

Genre Research Assignments – A brief Genre Analysis on the genre you have been assigned.

https://www.ndsu.edu/cfwriters/genrestypes_of_documents/ (Here is the link to get started.)

Assignments:

Wilson –Scientific abstract

Dima – Proposal

Esmailyn- Technical

Jiarong –Process Essay

Wela Commentary -Op Ed

Report

Isory – Web Page

Mariana- Memoir

Rosina –Proposal

Hira- Literature Review

Moe – Scientific Report

Rami –Historical research

Panita – Ethnography

project

On Thursday, we read a document together to try to understand what the genre was, what characteristics helped us to identify that genre, and what information was important in the text to be able to both identify the genre and understand the content and purpose of the text. The exercise highlighted for me how important it is for us to conduct more genre identification exercises. It is my hope that after we complete this genre exercise, you will be able to view many types of written genre, identify it's type based on its attributes, and determine what kind of academic/professional work it can be applied. Ultimately, you will become so familiar with the various genres, that you will be able to write your own.

Step 1 - Review the **power point on Open Lab about Genre Analysis**. Make sure that you pay particular attention to **steps 3 and 4**, as those steps is where you will be asked to search multiple examples of your genre to compare them. It will also give you an opportunity to find differences.

Step 2- You are supposed to be **narrowing down your topic** for research, as there is a direct relationship between your topic and the various steps you take to complete the Unit 2 Essay project.

Step 3 - As we began to do with the anthology book review on Thursday, you will need to **identify the various elements of your genre that are always standard** or that make it THAT specific genre. I will provide details of this on the following page.

Step 4 - Please find **one sample of the genre and highlight or comment on a Google Doc**, to demonstrate those standard and irregular elements.

Step 5 -Annotate a sample of your genre to let your readers know the purpose of the information included AND what constitutes critical and not-so-critical information.

Step 6 - Research that specific piece of your genre by asking yourself the following questions:

- 1) Where would this kind of piece appear - TO learn more about your piece, go to "Google Scholar" <https://scholar.google.com/> and type in your title in "quotation marks". Here you will find all the different works in which your piece has been cited.
- 2) Look at the different works where your piece has been cited to see what kinds of genre your piece your piece might be included in. Make a list of a few of the other works where your work has been cited. Determine why those works were written.
- 3) Ask yourself, "Why would I want to use this type of genre?" For example, I would want to use the anthology book review to decide if I want to read the book. If I like the book, I might want to recommend the book to other people who like to read what I like to read, by sharing the book review. I might also like to read the book review to understand what authors mean by "hybrid genre," as I don't know very much about it. It's also possible that I might like to quote a sentence or two out of the book review in an essay I am writing about how I helped my class to identify genre.
- 4) Once you have gathered all of the information, write a three paragraph summary about your genre, and include an annotated sample. Instead of making presentations on Tuesday after our library visit, we will work first with your written genre analysis. Please hand in your written genre analysis by Friday, April 2 so that I will have time to evaluate what you have done to that point.

See below for an annotated sample:

<https://muse.jhu.edu/article/632041>

*FAMILY RESEMBLANCE: AN ANTHOLOGY AND EXPLORATION OF
8 HYBRID LITERARY GENRES*

Marcela Sulak and Jacqueline Kolosov, eds.

Rose Metal Press

www.rosemetalpress.com/Catalog/familyresemblance.html

464 Pages; Print, \$17.95

1) Ezra Pound's clarion call to "make it new" has inspired many writers to **reject tradition and invent forms and styles that best embody the originality and uniqueness of their message and their voice**. Breaking with custom and convention can sometimes be the only way to best explore the issues in contemporary culture that both trouble and inspire artists—identity, creativity, sexuality, race, art—and the creation of a new form through which to examine these issues can be a cause for celebration.

2) *Family Resemblance: An Anthology and Exploration of 8 Hybrid Literary Genres*, edited by Marcela Sulak and Jacqueline Kolosov, simultaneously **recognizes, merges, and ignores the boundaries that have traditionally divided the literary genres**. In the same way that its title suggests a shared likeness among people who are related to one another, the **hybrid** works in this anthology feature **elements from the genres that label them in their presentation of wholly individual literary forms**.

3) In “Local, Organic and Living: A Preface,” editor Sulak defines hybrid literature as “individual works that do not replicate any previously existing pattern of literary affiliation. Rather, they take features from multiple parents—multiple genres—and mix them to create a new entity.” Illuminating examples of this definition include Diane Wakoski’s “Poems Embedded in Letters: On the Archaeology of Movies and Books,” Miriam Libicki’s “Erasing the Distance: Graphic Journalism and Empathy,” and Gregory Orr’s “Writable Radiance: Notes on the Hybrid of Lyric and Prose.” In these pieces, and so many others in this collection, there is a meshing, a fusion, a blending, and a blurring of modes and conventions that produce cutting-edge forms and structures for the contemporary literary voice.

4) The anthology is organized to maximize its potential for a variety of readers. Sulak and Kolosov, who are poets, essayists, and educators themselves, have collected pieces from established, as well as emerging, writers and artists and present them within eight hybrid literary genres: Lyric Essay, Epistolary, Poetic Memoir, Prose Poetry, Performative, Short-Form Fiction, Flash Fiction, and Pictures Made of Words. An introduction to each hybrid genre appears at the beginning of each chapter, offering historical and cultural contexts, as well as defining characteristics, relationships to convention and tradition, and highlights of the ways each new genre has come to define itself. Next, every author offers an essay on process and craft before his individual hybrid work appears.

5) For example, in her essay on craft, “A Net You Can Breathe Through: Digressing into Form” in the Short-Form Nonfiction section, Patricia Vigderman explains how, for her, “form is the challenge, not genre” and cautions readers: Don’t call it fiction or nonfiction or poetry—don’t even call it *creative*. The business and pleasure of writing is finding a form that can contain more than one register at a time: humor with loss, or admiration with exasperation, or awe with ordinariness—or all those at once.

6) One is reminded of Dickenson and Whitman, and of the experiments and innovations in the Modern period, yet the works collected here seem in many ways unlike anything we have seen before. Vigderman’s own piece, from “Possibility: Essays Against Despair,” is part stream of consciousness, part list, part alliterative free verse, part history lesson, part travelogue.