

SECOND EDITION

THE BEDFORD GUIDE FOR COLLEGE WRITERS

WITH READINGS AND HANDBOOK



X. J. KENNEDY AND
DOROTHY M. KENNEDY

SECOND EDITION

THE
BEDFORD GUIDE
FOR COLLEGE WRITERS
with Readings and Handbook

X. J. KENNEDY and DOROTHY M. KENNEDY

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A Key to Advice in *The Bedford Guide*

Like its predecessor, the second edition of *The Bedford Guide* is chock full of helpful advice presented in a format that makes it handy as well.

Every writing chapter includes three writing checklists:

- *Discovery Checklists* to help generate ideas
- *Revision Checklists* for rewriting a draft
- *Peer Editing Checklists* for responding to a fellow student's paper.

Also included are tips for writing with a computer, highlighted in screened boxes within each writing chapter.

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The Bedford Reader, Third Edition

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OTHER BOOKS BY X. J. KENNEDY

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Mark Twain's Frontier (with James Camp), text-anthology

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Ghastlies, Goops, and Pincushions, poems for children

Fresh Brats, poems for children

Preface:

To the Instructor

This book in your hands is three full books in one. In one compact package, it offers a rhetoric (greatly revised from its first edition), a reader (with forty-eight selections), and a handbook (of about 200 pages)—all the textbooks most instructors, and their students, will need for a complete writing course. (For the instructor who prefers a shorter edition without handbook, one now exists: *The Bedford Guide for College Writers with Readings*.)

Warm response to the first edition heartened us to try to hone this book into a still more efficient instrument. In its new edition we have striven, above all, to thrust the student immediately into the act of writing. To this end we have tightened our discussion of the writing process, substituting on-the-job learning for preliminary advice. In the first edition, three chapters of sage counsel stood between the student and the act of writing. Now the student writes a paper in Chapter 1.

The Bedford Guide for College Writers seeks to bring into the classroom many recent findings of composition research. Writing, we insist, is not the laborious construction of something one *has* to say but doesn't especially want to; it is the lively and often surprising art of thinking while working with language. No one ever learned to swim by reading a book about swimming; similarly, if the student is to learn to write well, a pinch of practice is worth a pound of theory. This view is hardly original; yet perhaps the book can claim some originality in how this view is set forth. We can no longer count the ways we tried to organize the book before discovering the present way—discovered it, that is, with the help of those many discerning teachers who criticized our manuscripts and our first edition.

How the Rhetoric Book Is Built

Although the table of contents ought to speak for itself, let us quickly sum up what each of the book's four parts tries to do.

In Part One, “A Writer’s Resources,” the student writes by actively seeking ideas and material: by recalling, observing, reading, conversing, and imagining. The assumption is that every writer starts out with these resources, endlessly fruitful and readily available.

In Part Two, “Thinking Critically,” the student fulfills five writing assignments with clear purposes: analyzing, taking a stand, proposing a solution, evaluating, and seeking causes and effects. The assumption is that these basic skills are essential to many kinds of critical and persuasive writing (including the analysis and evaluation of literature—see Chapters 6 and 9).

In Part Three, “Investigating,” the student is encouraged to write from research, both in the library and in the field. Most textbooks warn that research writing is completely different from other writing tasks. But we suggest that when your students write a research paper, they make no such violent break with all they know. Chapter 12 provides a detailed introduction to the reference facilities of a typical college library. Guidelines for MLA and APA styles of documentation are placed in a separate, final chapter (Chapter 14) for ready reference.

Part Four, “Strategies: A Reference Manual,” is a toolchest of techniques for generating ideas, drafting, and rewriting, in class or out, with or without a computer. These techniques are intended to serve both the instructor who wishes some specific treatment of recent concerns, such as nonlinear outlining and collaborative learning, and the instructor who wants to teach traditional outlining and the writing of thesis sentences. A final section provides instructions on manuscript style (if you don’t specify otherwise) and on how to format a paper when writing with a computer.

How the Assignment Chapters Are Built

In each of the first ten assignment chapters (Parts One and Two) you will find, in sequence, the following:

1. Two short readings, one by a professional writer, one by a student writer. After each selection, our questions are designed not merely to point to what the writers are saying but to show how the writers go about writing and to provoke original thought.
2. A writing assignment general enough to let students define it for themselves and so become involved in it.
3. Detailed guidance in generating ideas, shaping a draft, and rewriting. We do not pretend that writing always proceeds by lockstep through all three stages. Sometimes we show how the stages can overlap, how a writer may backtrack—may stop revising, say, to generate new ideas—or leap ahead from one stage to another.
4. “Other Assignments,” in case you prefer one of these to the main assignment or wish students to do some further writing.
5. “Applying What You Learn,” a short discussion of the practical applications, in college and beyond, of the kind of writing dealt with in the chapter.

6. Two additional readings that apply the same kind of writing knowledge. If, after they write, students do more reading, they may read with a keener awareness of how a professional writer works. To be sure, you can have students read these essays *before* they write, if you so desire.

Every assignment chapter also includes checklists for discovering ideas, for revising, and for peer editing and screened boxes with activities for word processing and group learning. A guide to these lists and boxes appears on the front endpapers.

The Readings

The forty-eight readings display good writing by thirty-five professional and thirteen student writers. We have tried to select professional essays that relate to whole chapters and to feature some writers whose disciplines span the curriculum from astrophysics to zoology, including psychology, medicine, law, journalism, education, philosophy, music, film criticism, environmental studies, astronomy, history, and economics. The student essays, we think, are very good indeed, but not discouragingly dazzling.

How the Handbook Is Built

The handbook is meant to be full and adequate. No mere token section, not a handbook in name only, it is designed to serve students just as efficiently as a high-priced, separate handbook might. If you care to test this claim, glance at its table of contents and satisfy yourself that all topics typically covered in a separate handbook are indeed there. You will also find discussions of grammar, jargon, nonsexist usage, and other matters some handbooks skip or deal with cursorily. The handbook's coding system should make it easy for you to refer students to the very parts they need. By binding it together with the rhetoric-reader, the publishers hope to make it more convenient, too, for your students to consult on their own.

Boxed charts invite the student to find answers to their problems quickly. These set forth at a glance many matters of grammar and a few techniques for editing and revising. The handbook also contains more than 650 exercises for in-class or out-of-class practice. (Solutions to problems raised in some of these exercises will be found at the back of the book.) Because the handbook is part of the book, we trust, your students will always have help at their fingertips.

Writing with a Computer

Now that word processing has come to rival typewriting in popular acceptance, we have paid still more attention to the process of writing with a computer. Screened boxes in every assignment-centered chapter (Chapters 1–11 and 13) supply labor-saving tips that relate directly to each writing assign-

ment. These are in addition to the extended discussion in Chapter 19, "Strategies for Writing with a Computer," which is addressed to the student who already knows how to use a computer but who has not yet written college papers.

Peer Editing and Group Learning

Because so many instructors now ask their students to read and comment on one another's papers—sometimes in organized groups, sometimes informally—we have strengthened the book's concern with peer editing. Exactly how does the student go about criticizing another student's paper? If you ask students to edit one another's work, refer them to the peer editing checklist in each assignment chapter. Refer them also to Chapter 18, "Strategies for Working with Fellow Writers." It contains many pointers and some illustrations: a single paragraph (and its revision after peer editing) and a whole peer-edited paper.

Peer editing, to be sure, is only one activity for collaborative learning; so in each of the assignment chapters, a box labeled "For Group Learning" crops up after every list of "Other Assignments." Some of these suggestions invite collective brainstorming and other group techniques; others call on the group to assist students in writing as individuals.

Ancillaries

An instructor's manual, *Teaching with the Bedford Guide for College Writers*, prepared by Shirley Morahan of Northeast Missouri State University, is available in two volumes. The first volume, *Practical Suggestions*, includes syllabuses, a guide (in tabular form) to the readings, a chapter on helping students make the leap to critical thinking, and a chapter on publishing student writing on campus. The second volume, *Background Readings*, is an anthology of articles taken mainly from journals of composition; these readings are connected to *The Bedford Guide* and the classroom by introductions and exercises. We hope that both the manual and the supplementary readings will prove useful to new and seasoned instructors alike.

A pop-up reference system that can be used with most word processing programs, the Hotline for *The Bedford Guide* is an on-line handbook that gives students quick, easy access to information on grammar, punctuation, mechanics, usage, and documentation models while they are writing. The Hotline is available free (in either IBM or MacIntosh version) to instructors who adopt *The Bedford Guide for College Writers*. It will be sent, upon request, to adopters who may then freely copy the disk and give it to their students.

Thanks

We continue to be grateful to the many people who gave us the benefit of their advice throughout the planning and writing of the first edition of *The*

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To Shirley A. Morahan, director of composition at Northeast Missouri State University, we owe a further, deeper debt as the author of both the first and second editions of the instructor's manual and as the editor of that manual's new companion volume. We thank her, too, for allowing us to lift from her first manual the peer editing checklists that now appear in each of our writing assignment chapters. We wanted students as well as instructors to have direct access to them.

We still feel deeply indebted to Rise B. Axelrod and Charles R. Cooper, from whose ground-breaking textbook, *The St. Martin's Guide to Writing*, we learned a whole new way of looking at the teaching of writing.

Since *The Bedford Guide* first appeared in print, our debts have multiplied. We are grateful to Em Claire Knowles of the Simmons College Graduate School of Library and Information Science, who criticized, updated, and corrected our chapter on library resources. For reviewing the first edition and supplying suggestions for the second, we thank Richard Batteiger, Oklahoma State University; John Clifford, University of North Carolina at Wilmington; Anne Doyle, University of Washington; Jennifer Ginn, North Carolina State University; Carol Peterson Haviland, California State University, San Bernardino; Nancy Joseph, York College; Marilyn Larson, Snow College; Thomas Martinez, Villanova University; Elizabeth Metzger, University of Southern Florida; Betty Pytlik, Ohio University; Sally Reagan, University of Missouri, St. Louis; Michael Robertson, Lafayette College; Shirley Rose, Eastern Michigan University; John Ruszkiewicz, University of Texas at Austin; and Robert Schwegler, University of Rhode Island.

A number of instructors at Northeast Missouri State University not only reviewed the "Applying What You Learn" sections of our writing chapters and suggested more valuable additions to them than we had room for, but led us to some of the new essays included in this edition. For their thoughtful and pertinent contributions we thank Russell G. Baughman, associate professor of chemistry; Mina Carson, assistant professor of history (now at Oregon State University); Paula S. Cochran, assistant professor of communication disorders; Elizabeth Jean Hogeland, associate professor of child and family development; Dr. Peter Saltzstein of the Academic Planning Services and the Department of Philosophy; and C. Cartwright Young of the Department of Political Science.

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Joan Feinberg gave her special attention this time around to the Handbook, patiently guiding, goading, and inspiring it into shape. Carol Verburg's contribution to the Handbook was immense. Toiling for months to give finished shape to our original version, she made generous additions of her own. It was Carol Verburg who gave the whole handbook consistency—and constant intelligence. Riikka Melartin worked ably on its charts and edited our draft of the glossary on usage.

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