medium - 12"	DEEP DISH PIZZA
Available Upon Request	Large - 15"	For Large, Add $1.50
		For Medium, Add $1.00

SIGNATURE GOURMET PIZZAS

SEAFOOD PIZZA

Shrimp and crabmeat in a light creamy white sauce with a secret seasoning and topped with parmesan, jack and mozzarella cheeses.

Large $12.99
Medium $9.49

BBQ CHICKEN PIZZA

Grilled bbq chicken breast with onions, jack and gouda cheeses and bbq sauce.

Large $12.99
Medium $9.49

VEGETABLE PIZZA

Broccoli, Zucchini squash, onions, mushrooms, artichokes and mozzarella and jack cheeses. **V**

Large $10.99
Medium $7.99

JAMAICAN PEPPERED BEEF PIZZA

Lean ground beef, onions, spices, mozzarella and hot pepper cheeses.

Large $10.99
Medium $7.99

ROMA DELUXE CHEESE PIZZA

In a white sauce with hot peppered cheese, mozzarella, provolone and jack cheese. **V**

Large $9.99
Medium $7.99

VENUS PIZZA

Vine ripened tomatoes, fresh basil, garlic and oregano with mozzarella cheese. **V/LF**

Large $9.99
Medium $6.99

HOT CHICKEN PIZZA

Select chicken breast marinated in a blend of spicy herbs topped with green onions, spinach, carrots and mozzarella and peppered cheeses.

Large $11.99
Medium $8.99

FETA SPINACH PIZZA

Spinach, feta cheese, mozzarella cheese, sundried tomatoes, onions and spices. **V**

Large $11.95
Medium $8.95

GARDEN PESTO PIZZA

Broccoli, carrots, mushrooms, tomatoes, basil pesto, parmesan and mozzarella cheeses. **V**

Large $11.80
Medium $8.80

MEATBALL PIE

Sliced Italian meatballs with mozzarella cheese.

Large $9.95
Medium $7.99

ROMA DELUXE PIZZA

Your choice of any 8 toppings

	Medium	Large
Regular	$9.50	$13.00
Gourmet	$12.00	$15.00
1/2 & 1/2	$10.75	$14.50

SPINACH ARTICHOKE PIZZA

Spinach and artichoke in a light, creamy white sauce, topped with provolone and mozzarella. **V**

Large $11.99
Medium $8.99

CREATE YOUR OWN PIZZA

	Cheese Pizza	Regular Items	Gourmet Items
Medium	$5.99	$.75	$1.00
Large	$7.99	$1.00	$1.50

BELAROMA'S POOR MAN'S PIZZA

When you have scraped up all your change and you only have a couple of bucks, don't worry. Just come on down to BelaRoma's and we'll feed you. Get a medium pizza with one regular topping for just $3.99. You can't take it with you, and we won't deliver it. But you're more than welcome to eat it here.

TOPPINGS

Regular Items

Cheese • Mushrooms • Bell pepper
Tomatoes • Black olives • Jalapenos • Bacon
Beef • Ham • Pepperoni • Onions • Anchovies
Green olives • Italian sausage
Banana peppers

Gourmet Items

Artichokes • Pesto • Genoa salami
Smoked gouda • Canadian bacon
Sun dried tomatoes • Pineapple • Broccoli
Feta cheese • Fresh spinach • Shrimp

CALZONES

MEAT CALZONE

Ham, pepperoni, bell peppers and onions with ricotta and mozarella cheeses. Marinara sauce served on the side. $5.95

VEGGIEZONE

Spinach, mushrooms, tomatoes, artichokes and onions with ricotta and mozzarella cheeses. Marinara sauce served on the side. **V** $5.95

CHICKEN PARMESAN CALZONE

Tender fried chicken, garlic, herbs & spices with fresh parmesan and mozzarella cheeses. $6.50

MEATBALL CALZONE

Meatball slices with special spices served with ricotta and mozzarella cheeses. . . .$5.95

CHEESE CALZONE

Mozzarella and ricotta cheeses with marinara sauce. $4.90

PASTA

SPAGHETTI

Thin Spaghetti with our own marinara sauce and parmesan cheese served with garlic bread. $4.79
With chicken or meatballs $5.99

LASAGNA

Traditional old world style lasagna with marinara and parmesan cheese. Served with garlic bread
Meat $5.99

FIVE CHEESE LASAGNA

Our five cheese lasagna is low in fat only 6 grams per serving. Served with hot garlic bread. $5.99

RAVIOLI

Tender stuffed pasta covered with marinara sauce and served with hot garlic bread. Meat or Cheese **V** $5.99

ALFREDO

A mixed blend of spinach and egg fettucini made from scratch with fresh sweet basil, oregano, swiss cheese and herbs and spices in a creamy alfredo sauce. Served with garlic bread sticks. $4.95

SEAFOOD ALFREDO

Shrimp and crab meat in a creamy alfredo sauce made from scratch with fresh sweet basil, oregano, swiss cheese and herbs and spices. Served with garlic bread sticks. $6.49

CHICKEN ALFREDO

Grilled chicken breast strips in our creamy alfredo sauce. Served with garlic bread sticks. $6.49

PRIMAVERA

Zucchini squash, broccoli, carrots, mushrooms, peppers and onions in our creamy alfredo sauce. Served with garlic bread sticks. **V/LF** $5.99

BURGERS

THE BELAROMA BURGER

100% lean ground beef cooked to perfection with all the trimmings. Served with lettuce, tomato, onion, mustard, ketchup and mayo all on the side. $2.49

MUSHROOM SWISS BURGER

The BelaRoma Burger with mushrooms and swiss cheese, served with all the trimmings. $3.49
Add bacon . . . .$.50

BACON SWISS BURGER

The BelaRoma Burger with bacon and swiss cheese, served with all the trimmings. . .$3.49
Add mushrooms . . . .$.50

GARDEN BURGER

The original GardenBurger made with whole grains, nuts and mushrooms. Served with lettuce, onion, tomato and pickle with our chutney yogurt sauce on the side. **V** . . .$4.95

WESTERN BURGER

The BelaRoma Burger with southwestern flair. Served with chili, onions and cheddar cheese. All the trimmings come on the side. $4.95

APPETIZERS & SIDES

LOADED POTATO SKINS

Crispy potato skins loaded with cheddar and mozzarella cheeses, bacon and topped with chives served with sour cream on the side. $4.99

FRENCH FRIES

Skin on fries seasoned with our own special spices. V $1.50

LOADED FRIES

Our fries topped with bacon and chives and served with sour cream and melted cheese on the side. $3.00

CHEESE FRIES

Our seasoned fries served covered in melted cheese. V $2.00

BEER BATTERED MUSHROOMS

Deep fried battered mushrooms served with honey mustard sauce. V $2.75

BEER BATTERED ONION RINGS

You gotta try these! V $3.25

ARMADILLO EGGS

Not really, they're just jalapeno peppers stuffed with cream cheese or cheddar cheese, then battered and deep fried. Served with honey mustard. V $3.99

BAKED POTATO

Baked Idaho Potato $1.49.V

Get it loaded $2.49.

BUFFALO WINGS

BelaRoma's nearly famous buffalo wings served with celery, hot or mild sauce, and your choice of bleu cheese, ranch, or honey mustard sauce.

10 for $3.99

20 for $7.49

NACHOS & CHEESE

Nacho chips served with cheese and sour cream. V $2.99

CHEESE BREAD STICKS

Garlic bread sticks topped with lots of mixed cheeses. Seved with a side of marinara sauce. V $3.99

BREAD STICKS

Garlic bread sticks served with marinara sauce. V $1.99

CHEESE STICKS

Mozzarella cheese sticks served with marinara sauce. V $3.75

CHIPS

By the bag. Choose from a variety of flavors. V .... $.99 each

CHILI OR VEGETARIAN CHILI

Hearty homemade chili with ground beef, beans, olive oil, herbs and spices. Vegetarian chili is meatless, but with cracked wheat. Each bowl is served with cheese, onions and crackers. V $2.95

FRESH CHICKEN SANDWICHES

MESQUITE CHICKEN SANDWICH

A plump chicken breast grilled to perfection then served with lettuce, tomato and mayo on the side. $4.99

CAJUN CHICKEN SANDWICH

A plump chicken breast grilled to perfection with rich cajun spices then served with lettuce, tomato and red onion. $4.99

BBQ CHICKEN SANDWICH

A plump chicken breast grilled to perfection with bbq sauce then served with lettuce, tomato and red onion. $4.99

CHICKEN QUESEDILLAS

Chicken strips grilled with peppers, onions and mushrooms then served with lettuce, tomato and sour cream in a flour tortilla. $5.99

CHICKEN TENDERS BASKET

Chicken tenders fried golden brown and served with our seasoned fries. Served with honey mustard sauce on the side. $5.99

CHICKEN TENDER SANDWICH

Chicken breast filets lightly breaded then deep fried golden brown. Topped with hot pepper cheese and all the trimimngs on the side. $4.99

BUFFALO TENDER SANDWICH

Chicken breast filets light breaded then deep friend golden brown, dipped in our special wing sauce. Topped with hot pepper cheese and served with ranch or blue cheese dressing. $5.49

BEVERAGES

Coke	.95
Diet Coke	.95
Mellow Yellow	.95
Dr Pepper	.95
Iced Tea	.95
Water or ice cup	.25
Mountain Valley water, 1 litre	$1.29
2-litre Coke	$1.99
Fresh lemonade	.95

Beer
(No Beer Delivery)

	EACH	BUCKET(6)
Rolling Rock	$2.00	$8.75
Budweiser	$2.00	$8.75
Bud Light	$2.00	$8.75
Miller Lite	$2.00	$8.75
Michelob Light	$2.00	$8.75
Heineken	$2.50	$11.25
Samuel Adams	$2.50	$11.25

DESSERTS

Chocolate Suicide Cake	$3.50
Apple pie	$2.00
French silk pie	$2.25
Vanilla ice cream	$1.35
Gourmet cookies .50 ea. $5.50 dz.	
(chocolate chip, white chocolate macadamia nut)	

Brownie supreme with lots of ice cream and fudge	$3.50
Carrot cake	$2.25
Cheese cake	$2.25
Brownies	$1.35 ea.

Toppings

Strawberry, Chocolate	.50
Hot Fudge	.60

DRUG STORE

Bayer Aspirin 24 tablets
Nuprin 24 tablets
Tylenol 24 tablets
Rolaids 12 tablets
Alka Seltzer 12 tablet box
Alka Seltzer Plus 12-tablet box
Robitussin DM 4 oz. bottle
Gillette Razors 3 pk.
Band-Aids 10, 3/4" strips
No-Doz 16 tablets
Crest Toothpaste 2.7 oz.
Tampons regular, box of 8
Children's Bayer 36 tablets
Midol max. strength, 8 tablets
Goody's Powders 6 pieces
Pepto Bismol 4 oz. bottle
Toilet Tissue 1 roll

Nyquil 6 oz. bottle
Playing Cards Aviator
Shaving Cream 11 oz. can
Visine regular, 1/2 oz.
Deodorant Sure, 1.7 oz.
Tooth Brush Oral-B
Condoms lubricated, 3 pk.
Knoxville News Sentinel daily or Sunday

Tobacco Products

Marlboro	Mkt Price
Marlboro Mediums	Mkt Price
Marlboro Lights	Mkt Price
Camel, Camel Lights	Mkt Price
Disposable lighters	$1.50
Cigarette papers	$2.49
Cigarette tobacco, pouch	$2.50

FREE EXPRESS DELIVERY

Yes, we do deliver, and we will be happy to bring you any of the non-food items that we carry in our drug store. However, without a food order, a $10 minimum order is required for delivery.

ITS THE LAW: You MUST be 21 to purchase alcohol products! You MUST be 18 to purchase tobacco products!

Collaborative Activity 2.7

This next set of three activities is your opportunity to work with classmates to conduct a genre analysis of a genre of your own choosing. First, collect and review samples of the genre. Then list everything your group can think of that you might know about the scene in which this genre is used—where it is used and the beliefs, values, assumptions, and objectives of the people who use it. (For guidelines about how to study and describe a scene, refer back to Box 1.2, pp. 44–45.) Then list everything your group knows about the situation of the genre, using the questions on situation in Box 2.1, Step 2. What do you know about the setting, subject, participants, and purposes of the genre?

Writing Activity 2.7

For this next step, work individually before sharing your results with your group so that you learn how many patterns in the genre you can in fact see on your own. Reread samples of the genre, looking for patterns in the genre's features. For this activity, work your way methodically through the list of features in Box 2.1 Step 3, from content through diction. List any patterns you see in these samples. Be prepared to share your results with others in your group.

Collaborative Activity 2.8

Share your list of genre patterns with the group, adding to your list the patterns others saw that you did not. After compiling a group list, your final task is to analyze what the patterns you noticed might tell you about the situation and scene in which the genre is used. Again for this activity, your group should work methodically, writing down answers for each of the questions we suggest for analysis in Box 2.1, Step 4: From what the participants have to know through what attitude is implied. Remember, you are working to discover what might be significant about these patterns, what they might reveal to you about what the genre, situation, and scene is about and what people within it are trying to do. There is not only one good answer to these questions. Different analysts will discover different things, so explore all the different interpretations your group members suggest. Be prepared to share your discoveries with your teacher and other groups.

Writing Activity 2.8

Choose a genre that you would like to know something about, perhaps one that is related to your academic major or your future profession or one you encounter in your job, in volunteer work, or in other parts of your life outside of school. Then perform a genre analysis on it, following the guidelines and questions in the pre-

ceding activities and Box 2.1 (pp. 93–94). In the past, our students have chosen such genres as the lab report, the resumé, the psychology research paper, the graduate school writing sample, the sweepstakes letter, the wedding invitation, the personal ad, the petition, and the school yearbook. In fact, this chapter's analysis of the Patient Medical History Form is based on the analysis work of one of our students who was preparing to be a doctor. If you want to analyze a professional genre but are uncertain about what genres are used in your academic major or future profession, we encourage you to ask a professor or a graduate teaching assistant, an upper-division student in the major, or a professional in that field.

Whatever genre you choose, make sure to keep track of your findings—either in your class journal or notebook. You might need to refer to these notes later, when you translate your analysis into writing for Writing Project 2.1. For now, though, concentrate on trying to learn as much as you can about your genre. When your research is complete, be prepared to report and discuss your findings with your teacher and classmates.

When you learn to perform a genre analysis, you are not just learning how to read a piece of writing. You are also learning how to read people's activities and behaviors within a scene. By doing the kind of genre analysis you practiced in the preceding activities, you are, in a way, uncovering the script of a scene; you are using the language of a scene to examine how people interact, think, and communicate within it. You are, in short, reading a scene through its patterns of writing.

Turning Reading into Writing

Now that you have practiced doing genre analysis, how can you use what you know about genre to make more effective writing choices? Chapter 3 explores this key question fully. Identifying a genre's patterns and analyzing what they mean does not give writers a ready-made syllabus or complaint letter. Just as readers bring their own knowledge and beliefs to their reading and can choose to resist the roles defined for them by genres, writers also do more than just copy these patterns. Unlike a script for a play, where actors have all their lines written and need to choose only how to perform those lines, a genre's pattern or "script" does not tell us, as writers, exactly what actions to take, what roles to perform, or what sentences and words to use. What it does give us is a *general* sense of the scene and situation and some general rhetorical patterns, and we can use this knowledge of the scene and people's rhetorical behaviors within it to make more effective and informed writing choices.

Box 2.1   *Guidelines for Analyzing Genres*

1. Collect Samples of the Genre

If you are studying a genre that is fairly public, such as wedding announcements, you can look at samples from various newspapers. You can also locate samples of a genre in textbooks and manuals about the genre, as we did with the complaint letters. If you are studying a less public genre, such as the Patient Medical History Form, you might have to visit several doctors' offices to collect samples. If you are unsure where to find samples, use our strategies for observing scenes in Chapter 1 (p. 25) to ask a user of that genre for assistance. Try to gather samples from more than one place (for example, wedding announcements from different newspapers or medical history forms from different doctors' offices) so that you get a more accurate picture of the complexity of the genre. The more samples of the genre you collect, the more easily you will be able to notice patterns within the genre.

2. Identify the Scene and Describe the Situation in Which the Genre Is Used

Following the guidelines in Box 1.2, Step 1 (p. 40), try to identify the larger scene in which the genre is used. Seek answers to questions about the genre's situation. Consider:

- **Setting:** Where does the genre appear? How and when is it transmitted and used? With what other genres does this genre interact?
- **Subject:** What topics, issues, ideas, questions, etc. does the genre address? When people use this genre, what is it that they are interacting about?
- **Participants:** Who uses the genre?
  Writers: Who writes the texts in this genre? Are multiple writers possible? What roles do they perform? What characteristics must writers of this genre possess? Under what circumstances do writers write the genre (e.g., in teams, on a computer, in a rush)?
  Readers: Who reads the texts in this genre? Is there more than one type of reader for this genre? What roles do they perform? What characteristics must readers of this genre possess? Under what circumstances do readers read the genre (e.g., at their leisure, on the run, in waiting rooms)?
- **Purposes:** Why do writers write this genre and why do readers read it? What purposes does the genre fulfill for the people who use it?

3. Identify and Describe Patterns in the Genre's Features

What recurrent features do the samples share? For example:

- What **content** is typically included? What excluded? How is the content treated? What sorts of examples are used? What counts as evidence (personal testimony, facts, etc.)?
- What **rhetorical appeals** are used? What appeals to logos, pathos, and ethos appear?
- How are texts in the genres **structured**? What are their parts, and how are they organized?
- In what **format** are texts of this genre presented? What layout or appearance is common? How long is a typical text in this genre?
- What types of **sentences** do texts in the genre typically use? How long are they? Are they simple or complex, passive or active? Are the sentences varied? Do they share a certain style?
- What **diction** (types of words) is most common? Is a type of jargon used? Is slang used? How would you describe the writer's voice?

4. Analyze What These Patterns Reveal about the Situation and Scene

What do these rhetorical patterns reveal about the genre, its situation, and the scene in which it is used? Why are these patterns significant? What can you learn about the actions being performed through the genre by observing its language patterns? What arguments can you make about these patterns? As you consider these questions, focus on the following:

- What do participants have to know or believe to understand or appreciate the genre?
- Who is invited into the genre, and who is excluded?
- What roles for writers and readers does it encourage or discourage?
- What values, beliefs, goals, and assumptions are revealed through the genre's patterns?
- How is the subject of the genre treated? What content is considered most important? What content (topics or details) is ignored?
- What actions does the genre help make possible? What actions does the genre make difficult?
- What attitude toward readers is implied in the genre? What attitude toward the world is implied in it?

Rather than staring at a blank page or screen and guessing about how to begin writing or what to write about, you can turn to your knowledge of genres. Writing becomes choosing, not guessing. By analyzing any given genre, for example, you can make choices regarding major rhetorical elements:

Your purpose as writer

Knowing what genres are available in a given scene and how and why they are used will help you decide which one can best accomplish your purpose in writing. On the other hand, if you are *assigned* a genre to write and are not sure about your purpose for writing it, studying the genre can show you the purposes other writers have pursued with that genre. In either case, purpose and genre are interrelated: Your purpose for writing affects your choice of genre and your choice of genre affects your purpose.

Your role as a writer

Your role as a writer has to do with the kind of persona you choose to present in order to be persuasive as a speaker or writer. For example, should you be aggressive, soft-spoken, excited, subdued, or confident? The persona you choose will have a great deal to do with how effectively you write within a specific scene, as we saw in the example of the complaint letter. The patterns of behavior and communication within a genre will help you choose the role within that scene that will be the most appropriate in fulfilling your purpose.

Your readers

Certain genres are geared toward certain readers (the syllabus is geared toward students, the resumé toward an employer). By analyzing the genre, you learn something about your readers even though they may not be physically present. What do readers *expect* from the genre? For instance, do they expect to be treated with respect? Do they expect you to assume authority? Do they expect to laugh or cry or both? Do they expect you to be detailed, technical, and complicated, or do they expect simple and direct communication? Knowing something about your readers as revealed through the genre will help you "see" your audience, much like we began to "see" the audience during our analysis of the complaint letter. Such knowledge will help you decide what genre most suits your purpose.

Your subject matter

Any given subject can be treated in different ways depending on the genre used. A writer who analyzes the genres first is in a better position to decide

which genre to write and then how to treat the subject matter. Using your knowledge of these genres, contemplate your subject matter: How should you introduce it? Should you treat it objectively or personally? Do you need to explain it in detail or is such explanation unnecessary? Should you present it logically or emotionally or sarcastically, etc.? Do you need to provide examples? Should you be descriptive, argumentative, or both? Should you present both sides of the subject? Do you need to quote experts on the subject or can you depend on your own authority? And so on. Knowledge of the genre will help you make some of these decisions about what and how to write.

Your format and organization

On a very obvious level, knowledge of a genre's patterns will help you decide how to format your writing. A resumé, for example, is formatted differently from a complaint letter. Knowing this, you begin to conceptualize the appearance of your text so that what may have begun as a blank page or screen suddenly has a shape. You can decide if you should present your content in the form of tables and charts, graphics, lists, prose, or poetry. The structural features of a genre will help you decide not only how to format the physical appearance of your writing; they will also help you decide how to present and organize your ideas. For example, by learning the patterns of a genre, you can decide what to mention first, second, third, and so on. You can learn whether the main ideas are stated at the beginning or at the end, whether to move from generalities to particularities or from particularities to generalities. You can also decide what kinds of transitions, if any, to use between different sections of the text. In short, not only will your genre knowledge help you approach your subject matter, but it will also help you present your subject matter in certain ways.

Your sentences and word choices

Having read samples of your genre should have given you a sense of the typical style used in that situation, a feel for what texts in that genre sound like. You can imitate that style, trying to make your text sound like the ones you studied. As you revise your draft and take a more explicit and conscious approach, knowing something about the genre's sentence and diction patterns will help you decide, for instance, whether to use active or passive sentences. It will also help you decide how long your sentences should be and what kind of complexity and variation is expected. In the resumé, for example, sentences often begin with a verb rather than a subject and need to be

consistent ("Managed the sales department," "Served as liaison between employer and employees"). In other genres, of course, different sentence styles are preferred. The same applies to word choices. In scientific research articles, for example, the people being studied are often referred to as "subjects" while the pronoun "you" appears frequently in business letters. By looking at the patterns in word choice within a genre, you will be able to make more effective decisions about what words to use and why.

What we have just presented is meant only as a set of guidelines for using your knowledge of a genre to make more effective writing choices within that genre. There is no exact formula. The more you practice genre analysis, the more skillful you will become at reading genre scenes and situations. The better you are able to read and understand the patterns of a genre, the better you will become at knowing what purpose these patterns serve and how to make use of them in your writing. The next chapter will expand on this initial list and help you develop strategies for turning your reading of a genre into your writing of a genre.

Writing Activity 2.9

Review the genre you analyzed collaboratively in the last sets of activities or the genre of your choice in Writing Activity 2.8 (p. 91), including the samples you collected, your notes, and your conclusions. Based on your analysis, describe what a writer needs to understand about the scene and situation in order to write that genre. Use our suggested guidelines in Box 2.1 (pp. 93–94) and be as specific as you can. As a writer of this genre, what choices would you make regarding your role as writer, your readers, your subject matter, your format and structure, and your sentences and word choices? Record your responses and be prepared to share them with your teacher and classmates. Think of this activity as an exercise in prewriting, planning, and invention. You will be able to use this work as you proceed through the next chapter.

Writing Projects

Writing Project 2.1

To demonstrate to your teacher and classmates your understanding of genre analysis and to share your perspective on a particular genre, write your own genre analysis paper, either of the genre which you studied in Collaborative Activities 2.7 and 2.8 (p. 91) or of the genre you chose to study in Writing Activity 2.8 (p. 91). Much of this chapter has been teaching you how to perform a genre analysis. Now you have a chance to write a paper based on that analysis (we recommend you

review the sample genre analysis paper and our discussion of it in this chapter). For this assignment, write a paper (4 to 5 pages) for your instructor and class-mates that makes a claim about what the genre you have chosen tells us about the people who use it and the scene in which it is used. Be sure that your paper makes a claim and has a controlling idea about what you think the genre reveals about some aspect of the situation or scene: How people behave, their goals and beliefs, or the actions they perform. (You might wish to review the description of control-ling idea and how the sample genre analysis paper used its controlling idea, pp. 73–74.) Your controlling idea will also need to be supported by specific examples and explanations taken from your analysis of the genre.

Writing Project 2.2

Write a complaint letter of your own. First, select a subject (an actual problem you have had with a product or service). Then decide on an audience (someone who can address your problem, perhaps researching the name of the head of Customer Service for a specific company or the boss of someone whose service was inade-quate—checking a company's Web site is a good starting place for researching such information). Drawing on the analysis of the complaint letter and the sam-ples in this chapter, write your own complaint letter. Finally, write a cover memo (a brief, straightforward description) addressed to your teacher that explains what choices you had to make about such things as your letter's content, appeals, struc-ture, format, sentences, and words and how your choices reflected your particular situation and scene.

Writing Project 2.3

As we mentioned earlier in the chapter, there are various ways to register complaints, the genre of the business complaint letter being one of them. Imagine a situation in which you wanted to register a complaint within the scene of your college or university, say about the availability of parking on campus or the cost of tuition or the lack of funding for student activities, etc. First identify an actual complaint and then decide to whom and where to address the complaint. Then choose a genre that would best accomplish your purpose for your situation and compose that genre. When you are finished, submit the genre along with a cover memo to your teacher explaining why you chose the genre you did and how it is an effective response given the scene and your purpose, audience, and subject.