

FIFTH EDITION

The Brief Bedford Reader

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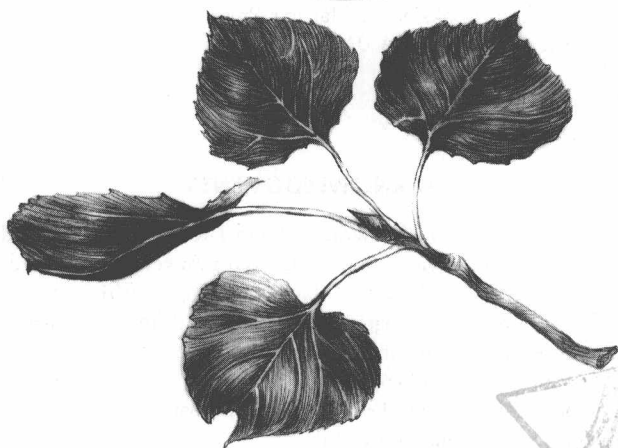
K. J. Kennedy • Dorothy M. Kennedy • Jane E. Aaron

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THE BRIEF BEDFORD READER

FIFTH EDITION

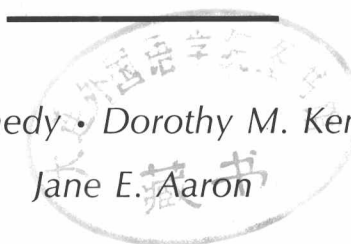
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ACKNOWLEDGMENTS

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PREFACE FOR INSTRUCTORS

Like its predecessor, *The Brief Bedford Reader* has 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 forty-two best, liveliest essays we can find and arrange them in ten rhetorical chapters. Before and after the essays, we show how effective writing is written — not just theoretically, but in the working practice of good writers.

WHAT'S NEW

Dozens of instructors and students told us what they thought of the previous edition, and we listened. The changes in this new edition are significant.

NEW SELECTIONS. Of the forty-two essays in *The Brief Bedford Reader*, seventeen are new. The selections 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 June Jordan, Barbara Ehrenreich, Alan M. Dershowitz, and others.

CRITICAL THINKING, READING, AND WRITING. *The Brief 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 Brief Bedford Reader* have proved so popular that we knew better than to tamper with them.

RHETORICAL ORGANIZATION. 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. After each essay, a question under the heading "Other Methods" helps students analyze how writers combine methods to achieve their purposes. 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 Brief Bedford Reader* vary in authorship, subject, even length. Half the selections are by women, and more than 40 percent touch on cultural diversity. Some selections deal with sports, popular culture, and family; others represent history, anthropology, psychology, and many other academic disciplines. Running from three to nine pages, the selections provide a range of depth and complexity.

THEMATIC PAIRS. At least two essays in each 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, thirty-three 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 Brief 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 Brief Bedford Reader* has a sibling: A longer edition, *The Bedford Reader*, features sixty-nine instead of forty-two selections and includes four thematic chapters in which the essays illustrate mixed methods of development.

ACKNOWLEDGMENTS

With each edition, our debt to teachers and students who help us shape *The Brief Bedford Reader* grows. This time many teachers, answering detailed questionnaires, showed us new directions we might take and kept us from missteps. We heartily thank Patricia Brown, John Canuteson, Vance Phillip Hedderel, Cathy Henrichs, Cheryl

S. Hoffman, Allan Kohrman, Robert J. Latta, C. K. Mathey, Mark S. Miller, June Olson, Judith M. Schmidt, John L. Schwartz, Elizabeth Slaughter, Bonnie A. Spears, and Brenda Wilson.

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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- ◀▶ "You'll have to leave. Both you and your chillun too." For a prominent black writer, these words spoken by a zoo guard encoded the childhood experience of racial discrimination.

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