



SIXTH EDITION

—THE—  
**BEDFORD  
READER**

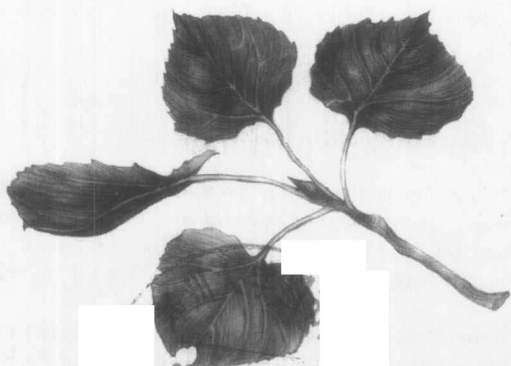
X. J. KENNEDY  
DOROTHY M. KENNEDY  
JANE E. AARON

# THE BEDFORD READER

SIXTH EDITION

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



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## PREFACE FOR INSTRUCTORS

"A writer," says Saul Bellow, "is a reader moved to emulation." In a nutshell, the aim of *The Bedford Reader* is to move students to be writers, through reading and emulating the best essays available.

Like its predecessor, this sixth edition of *The Bedford Reader* works toward its aim with both a rhetorical and a thematic approach. In Part One we present the rhetorical methods realistically, as we ourselves use them—as natural forms that assist invention and fruition *and* as flexible forms that mix easily for any purpose a writer might have. Then throughout Part One and in the thematic Part Two, we give students plenty to write about with thematic connections in and among chapters.

We polled scores of teachers and students, asking how we could improve this framework and the myriad elements that contribute to it. Some features have proved so popular that we did not tamper with them. But our users' excellent suggestions also prompted many changes, highlighted below with bullets.

**REALISTIC RHETORICAL EMPHASIS.** At the center of *The Bedford Reader*, ten chapters treat ten methods of development, each presented not as a box to be stuffed full of verbiage but as a tool for inventing and shaping ideas. We take this realistic approach even further, showing

how the authors freely combine the methods to achieve their purposes: an “Other Methods” question after every selection helps students analyze how the methods work together, and five chapters in Part Two contain mixed-method essays centered on interesting topics.

In this edition we have bolstered the treatment of mixed methods to make the concept easier to teach:

- New annotations on George Orwell’s “Politics and the English Language” show how every one of the methods contributes to that classic essay.
- In the instructor’s manual, a list for every rhetorical method indicates the selections elsewhere in the book developed significantly by that method.

We have also improved the introductions to the individual methods, making each one’s focus on concepts and process both clearer and more practical:

- A new section discusses and illustrates appropriate thesis sentences.
- A boxed revision checklist highlights essential elements for easy reference.
- New headings provide more signposts throughout the text.
- Marginal annotations on the two sample paragraphs clarify their uses of the method.

**VARIED, LIVELY SELECTIONS BY WELL-KNOWN AUTHORS.** The selections in *The Bedford Reader* vary in authorship, topics, even length. Half are by women, and a quarter touch on cultural diversity. Ranging from one to twelve pages, the selections deal with sports, business, history, science, gender, computers, psychology, drug legalization, and many other subjects.

As always, we’ve added many new selections intended to engage students and inspire them to write:

- Of seventy-one selections, thirty-three are new. Joining proven favorites such as Jessica Mitford and E. B. White are Louise Erdrich, Amy Tan, Dave Barry, and many other fresh voices.
- Three new student essays, bringing the total to six, reassure students that good writing is not exclusive to professionals.
- Three new literary works, bringing the total to four, include a poem by Margaret Atwood and stories by Edgar Allan Poe and Jamaica Kincaid.

**EXTENSIVE THEMATIC CONNECTIONS.** To provide substantial topics for class discussion and student writing, *The Bedford Reader* con-



nects essays in many ways. As before, each rhetorical chapter includes two selections that address the same topic, from the ordinary (house-keeping) to the controversial (drug legalization and capital punishment). Every selection ends with a "Connections" writing topic linking the selection to another in the book. An alternate thematic table of contents organizes all the selections into more than two dozen topics. And Part Two organizes the mixed-method essays into thematic chapters that can be used separately or integrated into the rhetorical Part One.

In this edition we've made it easier to use the essays in Part Two:

- The thematic chapters now number five, and they are more focused, with only two or three essays in each. The topics are language, family, gender differences, community life, and community in cyberspace.
- The essays in Part Two each have two "Connections" writing topics, one relating the essay to others in its chapter and one relating it to an essay in the rhetorical Part One.
- In the instructor's manual, a list for each thematic chapter highlights the selections elsewhere in the book that also deal with that theme.

**THOROUGH COVERAGE OF CRITICAL READING AND WRITING.** As before, *The Bedford Reader's* general introduction provides detailed advice on developing a critical response to reading. A case study shows the development of a student's response to an essay by M. F. K. Fisher, from annotations on the essay through journal entries and drafts to a final paper. And a "Critical Writing" topic after every selection helps students formulate their own critiques.

In this edition we've expanded the introductory discussion of the writing process:

- Under invention we cover freewriting, journal writing, and other techniques that can help students write fluently, creatively, and confidently.
- We give more advice on thesis sentences and more examples, laying the groundwork for the parallel coverage in each rhetorical introduction.
- We explain the advantages of collaboration in writing and revising, and we offer advice on giving and receiving criticism.

**ADVICE ON USING AND DOCUMENTING SOURCES.** Once again, a student paper in *The Bedford Reader* is a researched argument that is fully documented in MLA style. In addition, we've provided new guidance on using sources:

- A new appendix introduces the basics of using sources, including the selections in this book: paraphrasing, summarizing, and quoting; integrating quotations into one's own text; and documenting sources (including electronic sources) in MLA style.

**UNIQUE COMMENTS BY WRITERS ON WRITING.** After their essays, forty-eight of the book's writers offer comments on everything from grammar to revision to how they developed the reprinted piece. Besides providing rock-solid advice, these comments also prove that for the pros, too, writing is usually a challenge.

**ABUNDANT EDITORIAL APPARATUS.** As always, we've surrounded the selections with a wealth of material designed to get students reading, thinking, and writing. To help structure students' critical approach to the selections, each one comes with two headnotes (on the author and the selection itself), three sets of questions (on meaning, writing strategy, and language), and at least four writing topics. One writing topic emphasizes critical writing, a second stresses connections with other selections, and a third is new:

- To complement the general introduction's increased emphasis on journal writing, a two-part writing topic for every selection encourages students to explore their responses in their journals and then develop their ideas into essays.

Besides the aids with every selection, the book also includes additional writing topics for every rhetorical chapter, a glossary ("Useful Terms") that defines all the terms used in the book (including all those printed in SMALL CAPITAL LETTERS), and an index that alphabetizes authors and titles and important topics (including those in the Writers on Writing sections).

**INSTRUCTOR'S MANUAL.** Available as a separate manual or bound with the book, *Notes and Resources for Teaching The Bedford Reader* features a discussion of every method, every selection (with possible answers to the questions), and every Writer on Writing. Some features are new to this edition:

- An introduction suggests ways to integrate journal writing and collaboration into writing classes.
- As noted earlier, each chapter includes a list of the selections in other chapters that illustrate the chapter's method or address its theme.

**TWO VERSIONS.** *The Bedford Reader* has a sibling. A shorter edition, *The Brief Bedford Reader*, features forty-five selections instead of

seventy-one and omits the five thematic, mixed-method chapters of Part Two.

### ACKNOWLEDGMENTS

With each edition we accumulate an enormous debt to teachers and students who help us shape *The Bedford Reader*. The following teachers, patiently answering detailed questionnaires, pointed us toward worthy changes. We heartily thank Joan V. Anderson, Linda Anthon, Syd Bartman, Ted Billy, Carole Brown, Sabrina Caine, Thomas William Cobb, Patricia Coleman, Thomas F. Connolly, Charles Cowdrick, Marcia B. Dinneen, Janet Eber, Peggy Ellington, O. Joseph Fleming II, Louis Graham, John Hackett, Carol Withington Hake, Sally Harvey, Edward M. Jackson, Doni Jeffrey, Carla I. LaGreca, Arthur J. Leo, Mandy McDougal, Jeff McMahon, George J. Mecherly, Thomas D. Patterson, Bryan Polk, Kathryn Presley, Noel Robinson, Alice Royer, Pat Schutjer, Janet Seim, M. S. Shufeser, John D. Simpson, Joan Livingston Smiley, Thomas A. Smith, Paige Dayton Smitten, Lindon Stall, Stephanie J. Stiles, Christina C. Stough, Michael C. Tighe, Susan Trudell, Jill Lynn Tucker, Helen Wilson, and Sander Zulauf.

Bedford Books continues its tradition of spoiling its authors with generosity, warmth, and intelligence. Its bedrock, Charles H. Christensen, provided his usual insight into the needs of composition teachers and students. The developmental editor, Alanya Harter, was so bright, thoughtful, encouraging, and witty that the work of the revision was actually fun. She was supported by Aron Keesbury, who enthusiastically fielded any request. Andrea Kaston, David Gibbs, and Mitch Evich helped shape the apparatus and instructor's manual. And Karen Baart, assisted by Deborah Baker, calmly and deftly shepherded a complex and sometimes unwieldy manuscript through production. We are deeply and happily grateful to all.



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