

F I F T H   E D I T I O N

# *The Bedford Reader*



*X. J. Kennedy • Dorothy M. Kennedy • Jane E. Aaron*

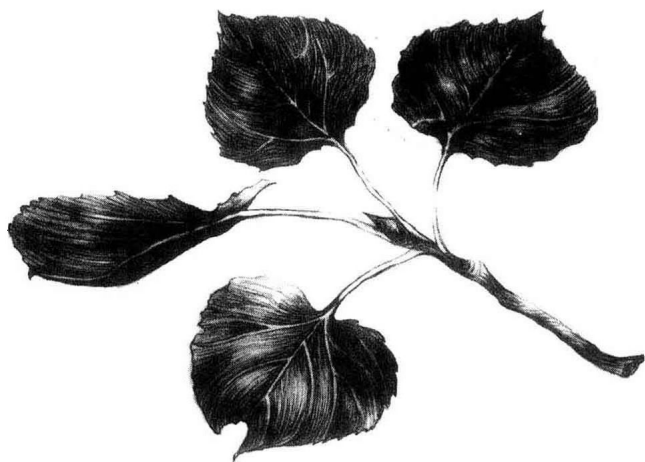
# THE BEDFORD READER

FIFTH EDITION

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*X. J. Kennedy • Dorothy M. Kennedy*

*Jane E. Aaron*



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## PREFACE FOR INSTRUCTORS

*The Bedford Reader* has always had but a single aim: to get students writing, and writing well. "A writer," says Saul Bellow, "is a reader moved to emulation." For emulation, we assemble the best, liveliest essays we can find. Before and after these essays, we show how effective writing is written — not just theoretically, but in the working practice of good writers.

In this edition of *The Bedford Reader*, we have strengthened these core features, providing thirty-one new essays out of sixty-nine and emphasizing critical reading and the writing process. With new material on "mixed methods," we have also strengthened the book's focus on the rhetorical methods, which we show to be natural forms that assist invention and fruition. Knowing, however, that more and more instructors emphasize the topics of the essays as much as their structures, we have multiplied the thematic connections. The result is a book both familiar and fresh, a reader both rhetorical and thematic.

## WHAT'S NEW

Over 150 instructors and students told us what they thought of the previous *Bedford Reader*, and we listened. The changes in this new edition are extensive.

**PART TWO, "MIXING THE METHODS."** Perhaps the most significant change is the addition of sixteen essays with a dual focus. First, all these essays illustrate a truth repeated often in the book: that the methods of development are not ends in themselves but strategies used to achieve a purpose. The introduction to Part Two, the headnotes before the essays, and the "Other Methods" questions after all the essays in the book help students analyze how the methods work together.

The second focus of these essays is thematic. The selections fall in chapters headed "The Power of Family," "Language and Truth," "Our Place in the Environment," and "Diversity in the Curriculum." Each chapter's introduction, end-of-essay "Connections" questions, and end-of-chapter writing topics relate these selections to one another and reinforce and extend their thematic connections to essays in earlier chapters.

**NEW SELECTIONS.** The essays in *The Bedford Reader* combine time-proven favorites by James Thurber, Jessica Mitford, Judy Brady, and others with more recent pieces that we're confident will rouse a class and inspire writing — essays by Amy Tan, Alan M. Dershowitz, June Jordan, Barbara Ehrenreich, Arthur M. Schlesinger, Jr., Linda Hogan, and others.

**CRITICAL THINKING, READING, AND WRITING.** *The Bedford Reader* now takes a thorough and consistent approach to critical thinking, reading, and writing. The book's introduction lays the groundwork with a discussion of analysis, inference, synthesis, and evaluation. A student's annotation of part of an essay by M. F. K. Fisher illustrates the material on reading strategy. And a student critique of Fisher's essay demonstrates critical writing. Then, following each essay in the book, topics labeled "Critical Writing" help students formulate their own critiques of the essays.

**THE WRITING PROCESS.** A new discussion of the writing process ties reading directly to writing. Students receive important advice on discovery, drafting, and revising. Then they observe the development

of a paper, from notes about M. F. K. Fisher's essay through first draft and revision to a final draft, each stage accompanied by the student writer's own comments.

### WHAT'S THE SAME

Some elements of *The Bedford Reader* have proved so popular that we knew better than to tamper with them.

**RHETORICAL ORGANIZATION.** At the core of the book, ten chapters treat ten methods of development. Each chapter introduces the method, illustrates it in two paragraphs (one on television, one on an academic discipline), and includes four or more essays developed by the method. Throughout, we stress that the rhetorical methods are not boxes to be stuffed full of verbiage but flexible forms that can help students discover how much they have to say.

**VARIETY OF SELECTIONS.** The essays in *The Bedford Reader* vary in authorship, subject, even length. Half the selections are by women, and more than 40 percent touch on cultural diversity. There are three essays by students, including a researched argument that is fully documented in MLA style. A story by Shirley Jackson and a poem by Emily Dickinson represent literature. Some selections deal with sports, popular culture, and family; others represent history, anthropology, psychology, and many other academic disciplines. Running from two to thirteen pages, the selections provide a range of depth and complexity.

**THEMATIC PAIRS.** At least two essays in each rhetorical chapter deal with a common theme, such as popular culture, conversation, homelessness, or sports. These and other common threads are highlighted in writing topics labeled "Connections" after every selection.

**WRITERS ON WRITING.** After their essays, fifty-one of the book's writers offer comments on everything from grammar to outlining, finding a subject to revising. Besides providing rock-solid advice, these comments also prove that for the pros, too, writing is usually a challenge.

**EXTENSIVE EDITORIAL APPARATUS.** We've surrounded the essays with a wealth of material designed to get students reading, thinking, and writing. To help structure students' critical approach to the essays,

each one comes with two headnotes (on the author and the selection), three sets of questions (on meaning, writing strategy, and language), and at least three writing topics. Additional writing topics appear at the end of every chapter.

Two useful aids conclude the book. A glossary ("Useful Terms") contains definitions of all the terms used in the book (including all those printed in SMALL CAPITAL LETTERS), such as INTRODUCTIONS and CONCLUSIONS; and an index alphabetizes authors and titles and refers to discussions of important topics, such as revision or tone (including those in the Writers on Writing segments).

**INSTRUCTOR'S MANUAL.** *Notes and Resources for Teaching The Bedford Reader*, bound with the book's Instructor's Edition, features an index of thematic connections among essays and a discussion of every method, selection, and Writer on Writing.

**TWO VERSIONS.** As before, *The Bedford Reader* has a sibling: A shorter edition, *The Brief Bedford Reader*, features forty-two instead of sixty-nine selections and omits the four thematic, mixed-methods chapters.

## ACKNOWLEDGMENTS

With each edition, our debt to teachers and students who help us shape *The Bedford Reader* grows. This time dozens of teachers, answering detailed questionnaires, showed us new directions we might take and kept us from missteps. We heartily thank Susan Ahrens, Donna Alden, Susan Amper, Jeffrey Anderson, Ursula F. Appelt, Mailin Barlow, Tim Bellows, Richard Bernard, Shirley Borud, Barbara Broer, Jeffrey Brooks, Carole Brown, Victor L. Cahn, Rita Carey, Michael Chappell, Saul Cohen, Patricia Combies, Thomas F. Connolly, Lillian Cook, James A. Cowan, Adriana Craciun, Mary Cross, Elizabeth Cullinan, Ingrid Daemmrigh, John Darling, Helene Davis, Lynne H. Davis, Sheila Donnelly, Marc Falkoff, Lara R. Farina, Cheryl Fenno, R. FitzGerald, O. Joe Fleming, R. Rolph Fletcher, Richard J. Follett, Elaine Foster, Ed Fryzel, Reginald L. Gerlica, Sid Gershgoren, Eileen Godollei, Christine Godwin, Norma W. Goldstein, Claudia Gottschall, Emily Grady, Louis Graham, James Griffith, Geraldine Grunow, Lydia Hamilton, Robert Allen Harkreader, Eleanor Hartmann, Lori Haslem, Brian Heavey, Don Hendricks, Jeff Hobbs, Elizabeth Hoit-Thetford, Daniel T. Holt, Cornelius G. House, Bob Hughes, Lucy Hulme, Richard G. Johnson, Scott Kass-

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At Bedford Books, as usual, support was generous, warm, and vital. Charles H. Christensen devised some of the book's best features. Ellen Kuhl devised the rest, kept a gentle hand on the controls, and could always be relied on for a laugh. Beth Castrodale helped out in the earlier stages of development; Mark Reimold attended brightly to the later stages. Andrea Goldman was a quick and inventive researcher. John Amburg guided the manuscript through production without a hitch. Beth Chapman, Michèle Biscoe, and Karen Baart provided sturdy support. And beyond Bedford, Patrice Boyer Claeys, David Gibbs, and Julia Sullivan contributed their talents. To all, our deep and happy thanks.



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