

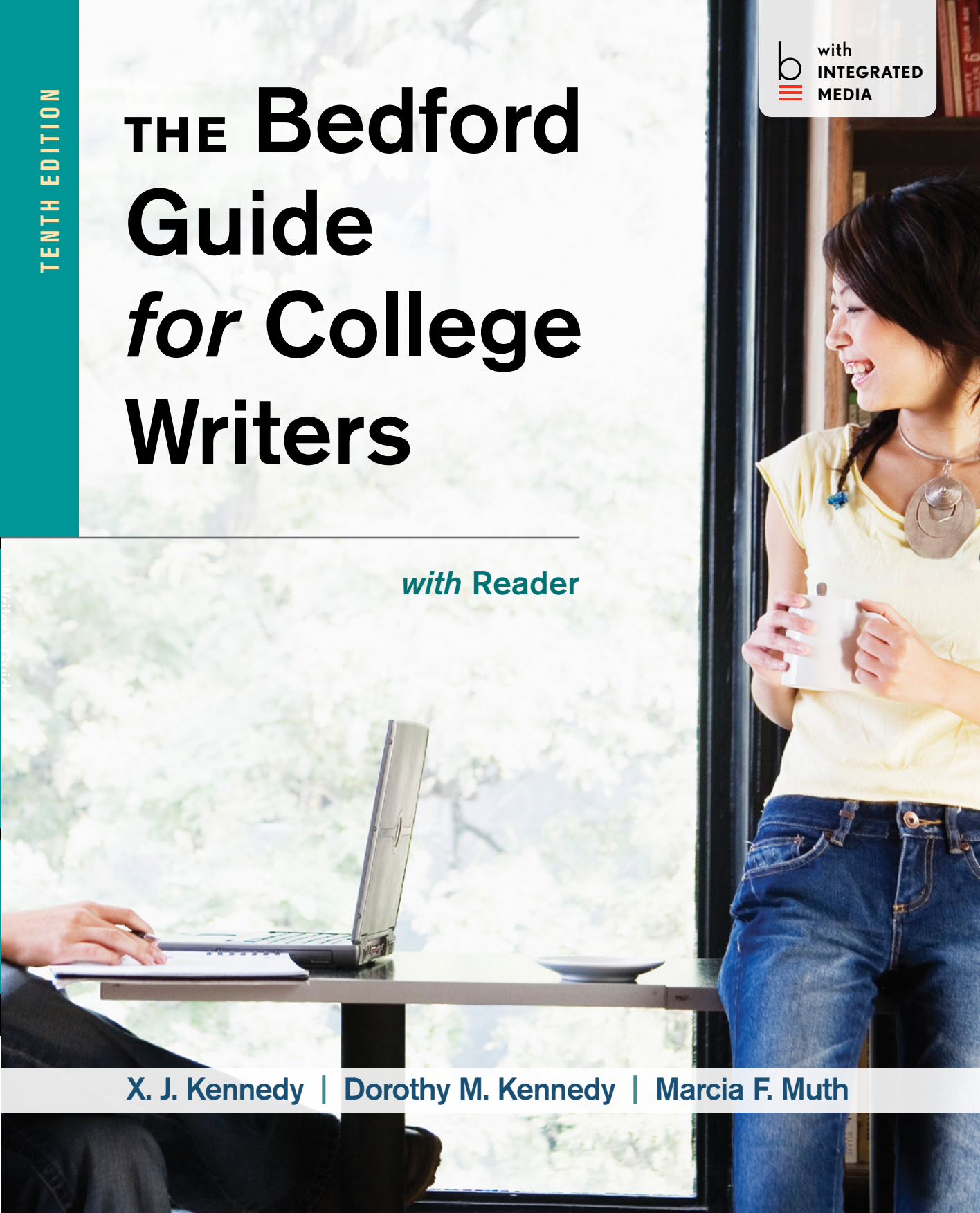
TENTH EDITION

# THE Bedford Guide *for* College Writers

**b** with  
INTEGRATED  
MEDIA

*with Reader*

X. J. Kennedy | Dorothy M. Kennedy | Marcia F. Muth



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To access the e-Pages for *The Bedford Guide*, visit [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide). Students who do not buy a new book can purchase access to the e-Pages at this site.



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TENTH EDITION

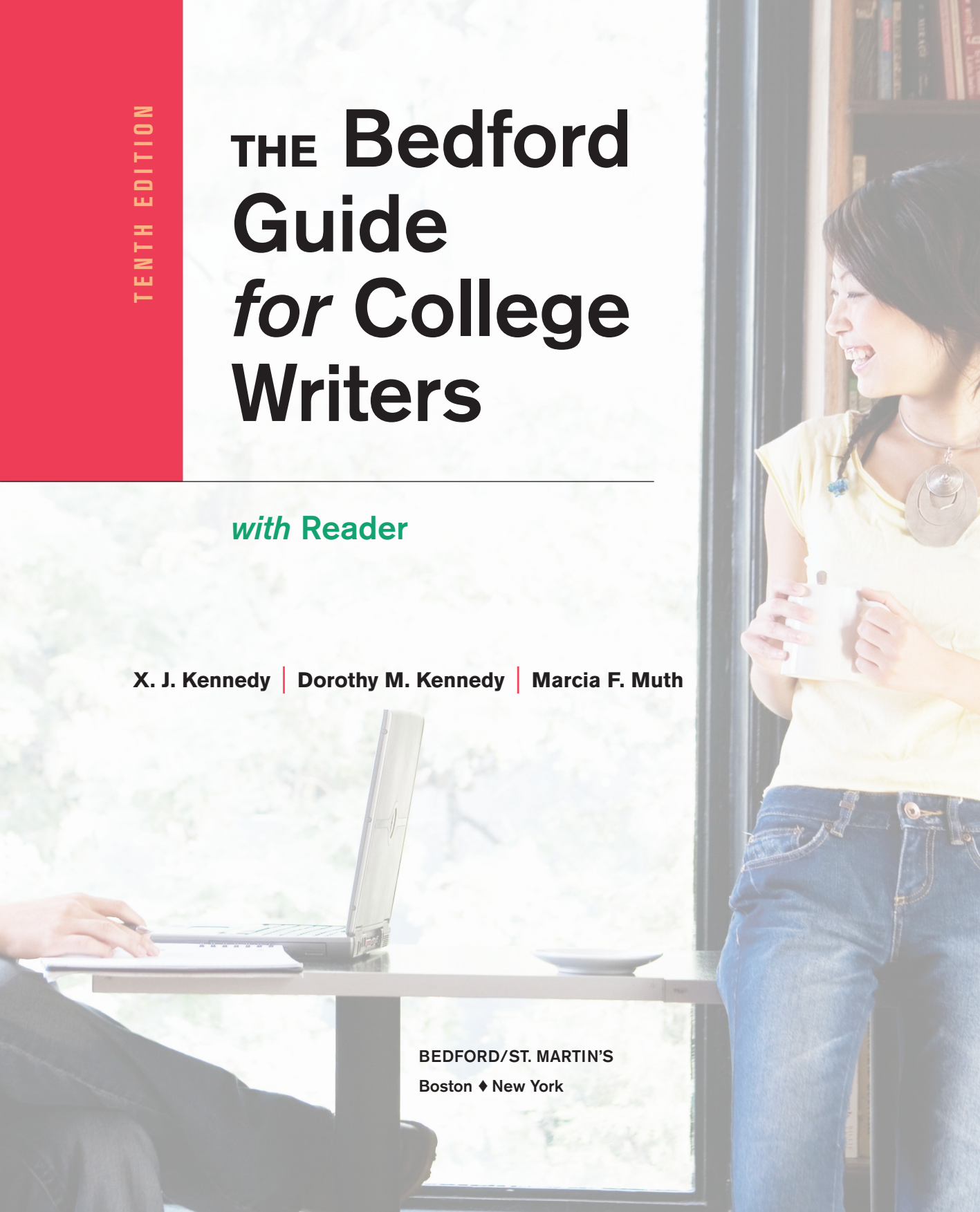
# THE Bedford Guide *for* College Writers

*with Reader*

X. J. Kennedy | Dorothy M. Kennedy | Marcia F. Muth

BEDFORD/ST. MARTIN'S

Boston ♦ New York



## **For Bedford/St. Martin's**

*Publisher:* Leasa Burton

*Senior Developmental Editor:* Martha Bustin

*Senior Production Editor:* Gregory Erb

*Senior Production Supervisor:* Steven Cestaro

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*Photo Researcher:* Naomi Kornhauser

*Senior Art Director:* Anna Palchik

*Text Design:* Lisa Buckley

*Cover Design:* Marine Miller

*Cover Photo:* By Fuse courtesy of gettyimages®

*Composition:* Graphic World, Inc.

*Printing and Binding:* RR Donnelley and Sons

*President, Bedford/St. Martin's:* Denise B. Wydra

*Editorial Director, English and Music:* Karen S. Henry

*Director of Marketing:* Karen R. Soeltz

*Production Director:* Susan W. Brown

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8 7 6 5 4 3

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*For information, write:* Bedford/St. Martin's, 75 Arlington Street, Boston, MA 02116 (617-399-4000)

ISBN 978-1-4576-3102-3

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# Preface

## TO THE INSTRUCTOR

The tenth edition of *The Bedford Guide for College Writers* gives students all the tools they need to succeed as writers, especially in the rapidly changing times in which we now live and write. Whether their writing class meets on campus or online, students benefit from qualities integral to *The Bedford Guide*'s enduring success — clear and succinct instruction, thorough coverage with a flexible organization, and frequent opportunities for active learning, engaging students with what is presented. The tenth edition extends active learning into the online environment, offering assignable e-Pages. These videos, audio segments, and photo essays take advantage of what the Web can do. All aspects of this new edition of *The Bedford Guide* — from its new student and professional readings to its “Learning by Doing” activities and visuals — are designed with one overarching goal: to help students to become the confident, resourceful, and *independent* writers they will need to be.

Several key interrelated ideas have shaped this book from the beginning. First, *students learn best by doing*. *The Bedford Guide* therefore includes an exceptional number of opportunities for practice and self-assessment. Throughout the book, we intersperse class-tested “Learning by Doing” activities and assignments in a helpful rhythm with concise instruction and models of writing. Students have frequent opportunities to apply what they have learned and become comfortable with each step in the process as they go along.

Second, we intend *The Bedford Guide for College Writers* to be an effective, engaging text that gives students *everything they need to write well—all in one flexible book*. This version of the book offers a comprehensive, yet concise, process-oriented rhetoric and a provocative thematic reader. At the back of the book are three handy resources for reference: the “Quick Format Guide,” the “Quick Research Guide,” and the “Quick Editing Guide.” *The Bedford Guide* gives students all the tools they need to succeed as writers.

Most important, the focus of the book is *building transferable skills*. Recognizing that the college composition course may be one of a student's last classes with in-depth writing instruction, we have made every effort to ensure that *The Bedford Guide* develops writers able to meet future challenges. It offers supportive, step-by-step guidance; “Why Writing Matters” features; a full chapter on “Strategies for Future Writing”; and varied,

end-of-chapter “Additional Writing Assignments.” These and other features prepare students to apply what they have learned in other courses and in the workplace, meeting whatever rhetorical challenges lie ahead, in college and in life.

Built on these cornerstone concepts, the tremendous success of *The Bedford Guide* has been gratifying. And especially gratifying has been the way that this book has continued to evolve over time. New ideas on teaching and writing and excellent suggestions from users of the book improve and enrich each edition of the book. Now the tenth edition includes many thought-provoking new readings, revised chapters on analyzing visuals and writing online, recurring options for a Source Activity or Source Assignment, and a new series of reflective “Learning by Doing” activities. It also expands popular features, offering a new “Take Action” chart on literary analysis as well as many more “Why Writing Matters” chapter openers. These changes and others throughout the book do even more to involve students in their own development as writers.

## Everything You Need

The tenth edition continues to offer a coordinated rhetoric and reader integrated into one convenient text—both now even better resources for students. *The Bedford Guide* is also available in a longer version, adding the research manual and comprehensive handbook, in a new concise edition, and in e-book versions. (For more details on the e-book versions and other exciting new resources accompanying *The Bedford Guide*, see pp. xiii–xvii. For more information on what is new in the tenth edition, see p. viii.)

### BOOK 1

## A Writer's Guide

This uniquely accessible—yet thorough—process-oriented rhetoric helps students become better writers, regardless of their skill level. Addressing all the assignments and topics typically covered in a first-year writing course, it is divided into four parts.

Part One, “A College Writer’s Processes,” introduces students to the interconnected processes of writing (Chapter 1), reading (Chapter 2), and critical thinking (Chapter 3). In the tenth edition, the student writing in these chapters now includes a new critical reading response in Chapter 2, “Reading Processes.”

In Part Two, “A Writer’s Situations,” nine core chapters—each including two sample readings (one by a student)—guide students step-by-step through a full range of common first-year writing assignments. The rhetorical situations in Part Two include recalling an experience (Chapter 4), observing a scene (Chapter 5), interviewing a subject (Chapter 6), comparing and contrasting (Chapter 7), explaining causes and effects (Chapter 8), taking a stand (Chapter 9), proposing a solution (Chapter 10), evaluating and reviewing (Chapter 11), and supporting a position with sources (Chapter 12). “Why Writing Matters” features, readings, visuals, “Responding to an Image” chapter openers for class discussion and journal writing, and “Additional Writing Assignments”—now including both visual and source-based options—make these chapters both useful and interest-



ing for students. If followed sequentially, these chapters lead students gradually into the rigorous analytical writing that will comprise most of their college writing. Rearranged and selected chapters readily support a course emphasizing argument, source-based writing, or other rhetorical or thematic approaches.

Part Three, “Other Writing Situations,” offers helpful strategies and examples to focus students’ efforts in five special rhetorical situations: responding to literature (Chapter 13), responding to visual representations (Chapter 14), writing online (Chapter 15), writing and presenting under pressure (Chapter 16), and writing in the workplace (Chapter 17). The more sharply focused Chapter 15, “Writing Online,” and revised sections on visual analysis in Chapter 14 succinctly address rhetorical situations that college students now encounter.

Part Four, “A Writer’s Strategies,” is a convenient resource for approaching different writing processes. The first chapter, “Strategies: A Case Study” (Chapter 18), follows a student as she develops and revises her “Recalling an Experience” paper through multiple drafts. It also includes her self-reflective portfolio letter. The next five chapters explain and further illustrate stages of common writing processes: generating ideas (Chapter 19), stating a thesis and planning (Chapter 20), drafting (Chapter 21), developing (Chapter 22), and revising and editing (Chapter 23), each now concluding with a “Learning by Doing” process reflection. Marginal annotations in the earlier parts of the book guide students to these chapters, which collectively serve as a writer’s toolbox. The part ends with “Strategies for Future Writing” (Chapter 24), helping students apply what they have learned to other rhetorical situations. It includes two new student samples, one from a multi-genre history assignment and one from a philosophy of teaching portfolio.

**BOOK  
2****A Writer’s Reader**

*A Writer’s Reader* is a thematic reader, unique in a book of this kind. In this edition, ten new e-Page readings add a rich array of integrated, assignable, multimodal content. The reader offers forty selections in all – twenty-three of them new – arranged around five themes that provide a meaningful context for students, giving them something to write about. The themes are families (Chapter 25), men and women (Chapter 26), popular culture (Chapter 27), digital living (Chapter 28), and explorations on living well (Chapter 29). This last distinctive theme considers what different people value as components of a life well lived. Apparatus that encourages critical thinking and writing accompanies each reading. A rhetorical table of contents (p. xxxvii) shows how the selections are coordinated with *A Writer’s Guide* and illustrate writing situations assigned there. A biographical headnote and a brief prereading tip or question introduce each reading. Each selection is followed by questions on meaning, writing strategies, critical reading, vocabulary, and connections to other selections; journal prompts; and suggested writing assignments, one personal and the other analytical. These questions lead students from reading carefully for both thematic and rhetorical elements to applying new strategies and insights in their own writing.

## Appendices

*The Bedford Guide* also includes three handy color-coded guides to help students follow college format, research, and editing conventions. The “Quick Format Guide” advises students on how to format their academic papers, integrate and credit visuals, and design job-search materials. The “Quick Research Guide” provides useful guidance on organizing research, finding and evaluating reliable sources, integrating quotations, and citing sources in MLA or APA style. The “Quick Editing Guide” is a brief, quick-reference style handbook, giving special attention to the most troublesome grammar and editing problems.

## New to the Tenth Edition

The tenth edition gives students even more opportunities for learning by doing and developing transferable skills. Through innovative e-Pages activities, assignments, visuals, readings, and examples of students’ work, this new edition prepares students for writing challenges in college and beyond. New activities reflect classroom experiences, advances from the always-developing field of composition, and the insightful suggestions of many helpful reviewers.

## Now with Bedford Integrated Media

 e-Pages connect with students and build writing and critical thinking skills

*The Bedford Guide* now comes with Bedford Integrated Media: e-Pages that give the book a rich array of assignable, multimodal content. These materials extend the book’s focus on active learning and transferable skills into the online environment. They also expand alternatives for class-specific activities, such as using the e-Pages research cluster on celebrity culture (Chapter 12) to improve source handling. Two types of e-Pages accompany the book and take advantage of all the Web can do:

- **Readings.** Multimodal readings in e-Pages include videos, audio segments, interviews, infographics, and visual essays. Each is contextualized by a headnote and accompanied by critical reading and thinking questions. Students type their answers into response boxes that report to their instructor’s gradebook. The e-Pages reading topics include a humorous look at the subject of texting while walking (video), athletes interviewed on the role of superstitions in sports (video), *Hurricane Katrina Pictures: Then & Now, Ruin & Rebirth* (visual essay), the physiological effects of drinking with a closer look at why drinking and driving don’t mix (infographic), and from NPR’s *This American Life*, a story of school, relationships, and mistaken perceptions (audio segment).

In Part Two (Chapters 4–12), the e-Pages readings are part of the “Learning from Other Writers” feature, with one e-Pages reading available for each of the nine main assignment chapters (Recalling an Experience through Supporting a Position with Sources). In Book 2, *A Writer’s Reader*

(Chapters 25 to 29), two e-Pages readings in each chapter explore this section's five themes: Families, Men and Women, Popular Culture, Digital Living, and Explorations on Living Well.

- **Assignments and activities.** Assignments in e-Pages include the critical reading and thinking questions that accompany each reading. In addition, online e-Pages “Learning by Doing” activities encourage students to explore topics such as Analyzing Audience, Reading Online, Recalling from Photographs, and Analyzing Surprising Interviews. For a complete list of e-Pages content, turn to the front of the book.

Students access e-Pages materials through the Bedford Integrated Media page for *The Bedford Guide for College Writers* at [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide). They receive automatic access to e-Pages with the purchase of a new book. (Students who do not buy a new book can purchase access at this same site.) The e-Pages format makes it easy for instructors to see and evaluate what students are doing and gives new options for readings and assignments.

Instructors receive log-in information in a separate e-mail with access to all of the resources in Bedford Integrated Media. You can also log in or request access information at the book's media page.

**e** **Casy Neistat**

**Video**

### Texting While Walking

Videographer Casy Neistat explores the dangers of texting while walking before proposing a solution. To watch this comical video, go to Chapter 10: [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide).



Texting and walking can be a dangerous combination.

## Focus on Active Learning and Transferable Skills

### More “Learning by Doing” Activities

“Learning by Doing” activities, many drawn from instructors’ suggestions, encourage active learning and the development of transferable skills. A new Learning by Doing on Analyzing Interview Questions, for example, helps develop critical thinking and awareness of genre. Other additions help students reflect on their own writing processes. With some Learning by Doing activities available in the print book and some in e-Pages, students have different ways to practice and apply what they are learning.

#### Learning by Doing Analyzing Interview Questions

Listen to several radio interviews on a local station or National Public Radio (which archives many types of interviews, including programs such as *Fresh Air*). As you listen, jot down the names of the interviewer and interviewee, the topic, and any particularly fruitful or useless questions. Working with others in person or online, discuss your conclusions about the success of the interviews you heard. Develop a collaborative set of guidelines for preparing good questions and dodging bad ones.

#### Take Action Strengthening Literary Analysis

Ask each question at the top of the chart to consider whether your draft might need work on that issue. If so, follow the ASK—LOCATE—TAKE ACTION sequence to revise.

	Broad Thesis?	Vague Main Points?	Weak Evidence?
<b>1</b> ASK	Could I state my overall thesis or main idea more clearly?	Could I present my main points more specifically?	Could I add more or better evidence from the literary work?
<b>2</b> LOCATE SPECIFICS	<ul style="list-style-type: none"> <li>Write out your current thesis.</li> <li>Highlight key words that pin down your main idea about the literary work.</li> <li>Circle any words that seem vague or general.</li> </ul>	<ul style="list-style-type: none"> <li>Underline or list the main points you want to present.</li> <li>Confirm the relevance of each point for your stated thesis (not just your general idea).</li> <li>Read the passage about each point and use an X to mark any gap in development.</li> </ul>	<ul style="list-style-type: none"> <li>Color-code each bit of supporting evidence in your draft.</li> <li>Put a ✓ by any passages with little, no, or irrelevant support.</li> <li>Jot down ideas about compelling examples and details to add support.</li> </ul>
<b>3</b> TAKE ACTION	<ul style="list-style-type: none"> <li>Replace circled words with clear, concrete, exact words.</li> <li>Narrow down any broad terms or claims.</li> <li>Reveal your analysis of significant elements instead of telling what happened.</li> <li>Decide whether to add an evaluation or a preview of your main points.</li> </ul>	<ul style="list-style-type: none"> <li>If any points do not connect to your thesis, rework the thesis or replace the points.</li> <li>If any points lack development, add explanation, examples, or details to clarify your analysis.</li> <li>Read your draft aloud, listening for logical jumps or weak connections. Use specifics to fill in gaps or spell out connections.</li> </ul>	<ul style="list-style-type: none"> <li>Return to each ✓ to work in strong, persuasive support based on analysis.</li> <li>Figure out how to fit in more examples and details.</li> <li>Smooth out each paragraph, making sure each main point is clear for a reader and that transitions link your ideas and evidence.</li> </ul>

#### New “Take Action” chart

The unique “Take Action” charts guide students through assessing and revising challenging aspects of writing. In the tenth edition, a new “Take Action” chart helps students understand the basics of literary analysis. These self-assessment charts are designed to help students of varying skill levels become stronger and more independent writers by reflecting on their own writing, identifying its weaknesses, and then using concrete and relevant strategies for strengthening their papers. Other “Take Action” charts address such important issues as supporting a stand, integrating sources, and strengthening thesis statements.

## New Readings

### Readings from a Wide Range of Perspectives

A third of the readings are new in the tenth edition, including essays by well-known authors such as Anna Quindlen, Sandra Cisneros, Dagoberto Gilb, Katha Pollitt, David Brooks, and Jhumpa Lahiri. The readings also reflect a wide range of experience, since students come to the composition class varying in age, work background, comfort with technology, life situations, and other factors. Terrell Jermaine Starr, for example, writes about his grandmother, a strong woman who raised him and saw that he got a good education, despite not having had one herself. Libby Copeland examines how Facebook can sometimes make people feel more isolated and depressed, not less. Mike Haynie writes about PTSD, veterans, and the media. Throughout *The Bedford Guide*, the readings encourage students to see familiar topics from new angles and to use critical thinking skills to gain insight and understanding.



#### Jhumpa Lahiri

##### Rice

Jhumpa Lahiri won the 2000 Pulitzer Prize for Fiction for her short story collection *Interpreter of Maladies* (1999). She also gained acclaim for her novel *The Namesake* (2003), which was adapted into a popular film. Her writing, often autobiographically inspired, explores issues of assimilation experienced by Indian immigrants in America. President Barack Obama recently appointed her to the President's Committee on the Arts and Humanities. In the following article, first published on November 23, 2009, in the *New Yorker*, Lahiri focuses on the significance of the meal that her father prepared for special occasions.

**AS YOU READ:** Consider why this meal is so important to the author's father.

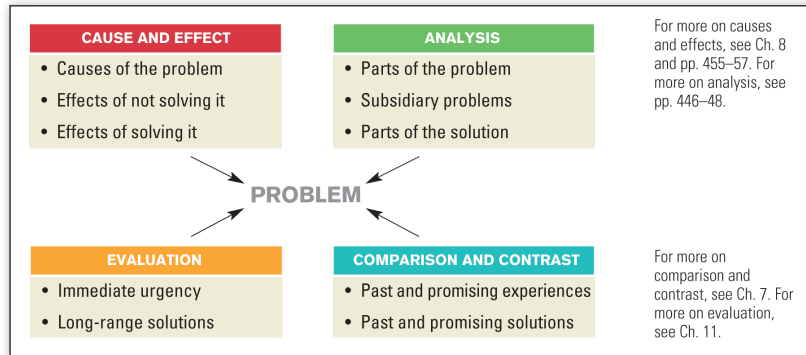
My father, seventy-eight, is a methodical man. For thirty-nine years, he has had the same job, cataloguing books for a university library. He drinks two glasses of water first thing in the morning, walks for an hour every day, and devotes almost as much time, before bed, to flossing his teeth. “Winging it” is not a term that comes to mind in describing my father. When he’s driving to new places, he does not enjoy getting lost.

In the kitchen, too, he walks a deliberate line, counting out the raisins that go into his oatmeal (fifteen) and never boiling even a drop more water

### More Connections between *The Bedford Guide's* Rhetoric and Reader

Throughout the tenth edition, new connections and references have been added to make it easier for instructors and students to use *A Writer's Guide* (Chapters 1–24) with *A Writer's Reader* (Chapters 25–29) and vice versa. Many new internal cross-references, marginal notes, thematic correspondences, interlinked excerpts, and complementary assignments improve the way these two sections of the book can work in tandem. All serve to integrate the different parts of the book into a more useful whole. Instructors and students

can now more easily find relevant examples and support for the writing skills and strategies presented.



## New Examples of Student Writing

Throughout the tenth edition, interesting new examples of student writing provide helpful models. Four of nine student essays are new in Part Two, such as an observation on arrival in Stockholm (Chapter 5) and an essay comparing and contrasting karate and kung fu (Chapter 7). Other new student work includes a critical reading response to “The New Literacy” in “Reading Processes” (Chapter 2), and selections from a history paper and a portfolio (Chapter 24).

**Jacob Griffin**

Student Essay

### Karate Kid vs. Kung Fu Panda: A Race to the Olympics

Student Jacob Griffin compares and contrasts karate and kung fu, asking which of the two deserves to be the first declared an Olympic sport.

About three decades ago,  
into the American sports scen  
like Jackie Chan began to pop



Karate



Kung fu

## Many New Photographs and Multimodal Genres

Thought-provoking visuals begin and conclude each Part Two assignment chapter, supporting the goals of the chapter with skills-building apparatus. Chapter 14, “Responding to Visual Representations,” contains new examples and a new visual essay. More public service announcements, news photos, visuals from Web sites, movie critiques, and videos appear throughout this edition of *The Bedford Guide*. All give engaging opportunities for discussion, critical thinking, and written analysis.

## You Get More Choices for *The Bedford Guide for College Writers*, Tenth Edition

Bedford/St. Martin’s offers resources and format choices that help you and your students get even more out of the book and your course. To learn more about or order any of the following products, contact your Bedford/St. Martin’s sales representative, e-mail sales support ([sales\\_support@bfwpub.com](mailto:sales_support@bfwpub.com)), or visit the Web site at [bedfordstmartins.com/bedguide/catalog](http://bedfordstmartins.com/bedguide/catalog).

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## Choose from Alternative Formats of *The Bedford Guide*

Bedford/St. Martin’s offers a range of affordable formats, allowing students to choose the one that works for them. For details, visit [bedfordstmartins.com/bedguide/catalog/formats](http://bedfordstmartins.com/bedguide/catalog/formats).

### Explorations on Living Well

29

**Responding to an Image**

Look carefully at one of these four photographs. What time of day do you imagine the photograph was taken? Where are the people, and what are they doing? What relationships and emotions does the image suggest? Write about what the photograph seems to be saying about one or more possible elements of a happy life or a life well lived. If the photograph reminds you of your own experiences, either similar or dissimilar, bring those recollections into your written response to the photograph.

**Teaching Resources**

For advice on teaching visual texts, see *Practical Suggestions*, Ch. 7.

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- *Hardcover or paperback*
- *Loose-leaf edition* The loose-leaf edition does not have a traditional binding; its pages are loose and two-hole punched to provide flexibility and a low price to students.
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## Thanks and Appreciation

Many individuals contributed significantly to the tenth edition of *The Bedford Guide for College Writers*, and we extend our sincerest thanks to all of them.

## Editorial Advisory Board

As we began to prepare the tenth edition, we assembled an editorial advisory board to respond to the many significant changes we planned and to share ideas about how to make the book more useful to both students and teachers. These dedicated instructors responded thoroughly and insightfully to new features of the text, answered innumerable questions, and suggested

many ideas, activities, and assignments. They also submitted student papers and in ways large and small helped to shape the new and revised sections of the tenth edition. We are extremely grateful to each one of them:

- Kathleen Beauchene, Community College of Rhode Island
- Vicki Besaw, College of Menominee Nation
- Thomas Eaton, Southeast Missouri State University
- Sonia Feder-Lewis, Saint Mary's University of Minnesota
- Audrey Hillyer, University of Southern Indiana
- Beth Koruna, Columbus State Community College
- Tracy Kristo, Anoka-Ramsey Community College
- Kathryn Lane, Northwestern Oklahoma State University
- Leigh Martin, Community College of Rhode Island
- Anna McKennon, Fullerton College
- Terry Novak, Johnson and Wales University
- Arthur L. Schuhart, Northern Virginia Community College–Annandale
- Dana Waters, Dodge City Community College

## Other Colleagues

We also extend our gratitude to instructors across the country who took time and care to review this edition, to participate in a focus group, to send us their students' work, and to share excellent suggestions gleaned from their experience. For this we thank

- Jacob Agatucci, Central Oregon Community College
- Jennifer Aly, University of Hawaii Maui College
- Laura Ballard, Mesa Community College
- Norman Bates, Cochise College
- Sean Bernard, University of La Verne
- Laura Caudill, Sullivan University
- Donna Craine, Front Range Community College
- Andrea Deacon, University of Wisconsin–Stout
- Sharon Derry, Sierra College
- Marcia Dinneen, Bridgewater State College
- Kimberly Fangman, Southeast Community College
- Dwedor Ford, Winston-Salem State University
- Anissa Graham, University of North Alabama
- Letizia Guglielmo, Kennesaw State University
- Russell Hall, Penn State Behrend

- Alexis Hart, Virginia Military Institute
- Jane Holwerda, Dodge City Community College
- Peter Huk, University of California Santa Barbara
- Sarah Hutton, University of Massachusetts–Amherst
- Diane Jakacki, Georgia Institute of Technology
- Saiyeda Khatun, Johnson & Wales University
- Karla Saari Kitalong, Michigan Technological University
- Lynn Lampert, California State University–Northridge
- Ellen Leonard, Springfield Technical Community College
- John Lusk, St. Clair County Community College
- Todd McCann, Bay College
- Linda McHenry, Fort Hays State University
- Lanell Mogab, Clinton Community College
- Susan Perry, Greenville Technical College
- Sheryl Ruskiewicz, Baker College of Allen Park
- Laura Saunders, Simmons College
- Laurie Sherman, Community College of Rhode Island
- Tammy Sugarman, Georgia State University
- Anthony Vannella, San Antonio College
- Laura Wind, Northeastern University

We also want to acknowledge the tremendous and enduring help provided by reviewers of previous editions. Their expert ideas and suggestions live on in the pages of this edition.

Mary Ellen Ackerman, Alice B. Adams, Rosemary R. Adams, Ted Allder, Patricia Allen, Steve Amidon, David Auchter, Mary Baken, Renee Bangerter, Stuart Barbier, Marci Bartolotta, Barry Batorsky, Shannon Beasley, Randolph A. Beckham, Pamela J. Behrens, Carmine J. Bell, Kay Berg, Tanya Boler, Jan Bone, Jeannie Boniecki, Debbie Boyd, Crystal Brothe, Barbara Brown, Karen Davis Brown, Ty Buckman, Rita Buscher-Weeks, Joan Campbell, Sarah Canfield-Fuller, Terri Carine, Tom Casey, Sandra L. Cavender, Steve Cirrone, Susan Romaine Clark, Laurie Lopez Coleman, Ted Contreras, Nancy Cook, Connie Corbett-Whittier, Jane Corbly, Monica Cox, Carolyn Craft, Sheilah Craft, Mary Cullen, P. R. Dansby, Fred D’Astoli, Ed Davis, Patricia Ann Delamar, John Dethloff, Dale Dittmer, Helen Duclos, Irene Duprey-Gutierrez, Corinna Evett, Carol Luers Eyman, Rosary Fazende-Jones, Patrick Finn, Leora Freedman, Julie Freeman, Lisa J. Friedrich-Harris, LaDonna Friesen, Sandy Fuhr, Jan Fulwiler, Pamela Garvey, Mary Ann Gauthier, Michael Gavin, Caroline Gebhard, Olga Geissler, Barbara Gleason, Robert Gmerlin, Aaron Goldweber, Daniel

Gonzales, Sherry F. Gott, Daniel V. Gribbin, Robert Grindy, Joyce Hall, Jefferson Hancock, Alyssa Harad, Johnnie Hargrove, M. Suzanne Harper, Judy Hatcher, Elaine Hays, Stephen B. Heller, Virginia Scott Hendrickson, Marlene Hess, Diana Hicks, Marita Hinton, Tom Hodges, Susanna Hoeness-Krupsaw, Jane Holwerda, Patricia Hunt, Karen Keaton Jackson, Elizabeth Jarok, Barbara Jensen, Greg Jewell, Jean L. Johnson, Ted Johnston, Andrew Jones, Anne D. Jordan, M. L. Kayser, Cynthia Kellogg, Dimitri Keriotis, Kate Kiefer, Yoon Sik Kim, Kaye Kolkmann, Fred A. Koslowski III, Brandy Kreisler, Sandra Lakey, Norman Lanquist, Colleen Lloyd, Denise Longworth, Stephen Ma, Susan Peck MacDonald, Jennifer Madej, Janice Mandile, Phil Martin, Gerald McCarthy, Miles S. McCrimmon, Jackie McGrath, Eileen Medeiros, Jenna Merritt, Elizabeth Metzger, Eric Meyer, Mike Michaud, Heather Michael, Libby Miles, Anthony C. Miller Sr., Sandra Moore, Cleatta Morris, Robert Morse, Julie A. Myatt, Sheryl A. Mylan, Clement Ndulute, Jerry Nelson, Annie Nguyen, Kimme Nuckles, Peggy J. Oliver, Laura Osborne, Brit Osgood-Treston, Roy Kenneth Pace II, Mike Palmquist, Geraldine C. Pelegano, Zachary Perkinson, Laurel S. Peterson, Mary F. Pflugshaupt, Marianne G. Pindar, John F. Pleimann, Kenneth E. Poitras, Michael Punches, Patrice Quarg, Jeanie Page Randall, Betty Ray, Joan Reteshka, Mark Reynolds, Kira Roark, Peggy Roche, Dawn Rodrigues, Amy Rosenbluth, Samantha Ruckman, Ann Westmoreland Runsick, Karin Russell, Joyce Russo, Wendy Schmidt, Nancy J. Schneider, Janis Schulte, Susan Schurman, Patricia C. Schwindt, Sara E. Selby, Herbert Shapiro, Andrea Shaw, Candice Simmons, Suzanne Skipper, Elizabeth Smart, Ognjen Smiljanic, Allison Smith, Patrick Smith, David Sorrells, Ann Spencer-Livingstone, Lori Spillane, Scott R. Stankey, Leroy Sterling, Dean Stover, Ellen Straw, Monnette Sturgill, Ronald Sudol, Darlene Summers, David Tammer, William G. Thomas, Daphne Thompson, Janice M. Vierk, Dave Waddell, Christopher Walker, Laurie Walker, Lori Weber, Bridgette Weir, Carol Westcamp, Patricia South White, Susan Whitlow, Jim Wilcox, Carmiele Wilkerson, Mary Zacharias, and Valerie P. Zimbaro.

## Contributors

The tenth edition could not have been completed without the help of numerous individuals. Special thanks go to Dana Waters (Dodge City Community College) for once again revising *Practical Suggestions*. Jennifer Krisuk (Dodge City Community College), contributed an insightful new section, “Teaching with Tablets,” to *Practical Suggestions*. We thank her for the care she took in sharing her knowledge on this topic. Text from two faculty members—Kathleen Beauchene at Community College of Rhode Island and Pamela Laird at University of Colorado Denver—appears in and enhances Chapter 15, “Writing Online,” and Chapter 24, “Strategies for Future Writing,” respectively. Stefanie Wortman and Wendy Perkins were excellent resources in developing apparatus for the new reading selections. Art researcher Naomi Kornhauser helped us by finding eye-catching



and thought-provoking photographs and other images. She also cleared permissions for the art. Caryn Burt efficiently cleared text permissions under the able guidance of Kalina Ingham. Shannon Walsh contributed tremendously to the Reader and e-Pages. Kate Mayhew helped us with expert e-Page research. Candace Rardon was our special student consultant on many matters concerning student writing and brought her great energy and valuable perspective to the project.

For the functional and attractive design adjustments that grace the tenth edition, we thank the very talented and patient graphic designer Lisa Buckley. Anna Palchik, senior art director, also played a crucial role in the design, from the first imagining to the late fine-tuning stages.

We gratefully acknowledge the contribution of photographer David L. Ryan. His beautiful and unusual photographs of urban bathers, boats, commuters, and playing fields appear at the beginning of Parts One through Four and on pages A-63–A-64. We are honored to feature these works, and we thank the artist for letting us include them.

## Student Writers

We offer sincere thanks to all the students who have challenged us over the years to find better ways to help them learn. In particular, we would like to thank those who granted us permission to use their essays in the tenth edition. Focused as this textbook is on student writing, we consider it essential to provide effective sample essays by students. Earlier editions, as well as this one, included the writings of Richard Anson, Cristina Berrios, Linn Bourgeau, Betsy Buffo, Jonathan Burns, Andrew Dillon Bustin, Anne Cahill, Yun Yung Choi, Heather Church, David Ian Cohn, Heather Colbenson, Olof Eriksson, Marjorie Lee Garretson, Sarah E. Goers, Stephanie Hawkins, Cindy Keeler, Heidi Kessler, Melissa Lamberth, Emily Lavery, Daniel Matthews, Angela Mendy, Jennifer Miller, Susanna Olsen, Shari O'Malley, Candace Rardon, Lorena A. Ryan-Hines, Lindsey Schendel, Erin Schmitt, Robert G. Schreiner, Rachel Steinhaus, Lacey Taylor, Joshua Tefft, Leah Threats, Joel Torres, Lillian Tsu, Donna Waite, Arthur Wasilewski, Christopher Williams, and Carrie Williamson.

New to the tenth edition are the writings of Joseph Cauteruccio Jr., Elizabeth Erion, Alea Eyre, Jacob Griffin, Alley Julseth, Shannon Kintner, Jenny Lidington, Abigail Marchand, Schyler Martin, Benjamin Reitz, and Maria Thompson.

## Editorial

At Bedford/St. Martin's two individuals merit special recognition. President of Bedford/St. Martin's Denise B. Wydra (also a former editor of *The Bedford Guide*) continues to contribute invaluable suggestions for improving the book for both students and instructors. We also greatly value the guidance of editorial director Karen S. Henry, who has helped sustain the direction of

the book throughout many editions and who has provided perceptive advice at crucial points in the development of the current edition.

The editorial effort behind this edition was truly a team endeavor. Marcia F. Muth assumed a major authorial role in the seventh edition, answering needs expressed by users with many exciting new features. She has continued in that role through the tenth edition, bringing innovation to every part of the book and making it an even stronger resource for all students, regardless of their skill level. Senior editor Martha Bustin brought fresh eyes and great insight to this edition, encouraging lively innovation while patiently coordinating text, design, and images. Associate editor Regina Tavani skillfully and thoughtfully developed the e-Pages and the new Concise edition. She was a key team member, tackling many crucial and time-sensitive jobs, large and small. Editorial assistant Brenna Cleeland joined the team when the book was in its final stages and lent her efficient help to ongoing work on the print and electronic ancillaries. Kimberly Hampton guided the production of the electronic resources, bringing creativity and energy to the development of the e-book and other parts of the book's ancillary package.

Other members of the Bedford/St. Martin's staff contributed greatly to the tenth edition. Many thanks and heartfelt appreciation go to Gregory Erb, who, with an exacting eye, great patience, and good humor, shepherded the book through production. Under Greg's care, the production process could not have gone more smoothly. Sue Brown, Elise Kaiser, and Elizabeth Schaaf helped immensely with production's "big picture" issues. Marine Bouvier Miller created the lovely redesign of the book's cover. Molly Parke skillfully coordinated the marketing of the book and offered much good advice based on feedback from the field. Karen Melton Soeltz and Jane Helms also offered valuable marketing advice. The book's promotion was ably handled by Mike Papparisto. Pelle Cass generously contributed to the pages (located after the appendices) about the book's four part-opening photographs and about key correspondences between the work of writers and photographers.

Marcia Muth is especially grateful to the School of Education and Human Development at the University of Colorado Denver for sponsoring her writing workshops. She also thanks CU Online for its many creative suggestions about online instruction, especially those presented at Web Camp and in *The CU Online Handbook: Teach Differently: Create and Collaborate*. Special appreciation also goes to Mary Finley, University Library at California State University Northridge, and Rodney Muth, University of Colorado Denver, for ongoing expert advice. Finally, we once again thank our friends and families for their unwavering patience, understanding, and encouragement.

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- Growing up with six brothers in a Mexican American family affected the author's relationship with her father and her development as a writer.

- **Anna Quindlen, Evan's Two Moms** 500
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- **Dagoberto Gilb, Mi Mommy** 503
- An important relationship, long troubled, is healed and resolved by a dream, a visit, and a final, heartfelt conversation.


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- A Chinese American writer examines the effects of her mother's imperfect English on her own experience as a daughter and a writer.

- **Richard Rodriguez, Public and Private Language** 512
- The author, the son of Spanish-speaking Mexican American parents, recounts the origin of his complex views of bilingual education.

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- **StrategyOne Editors, Once a Mother, Always a Mother [Infographic]**  and 517
- According to a recent survey, today's grandmothers are often key figures in the raising and nurturing of their grandchildren.

- **GOOD/Column Five Editors, Paternity Leave around the World [Infographic]**  and 518
- Parental leave policies in the U.S., which make it difficult for new fathers to take time off work, are compared with policies in other countries.

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- Misperceptions and apprehensions sometimes exist between men and women, the author has found—for example, when he walks at night on a public street.

- **Anjula Razdan**, *What's Love Got to Do with It?* 523

The author asks whether arranged marriages might be a better way of choosing mates than decisions based on romantic attraction.

- **William Deresiewicz**, *A Man. A Woman. Just Friends?* 528

Though still rare in novels and books, male-female friendships of the nonromantic, nonsexual kind are now common and accepted.

- **Judy Brady**, *I Want a Wife* 532

Everyone's career and personal life could benefit from the support customarily provided by a wife, the author suggests in this classic satire.

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- **Robert Jensen**, *The High Cost of Manliness* 534

The author calls for abandoning the prevailing definition of masculinity, arguing that it is "toxic" to both men and women.


- **Julie Zeilinger**, *Guys Suffer from Oppressive Gender Roles Too* 538

Men may pay too high a price in hiding emotions and shooehorning themselves into society's tough, narrow, masculine stereotypes.

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Studies show that men talk more at work and in public, while women talk more at home, using talk as "the glue that holds a relationship together."

- **Jed Conklin**, *Boxing Beauties* [Visual Essay]  and 544

Taken at the Olympic Team Trials in London, 2012, this series of photographic portraits honors members of the U.S. women's boxing team.

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Some in the media have unfairly painted all Iraq and Afghanistan war veterans as "ticking time bombs" suffering from post-traumatic stress disorder.

- **Kate Dailey and Abby Ellin**, *America's War on the Overweight* 549

The authors analyze the pervasive bias against plus-sized people and the harsh tone of moral condemnation often used in critiques.

- **Katha Pollitt**, *The Hunger Games' Feral Feminism* 554

This review of the first *Hunger Games* movie considers the strong, independent, complex character of Katniss Everdeen and her "moral centeredness."

- **James McBride**, *Full Circle* 558

In Senegal to study hip-hop, the author finds crushing poverty, postcolonial fury, and everywhere rap music — "a universal expression of outrage."

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- **Stephen King**, *Why We Crave Horror Movies* 561

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- **Gerard Jones**, *Violent Media Is Good for Kids* 565


Violent stories and characters can have an empowering effect, helping some people pull themselves out of "emotional traps," the author argues.

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The current zombie craze could symbolize our fear that we will be consumed by the

Internet and by e-mails and texts that just keep coming at us.

- **Brad Shoup**, “Harlem Shake” vs. History: Is the YouTube Novelty Hits Era That Novel? [*Multimodal Essay*]  and 570  
To the dismay of music purists, *Billboard* now factors YouTube streams into its Hot 100 list, but the list has always contained plenty of goofy songs.



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- **David Gelernter**, Computers Cannot Teach Children Basic Skills 580  
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- **Clive Thompson**, The New Literacy 584  
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- **Elizabeth Stone**, Grief in the Age of Facebook 587  
Reactions to the tragic death of a talented young woman lead the author to consider the emerging practices of online mourning.
- **Libby Copeland**, Is Facebook Making Us Sad? 591  
Facebook can lead to depression and “presentation anxiety,” if we compare ourselves unfavorably with friends who appear to have perfect, fun-filled lives.

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- **Mihaly Csikszentmihalyi**, Happiness Revisited 608  
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The author uses one simple rule to illuminate the principles she follows in everyday life.

- **Brent Foster, Highway Angel** [Video]  
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# FEATURES OF *THE BEDFORD GUIDE*, TENTH EDITION, AND ANCILLARIES

## Correlated to the Writing Program Administrators (WPA) Outcomes Statement

WPA Goals and Learning Outcomes	Support in <i>The Bedford Guide</i> , Tenth Edition
<b>Rhetorical Knowledge: Student Outcomes</b>	
<b>Focus on a purpose</b>	<ul style="list-style-type: none"> <li>■ Purpose and Audience (pp. 11–15)</li> <li>■ Chs. 4–14, including thesis development and revision</li> <li>■ Ch. 20: Strategies for Stating a Thesis and Planning (pp. 398–99)</li> <li>■ Ch. 23: Strategies for Revising and Editing with revision for purpose, thesis, and audience (pp. 459–60)</li> <li>■ Re:Writing: Visualizing Purpose tutorial</li> <li>■ <i>VideoCentral*</i>: videos on rhetorical purpose</li> </ul> <p><i>For instructors</i> The following ancillaries contain helpful tips, strategies, and resources for teaching purpose, as well as for the other topics considered throughout this chart.</p> <ul style="list-style-type: none"> <li>■ <i>Instructor’s Annotated Edition of The Bedford Guide for College Writers</i>, Tenth Edition</li> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Tenth Edition</li> </ul>
<b>Respond to the needs of different audiences</b>	<ul style="list-style-type: none"> <li>■ Writing for Your Audience and Targeting a College Audience (pp. 12–16)</li> <li>■ Using Evidence to Appeal to Your Audience (pp. 44–45)</li> <li>■ Chs. 4–12, with situational consideration of audience and Peer Response questions</li> <li>■ Attention to writing for specific audiences such as Messages to Your Instructor (pp. 320–23), Online Threaded Discussions (pp. 324–27), and workplace (p. 353)</li> <li>■ Ch. 24: Strategies for Future Writing (pp. 476–81)</li> <li>■ Shaping Your Topic for Your Purpose and Audience (pp. 398–99)</li> <li>■ Revising for Audience (pp. 460–61), Working with a Peer Editor (pp. 462–64), and Meeting with Your Instructor (p. 464)</li> <li>■ Re:Writing: Visualizing Audience tutorial</li> </ul>
<b>Respond appropriately to different kinds of rhetorical situations</b>	<ul style="list-style-type: none"> <li>■ Part Two: A Writer’s Situations (pp. 56–255) with detailed advice on responding to varied rhetorical situations from recalling an experience to supporting a position with sources</li> <li>■ Chs. 4–17 with opening “Why Writing Matters” feature illustrating college, workplace, and community situations (e.g., pp. 59 and 223)</li> <li>■ Part Three: Other Writing Situations (pp. 256–369): responding to literature and visuals; writing online, under pressure, and at work</li> <li>■ Ch. 24: Strategies for Future Writing (pp. 476–87)</li> <li>■ Re:Writing: Visualizing Context tutorial</li> <li>■ e-Pages: Learning by Doing activities for Part Two</li> </ul>

\* This resource is available packaged with the print book. See the preface for details.

WPA Goals and Learning Outcomes	Support in <i>The Bedford Guide, Tenth Edition</i>
<b>Rhetorical Knowledge: Student Outcomes</b>	
<b>Use conventions of format and structure appropriate to the rhetorical situation</b>	<ul style="list-style-type: none"> <li>■ Examples of effective structure in Part Two (see sample annotations, pp. 158–61)</li> <li>■ Ch. 15 on file management and templates (pp. 327–30)</li> <li>■ Quick Format Guide</li> <li>■ Quick Research Guide</li> <li>■ Re:Writing: Sample student writing</li> </ul>
<b>Adopt appropriate voice, tone, and level of formality</b>	<ul style="list-style-type: none"> <li>■ Purpose and audience coverage (pp. 11–15 and throughout)</li> <li>■ Facing the Challenge: Finding Your Voice (pp. 231–32) and Join the Academic Exchange (pp. 236 and 238–42)</li> </ul>
<b>Understand how genres shape reading and writing</b>	<ul style="list-style-type: none"> <li>■ Part Two: A Writer’s Situations (pp. 56–255) with professional and student essays, guided writing advice, and opening and closing images for analysis for a variety of rhetorical situations</li> <li>■ Why Writing Matters sections opening Chs. 4–17 with applications in college, at work, in the community (e.g., p. 157).</li> <li>■ Part Three: Other Writing Situations (pp. 256–369) with responding to literature and visuals and writing online, under pressure, and at work</li> <li>■ Ch. 24: Strategies for Future Writing, including genre analysis</li> <li>■ <i>A Writer’s Reader</i> with 40 readings in five thematic groups</li> <li>■ Quick Research Guide (pp. A-20–A-38)</li> <li>■ Re:Writing: Sample student writing</li> </ul>
<b>Write in several genres</b>	<ul style="list-style-type: none"> <li>■ Rhetorical strategies for varied situations in Part Two, including student and professional examples, Why Writing Matters, Facing the Challenge, and Discovery, Revision, and Editing checklists (e.g., pp. 136–55)</li> <li>■ Part Three: Other Writing Situations (pp. 256–369) with responding to literature and visuals and writing online, under pressure, and at work</li> <li>■ Ch. 24: Strategies for Future Writing, including disciplinary assumptions, genre analysis, and a Genre Checklist (pp. 479–83)</li> <li>■ Quick Research Guide (pp. A-20–A-38)</li> </ul>
<b>Use writing and reading for inquiry, learning, thinking, and communicating</b>	<ul style="list-style-type: none"> <li>■ Part One: writing, reading, and critical thinking processes</li> <li>■ Parts Two, Three, and Four emphasizing the connection between reading and writing</li> <li>■ <i>A Writer’s Reader</i> with 40 readings grouped thematically</li> <li>■ Critical reading apparatus in Part Two: A Writer’s Situations (e.g., pp. 60, 63) and in <i>A Writer’s Reader</i> (e.g., pp. 572, 575)</li> <li>■ Re:Writing: Reading Critically video</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Ch. 3, Teaching Critical Thinking and Writing</li> <li>■ <i>Teaching Composition: Background Readings</i>: Ch. 1, Teaching Writing: Key Concepts, Philosophies, Frameworks, and Experiences</li> </ul>

WPA Goals and Learning Outcomes	Support in <i>The Bedford Guide</i> , Tenth Edition
<b>Critical Thinking, Reading, and Writing: Student Outcomes</b>	
<p><b>Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources</b></p>	<ul style="list-style-type: none"> <li>■ Chs. 4–14 breaking writing assignments into guided tasks</li> <li>■ Ch. 18: Strategies: A Case Study showing one student’s stages writing an essay</li> <li>■ Ch. 12: Supporting a Position with Sources</li> <li>■ Quick Research Guide</li> <li>■ e-Pages: Additional Learning by Doing activity on finding and evaluating credible sources</li> <li>■ <i>VideoCentral</i>*: Videos on integrating sources</li> <li>■ Visual and Source Activity options in Part 1; Visual and Source Assignment options in Parts 2 and 3.</li> </ul>
<p><b>Integrate students’ own ideas with those of others</b></p>	<ul style="list-style-type: none"> <li>■ <i>A Writer’s Reader</i> with journal prompts, writing suggestions, and paired essays</li> <li>■ Ch. 12: Supporting a Position with Sources (pp. 222–55)</li> <li>■ Quick Research Guide</li> <li>■ Re:Writing: Research and documentation advice and models</li> </ul>
<p><b>Understand the relationships among language, knowledge, and power</b></p>	<ul style="list-style-type: none"> <li>■ Purpose and Audience (pp. 11–15) and audience analysis throughout</li> <li>■ Selections in <i>A Writer’s Reader</i> on language and literacy by Tan, Rodriguez, Tannen, and others</li> <li>■ Re:Writing: Why Writing Matters video</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Teaching Composition: Background Readings</i>: Ch. 4, Issues in Writing Pedagogy: Institutional Politics and the Other</li> </ul>
<p><b>Be aware that it usually takes multiple drafts to create and complete a successful text</b></p>	<ul style="list-style-type: none"> <li>■ Ch. 1: Writing Processes (pp. 6–16) with process overview</li> <li>■ Chs. 4–14 with situation-specific process guidance</li> <li>■ Part Four writing processes in detail, including Ch. 18: Strategies: A Case Study (pp. 372–83) showing one student’s stages</li> <li>■ <i>Portfolio Keeping</i>, Third Edition,* discussing portfolio keeping as a reflection of writing processes</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Teaching Composition: Background Readings</i>: Ch. 2, Thinking about the Writing Process</li> </ul>
<p><b>Develop flexible strategies for generating ideas, revising, editing, and proofreading</b></p>	<ul style="list-style-type: none"> <li>■ Ch. 1: A Writer’s Processes with an overview of generating ideas, planning, drafting, developing, revising, editing, and proofreading (pp. 6–16)</li> <li>■ Parts Two and Three with situation-specific process strategies</li> <li>■ Part Four: A Writer’s Strategies with detailed coverage of writing processes (pp. 370–487)</li> <li>■ Re:Writing: Getting Started video</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Teaching Composition: Background Readings</i>: Revising a Draft (pp. 195–246); Ch. 3, Responding to and Evaluating Student Writing</li> </ul>

\* This resource is available packaged with the print book. See the preface for details.



WPA Goals and Learning Outcomes	Support in <i>The Bedford Guide, Tenth Edition</i>
<b>Processes: Student Outcomes</b>	
<p><b>Understand writing as an open process that permits writers to use later invention and rethinking to revise their work</b></p>	<ul style="list-style-type: none"> <li>■ Ch. 20: Strategies for Revising and Editing</li> <li>■ Revision coverage with examples in every Part Two chapter</li> <li>■ Recurring presentation of a flexible and recursive process of writing (pp. 7–11)</li> <li>■ Re:Writing: Revising video</li> <li>■ <i>Portfolio Keeping</i>, Third Edition,* discussing portfolio keeping as a reflection of writing processes</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Teaching Composition: Background Readings</i>: Ch. 2, Thinking about the Writing Process</li> </ul>
<p><b>Understand the collaborative and social aspects of writing processes</b></p>	<ul style="list-style-type: none"> <li>■ Learning by Doing features including collaborative activities (e.g., pp. 111, 150, 173) and Peer Response guidelines (Part Two and pp. 462–64)</li> <li>■ Part Two: Additional Writing Assignments with collaborative options (e.g., pp. 133–34)</li> <li>■ Ch. 18: Strategies: A Case Study including Rough Draft with Peer and Instructor Responses (pp. 375–77) and Reflective Portfolio Letter (p. 383)</li> <li>■ <i>Portfolio Keeping</i>, Third Edition,* Ch. 5, Keeping Company and Working with Others, addressing community and peer response</li> <li>■ <i>Oral Presentations in the Composition Course: A Brief Guide*</i>: Ch. 9, Presenting as a Group</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Ch. 2, Creating a Writing Community</li> </ul>
<p><b>Learn to critique their own and others' works</b></p>	<ul style="list-style-type: none"> <li>■ Ch. 23: Strategies for Revising and Editing with peer-editing advice (pp. 462–64)</li> <li>■ Peer Response sections for each chapter in Part Two</li> <li>■ Self-assessment Take Action charts (e.g., p. 179)</li> <li>■ Ch. 18: Strategies: A Case Study including Rough Draft with Peer and Instructor Responses (pp. 375–77) and Reflective Portfolio Letter (p. 383)</li> <li>■ Ch. 24: Strategies for Future Writing with Connecting Expectations and Assessments (pp. 478–79)</li> <li>■ <i>Portfolio Keeping</i>, Third Edition*, Ch. 5, Keeping Company and Working with Others, addressing community and peer response</li> <li>■ <i>Oral Presentations in the Composition Course: A Brief Guide*</i>: Ch. 10, Evaluating Presentations</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Ch. 2, Creating a Writing Community</li> </ul>

WPA Goals and Learning Outcomes	Support in <i>The Bedford Guide</i> , Tenth Edition
<b>Processes: Student Outcomes</b>	
<p><b>Learn to balance the advantages of relying on others with the responsibility of doing their part</b></p>	<ul style="list-style-type: none"> <li>■ Face-to-face and online individual, paired, small-group, and whole-class “Learning by Doing” activities throughout</li> <li>■ Ethical explorations in Ch. 3: Critical Thinking Processes, Ch. 12: Supporting a Position with Sources, Ch. 15: Writing Online, and the Quick Research Guide</li> <li>■ <i>Portfolio Keeping</i>, Third Edition*, Ch. 4, Keeping Company and Working with Others, addressing community and peer response</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Ch. 2, Creating a Writing Community</li> </ul>
<p><b>Use a variety of technologies to address a range of audiences</b></p>	<ul style="list-style-type: none"> <li>■ Visual Activities in Part 1, which also includes Reading Online and Multimodal Texts in Ch. 2</li> <li>■ Visual Assignment options in Parts 2 and 3 (Chs. 4–17)</li> <li>■ Ch. 14: Responding to Visual Representations</li> <li>■ Ch. 15: Writing Online</li> <li>■ Ch. 16, including oral presentations with visuals</li> <li>■ Quick Research Guide, including Searching for Recommended Sources (pp. A-24–A-26)</li> <li>■ Quick Format Guide, including a section on integrating and crediting visuals (pp. A-8–A-12)</li> <li>■ <i>ix visualizing composition*</i>: Interactive assignments and guided analysis offer practice with multimedia texts</li> <li>■ e-Pages: Multimodal readings that integrate audio, video, visuals, and text</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Part One, Writing Online</li> <li>■ <i>Teaching Composition: Background Readings: Teaching Writing with Computers</i> (pp. 305–37); <i>Teaching Visual Literacy</i> (pp. 337–76)</li> </ul>
<p><b>Learn common formats for different kinds of texts</b></p>	<ul style="list-style-type: none"> <li>■ Advice on various types of assignments in Part Two and Part Three</li> <li>■ Quick Format Guide with MLA and APA paper and table formats</li> <li>■ Examples of varied formats for online course (pp. 320–27) and business (pp. 355–65) communication, portfolio letters (pp. 344–47 and 382–83), résumés and application letters (pp. 356–61) and presentation visuals (pp. 366–68)</li> <li>■ <i>ix visualizing composition*</i>: Interactive assignments and guided analysis for practice with multimedia texts</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Teaching Composition: Background Readings: Teaching Visual Literacy</i> (pp. 337–76)</li> </ul>

\* This resource is available packaged with the print book. See the preface for details.

WPA Goals and Learning Outcomes	Support in <i>The Bedford Guide, Tenth Edition</i>
<b>Knowledge of Conventions</b>	
<p><b>Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics</b></p>	<ul style="list-style-type: none"> <li>■ Part Two: A Writer’s Situations and Part Three, Other Writing Situations</li> <li>■ Ch. 24: Strategies for the Future, including Genre Checklist and Learning by Doing genre analysis (pp. 479–83)</li> <li>■ Part Four: A Writer’s Strategies, including chapters on planning, drafting, and developing</li> <li>■ Re:Writing: Why Proofreading Matters video</li> </ul>
<p><b>Practice appropriate means of documenting their work</b></p>	<ul style="list-style-type: none"> <li>■ Options for source-based activities (Chs. 1–3) and assignments (Chs. 4–17) concluding each chapter</li> <li>■ Ch. 12: Supporting a Position with Sources (pp. 222–55), including The Academic Exchange (pp. 238–39)</li> <li>■ Take Action self-assessment and revision chart on Integrating Source Information Effectively (p. 250)</li> <li>■ Quick Research Guide (pp. A-20–A-38)</li> <li>■ Re:Writing: <i>The Bedford Bibliographer</i> for help in collecting sources and creating bibliography; exercises on MLA and APA style</li> </ul>
<p><b>Control such surface features as syntax, grammar, punctuation, and spelling</b></p>	<ul style="list-style-type: none"> <li>■ Quick Editing Guide with Editing Checklist (pp. A-39–A-40) and two Take Action charts (pp. A-50–A-51)</li> <li>■ Part Two revising and editing advice, including cross-references to relevant topics in the Quick Editing Guide</li> <li>■ Ch. 20: Strategies for Revising and Editing</li> <li>■ Learning by Doing activities with many online options</li> <li>■ Re:Writing: Take Action charts</li> <li>■ LearningCurve exercises on grammar and usage</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Ch. 4, Providing Support for Underprepared Students</li> </ul>
<p><b>Use electronic environments for drafting, reviewing, revising, editing, and sharing texts</b></p>	<ul style="list-style-type: none"> <li>■ Ch. 15: Writing Online, including course or learning management systems</li> <li>■ Additional Writing Assignments in Parts Two and Three with online options</li> <li>■ Ch. 20: Strategies for Revising and Editing</li> <li>■ Learning by Doing activities with many online options</li> <li>■ <i>Portfolio Keeping, Third Edition*</i>, discussion of electronic presentation of portfolios</li> <li>■ e-Pages: Learning by Doing: Becoming Familiar with Your Course Management System</li> <li>■ e-Pages: Questions with each essay that students can answer online</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>: Chs. 5 and 6, Teaching Writing Online and Assessing Student Writing</li> <li>■ <i>Teaching Composition: Background Readings: Teaching Writing with Computers</i> (pp. 305–37)</li> </ul>

WPA Goals and Learning Outcomes	Support in <i>The Bedford Guide</i> , Tenth Edition
<b>Composing in Electronic Environments</b>	
<p><b>Locate, evaluate, organize, and use research material collected from electronic sources</b></p>	<ul style="list-style-type: none"> <li>■ Reading Online and Multimodal Texts, pp. 33–35</li> <li>■ Ch 12: Supporting a Position with Sources including e-Pages Research Cluster</li> <li>■ Quick Research Guide</li> <li>■ Re:Writing: <i>The Bedford Bibliographer</i> for help in collecting sources and creating bibliography; research checklists</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>: Chs. 5 and 6, Teaching Writing Online, and Assessing Student Writing</li> <li>■ <i>Teaching Composition: Background Readings: Teaching Writing with Computers</i> (pp. 305–37)</li> </ul>
<p><b>Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts</b></p>	<ul style="list-style-type: none"> <li>■ Ch. 15: Writing Online</li> <li>■ Part Four: A Writer's Strategies</li> <li>■ Reading Online and Multimodal Texts, pp. 33–35</li> <li>■ <i>A Writer's Reader</i>, Ch. 28: Digital Living, including eight provocative essays</li> <li>■ Re:Writing: tutorial on Web design</li> <li>■ e-Pages: Multimodal readings that integrate audio, video, and visuals</li> </ul> <p><i>For instructors:</i></p> <ul style="list-style-type: none"> <li>■ <i>Practical Suggestions for Teaching with The Bedford Guide for College Writers</i>, Part One, Using Technology in Your Composition Course and Teaching Writing Online</li> <li>■ <i>Teaching Composition: Background Readings: Teaching Writing with Computers</i> (pp. 305–37)</li> </ul>

# How to Use *The Bedford Guide for College Writers*


Just as you may be unsure of what to expect from your writing course, you may be unsure of what to expect from your writing textbook. You may even be wondering how any textbook can improve your writing. In fact, a book alone can't make you a better writer, but practice can, and *The Bedford Guide for College Writers* is designed to make your writing practice effective and productive. This text offers help—easy to find and easy to use—for writing essays most commonly assigned in college.

Underlying *The Bedford Guide* is the idea that writing is a necessary and useful skill beyond the writing course. The skills you will learn throughout this book are transferable to other areas of your life—future courses, jobs, and community activities—making *The Bedford Guide* both a time-saver and a money-saver. The following sections describe how you can get the most out of this text.

## Finding Information in *The Bedford Guide*

In *The Bedford Guide*, it is easy to find what you need when you need it. Each of the tools described here directs you to useful information—fast.

**Brief List of Contents.** Open the book to the inside front cover. At a glance you can see a list of the topics in *The Bedford Guide*. If you are looking for a specific chapter, this brief list of contents is the quickest way to find it.

 **List of e-Pages Contents.** Facing the inside front cover you will find a list of readings and writing activities available online at [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide). This list is a guide to the book's multimodal readings (such as videos, audio segments, interviews, infographics, and visual essays) and online assignments (such as “Learning by Doing” activities as well as critical reading and thinking questions about the e-Pages readings). The e-Pages extend this book into the online environment, giving you a rich array of integrated multimodal content.

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For readings that go beyond the printed page, see [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide)

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**Detailed List of Contents.** Beginning on p. xxv, the longer, more detailed list of contents breaks down the topics covered within each chapter of the book. Use this list to find a specific part of a chapter. For example, if you have been asked to read Olof Eriksson's paper, "The Problems with Masculinity," a quick scan of the detailed contents will show you that it begins on page 24.

**Rhetorical List of Contents.** This list, beginning on page xxxvii, includes all the readings in *The Bedford Guide*, organized by writing strategy or situation, such as "Explaining Causes and Effects," or "Evaluating and Reviewing." Use this list to locate examples of the kind of writing you are doing and to see how other writers have approached their material.

**Selected List of Visuals.** On page xlii is a list of many of the photographs or other visual images in *The Bedford Guide*, arranged by type, genre, or purpose. This list can help you locate photographs, such as an advertisement or visual essay, to analyze or compare in your writing. In our increasingly visual age, knowing how to read and analyze visuals and then to write about them is a particularly valuable skill.

**Locator Guide.** If you find yourself stuck at any stage of the writing process, open the book to the page facing the inside back cover. There you will find the page numbers of Learning by Doing activities, self-assessment flowcharts, and other resources. If you are having trouble writing an opening to your paper, for example, this Locator Guide makes it easy for you to turn to the right place at the right time.

**LOCATOR GUIDE**

## Active Learning and Transferable Skills

Learning by Doing	Take Action
<b>A Selected List of Activities</b>	<b>Self-Assessment Flowcharts for Improving Your Writing</b>
Considering Purpose 12	Strengthening Support for a Stand 179
Considering Audience 14	Integrating Source Information Effectively 250
Considering a College Audience 15	Strengthening Literary Analysis 279
Reading a Web Site 35	Building a Stronger Thesis 406
Looking for Evidence 43	Improving Sentence Style A-50
Identifying Types of Appeals 45	Improving Critical Analysis A-51
Making Comparison and Contrast 127	Improving Critical Analysis A-51

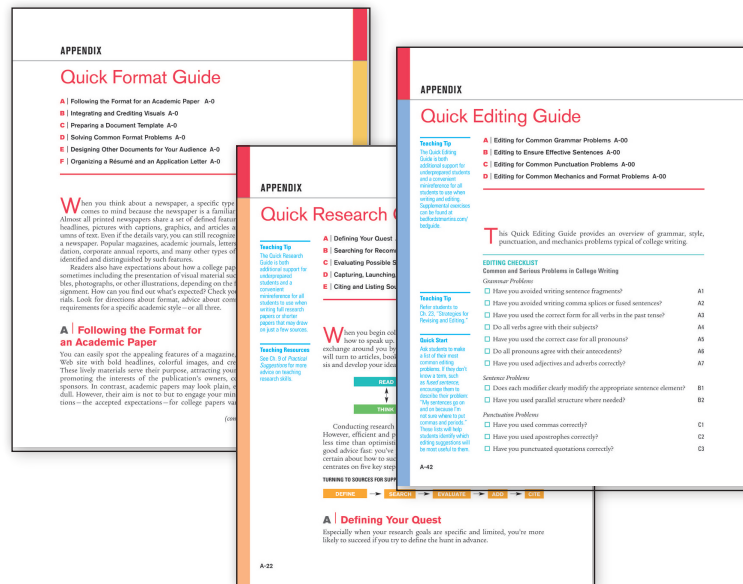
**Index.** *The Bedford Guide's* index is an in-depth list of the book's contents in alphabetical order. Turn to page I-1 when you want to find the information available in the book for a particular topic. This example shows you all the places to look for help with analyzing material, a common assignment in college.

**Marginal Cross-References.** You can find additional information quickly by using the references in the margins—notes on the sides of each page that tell you where to turn in the book or on the book's companion Web site. For online resources, visit [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide) for more help or for other activities related to what you are reading.

Analysis  
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**Color-Coded Pages.** Several sections of *The Bedford Guide* are color-coded to make them easy to find.

- “Quick Format Guide” (pp. A-1–A-19). If you need help formatting your paper, turn to this section at the back of the book, which is designated with **yellow**-edged pages.
- “Quick Research Guide” (pp. A-20–A-38). If you need fast help with research processes, sources, or the basics of MLA or APA style, turn to this section at the back of the book, which is designated with **orange**-edged pages.
- “Quick Editing Guide” (pp. A-39–A-58). If you need help as you edit your writing, turn to this section at the back of the book, which is designated with **blue**-edged pages.



## Becoming a Better Writer by Using *The Bedford Guide*


*The Bedford Guide* includes readings, checklists, activities, and other features that will help you to improve your writing and to do well in college and on the job.


**Model Readings and e-Pages.** *The Bedford Guide* is filled with examples of both professional and student essays, located on the beige pages in *A Writer's*



*Guide* and in *A Writer's Reader*. All these essays are accompanied by informative notes about the author, prereading questions, definitions of difficult words, questions for thinking more deeply about the reading, and suggestions for writing.

**Reading Annotations.** Student essays include questions in the margins to spark your imagination and your ideas as you read. Professional essays in *A Writer's Guide* include annotations to point out notable features, such as the thesis and supporting points.


*The Bedford Guide* also includes e-Pages, which are multimodal readings (such as videos, audio segments, and infographics) and online assignments (such as critical thinking and reading questions and “Learning by Doing” activities). The e-Pages are marked in the main Contents and in the pages of the book with this icon:  To access them, visit [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide).

 What simple informative and preventive methods have been used in your community or on your campus to solve problems?

should inform students about bicycle theft, warning that it happens all the time and that it could happen to them. The program also would need to tell students about certain steps that they could take to avoid becoming victims of bike theft. For example, it could provide information about different methods of bicycle security such as keeping the serial number in case the bike is stolen and engraving a name on the bike so that it can be easily identified. The program also should tell students what to do if a bicycle is actually stolen such as calling the police and filing a report. This awareness program would prevent many students from ending up with stolen bicycles.

A more advanced method for solving this problem would be to install security cameras. Living alone has almost tripled, and the number of young adults (ages twenty-five to thirty-four) living alone has more than quadrupled (Russell).

The combination of loneliness and our innate° desire to belong may be fueling our interest in celebrities and our tendency to form para-social relationships° with them. Only a few research psychologists have seriously explored this possibility, among them Lynn McCutcheon and Dianne Ashe. McCutcheon and Ashe compared results from 150 subjects who had taken three personality tests—one measuring shyness, one measuring loneliness, and one measuring celebrity obsession, on something called the Celebrity Attitudes Scale, or CAS. The CAS asks subjects to rate the veracity° of state-

 **Tiana Chavez**

**ASU Athletes Discuss Superstitions**

Tiana Chavez interviews athletes from Arizona State University about what pregame superstitions they engage in. To watch the video, go to Chapter 6: [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide).


**Video**

2 **THESIS**  
presenting position

Supporting evidence, including description of psychological study

**Clear Assignments.** In Chapters 4 to 14, the “Learning by Writing” section presents the assignment for the chapter and guides you through the process of writing that type of essay. The “Facing the Challenge” section

in each of these chapters helps you through the most complicated step in the assignment.

<p>230 <b>A Writer's Guide</b> Part Two ■ Chapter 12 Supporting a Position with Sources</p> <p>people are interested in celebrities' lives and how that interest affects them. The cluster includes four selections: Cary Tennis's "Why Am I Obsessed with Celebrity Gossip?" [advice column]; Karen Sternheimer's "Celebrity Relationships: Why Do We Care?" [video]; Tom Ashbrook and Ty Burr's "The Strange Power of Celebrity" [audio]; and Timothy J. Bertoni and Patrick D. Nolan's <i>Dead Men Do Tell Tales</i> [academic paper]. To access the selections, go to Chapter 12: <a href="http://bedfordstmartins.com/bedguide">bedfordstmartins.com/bedguide</a>.</p>  <p><b>Learning by Writing</b>  <b>The Assignment: Supporting a Position with Sources</b>      Identify a cluster of readings about a topic that interests you. For example, choose related readings from this book and its e-Pages or from other readings assigned in your class. If your topic is assigned and you don't begin with much interest in it, develop your intellectual curiosity. Look for an angle, an implication, or a vantage point that will engage you. Relate the topic in some way to your experience. Read (or reread) the selections, considering how each supports, challenges, or deepens your understanding of the topic.      Based on the information in your cluster of readings, develop an enlightening position about the topic that you'd like to share with an audience of college readers. Support this position—your working thesis—using quotations, paraphrases, summaries, and syntheses of the information in the readings as evidence. Present your information from sources clearly, and credit your sources appropriately.</p> <p><small>For an interactive Learning by Doing activity on Finding Credible Sources go to Ch. 12: <a href="http://bedfordstmartins.com/bedguide">bedfordstmartins.com/bedguide</a></small>  <small>See the contents of <i>A Writer's Reader</i> on pp. 490–91.</small></p>	<p>Learning by Writing 231</p> <p>Three students investigated topics of great variety:      One student examined local language usage that combined words from English and Spanish, drawing on essays about language diversity to analyze the patterns and implications of such usage.      Another writer used a cluster of readings about technology to evaluate the privacy issues on a popular Web site for student profiles.      A third, using personal experience with a blended family and several essays on families, challenged misconceptions about today's families.</p> <p><b>Facing the Challenge</b> Finding Your Voice</p> <p>The major challenge that writers face when using sources to support a position is finding their own voice. You create your voice as a college writer through your choice of language and angle of vision. You probably want to present yourself as a thoughtful writer with credible insights, someone a reader will want to hear from.</p> <p>Finding your own voice may be difficult in a source-based paper. After all, you need to read carefully and then capture information to strengthen your discussion by quoting, paraphrasing, or summarizing. You need to introduce it, feed it into your draft, and credit it. By this time, you may worry that your sources have taken over your paper. You may feel there's no room left for your own voice and, even if there were, it's too quiet to jostle past the powerful words of your sources. That, however, is your challenge.</p> <p>As you develop your voice as a college writer and use it to guide your readers' understanding, you'll restrict sources to their proper role as supporting evidence. Don't let them get pushy or dominate your writing. Use these questions to help you strengthen your voice:</p> <ul style="list-style-type: none"> <li>■ Can you write a list or passage explaining what you'd like readers to hear from your voice? Where could you add more of this in your draft?</li> <li>■ Have you used your own voice, not quotations or paraphrases from sources, to introduce your topic, state your thesis, and draw conclusions?</li> <li>■ Have you generally relied on your own voice to open and conclude paragraphs and to reinforce your main ideas in every passage?</li> <li>■ Have you alternated between your voice and the voices of sources? Can you strengthen your voice if it gets trampled by a herd of sources?</li> <li>■ Have you used your voice to identify and introduce source material before you present it? Have you used your voice to explain or interpret source material after you include it?</li> <li>■ Have you used your voice to tell readers why your sources are relevant, how they support your points, and what their limits might be?</li> <li>■ Have you carefully created your voice as a college writer, balancing passion and personality with rock-solid reasoning?</li> </ul> <p><small>For more on evidence, see pp. 40–44 and pp. 170–74.</small></p>
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**“Learning by Doing.”** These activities are designed to let you practice and apply what you are learning to your own writing. They encourage you to make key concepts your own so that you will be able to take what you have learned and apply it in other writing situations and contexts in college and in the workplace.

### Learning by Doing Selecting Reliable Sources

When you choose your own sources, evaluate them to be sure they are reliable choices that your audience will respect. When your sources are assigned, assess their strengths, weaknesses, and limitations to use them effectively. Bring your articles, essays, and other sources to a small-group evaluation session. Using the checklist in C3 in the Quick Research Guide (pp. A-27–A-28), discuss your common sources or a key source selected by each writer in the group. Look for points that you might mention in a paper to bolster a source's credibility with readers (for example, the author's professional affiliation). Look as well for limitations that might restrict what a source can support.

**“Take Action” Charts.** These flowcharts focus on common writing challenges. They help you to ask the right questions of your draft and to take active steps to revise effectively. They are a powerful tool in helping you become an independent writer, able to assess what you have written and improve it on your own.

<b>Take Action</b> Strengthening Support for a Stand			
Ask each question at the top of the chart to consider whether your draft might need work on that issue. If so, follow the ASK—LOCATE SPECIFICS—TAKE ACTION sequence to revise.			
	Missing Points?	Missing Supporting Evidence?	One-Sided Support?
<b>1</b> <b>ASK</b>	Did I leave out any main points that I promised in my thesis or planned to include?	Did I leave out evidence needed to support my points—facts, statistics, expert testimony, firsthand observations, details, or examples?	Have I skipped over opposing or alternative perspectives? Have I treated them unfairly, disrespectfully, or too briefly?
<b>2</b> <b>LOCATE SPECIFICS</b>	<ul style="list-style-type: none"> <li>List the main points your thesis states or suggests.</li> <li>List the main points you meant to include.</li> <li>Highlight each point from your lists in your draft.</li> </ul>	<ul style="list-style-type: none"> <li>Highlight or color code each bit of supporting evidence.</li> <li>Put a ✓ by any passage without any, without enough, or without specific supporting evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Highlight passages in which you recognize other points of view (or copy them into a separate file) so you can look at them on their own.</li> <li>Read these passages to see whether they sound fair and respectful. Jot down notes to yourself about possible revisions.</li> </ul>
<b>3</b> <b>TAKE ACTION</b>	<ul style="list-style-type: none"> <li>Add any missing point from your thesis or plan.</li> <li>Express assumptions (points, main ideas, reasons) that are in your head but not your draft.</li> <li>Revise your thesis, adding or dropping points until it promises what you can deliver to readers.</li> </ul>	<ul style="list-style-type: none"> <li>Add any missing evidence you meant to include.</li> <li>For each ✓, brainstorm or ask questions (who, what, where, when, why, how) to decide what specific support readers might find convincing.</li> <li>Add the evidence, details, or examples needed to support each main point.</li> </ul>	<ul style="list-style-type: none"> <li>Identify or add other points of view if they are expected and you have left them out.</li> <li>Acknowledge credible alternative views, explaining where you agree and differ.</li> <li>Reasonably challenge or counter questionable views.</li> <li>Edit your wording so your tone is respectful of others.</li> </ul>

<p><b>A-36</b> <b>E1</b> Appendix Quick Research Guide</p> <p>Follow <b>MLA patterns</b>. Use the following examples as patterns for your entries. For each type of source, supply the same information in the same order, using the same punctuation or other features.</p> <p><b>Book</b></p> <p><b>TEXT CITATION</b> (Blyth 37)</p> <p><b>WORKS CITED ENTRY</b> Author's name   Period   Title of book, in italics   Period   City of publication Blyth, Mark. <i>Austerity: The History of a Dangerous Idea</i>. New York: Oxford UP, 2013. Print. ———. Period Publisher   Year of publication   Medium of publication</p> <p><b>Essay, Story, or Poem from a Book</b></p> <p><b>TEXT CITATION</b> (Brady 532)</p> <p><b>WORKS CITED ENTRY</b> Author of selection   Title of selection, in quotation marks   Original date (optional)   Title of book or anthology, in italics Brady, Judy. "I Want a Wife." 1971. <i>The Bedford Guide for College Writers</i>. 10th ed. Ed. X. J. Kennedy, Dorothy M. Kennedy, and Marcia F. Muth. ———. Authors or editors of book Boston: Bedford, 2014. 532-34. Print. ———. Period City of publication   Publisher   Year of publication   Page numbers of the selection   Medium of publication</p> <p><b>Online e-Pages Selection in a Book</b></p> <p><b>TEXT CITATION</b> (Consumer Reports)</p> <p>Organization as author of selection   Title of selection   Medium of selection   Title of book, in italics Consumer Reports. <i>Best Buttered Pancakes</i>. Video. <i>The Bedford Guide for College Writers</i>. 10th ed. Bedford, 2013. Web. 15 Oct. 2013. Edition   Publisher   Year of publication   Medium of publication   Date of visit</p> <p><b>Popular Magazine Article</b></p> <p>The author's name and the title generally appear at the beginning of an article. If the author is not identified, simply begin your essay with the title.</p>	<p><b>Appendix Quick Research Guide</b> <b>E1</b> <b>A-37</b></p> <p>Typically, the magazine name, the date, and page numbers appear at the bottom of pages. Arrange the date in this order: 4 Oct. 2013.</p> <p><b>TEXT CITATION</b> (Freedman 10)</p> <p><b>WORKS CITED ENTRY</b> Author's name   Title of article, in quotation marks   Title of magazine, in italics   Medium of publication Freedman, David H. "The Happiness App." <i>Discover</i> Jan.-Feb. 2013: 10-11. Print Date of publication   Page numbers of the article</p> <p><b>Scholarly Journal Article</b></p> <p><b>TEXT CITATION</b> (Goodin and Rice 903)</p> <p><b>WORKS CITED ENTRY</b> Authors' names   Title of article, in quotation marks Goodin, Robert E., and James Mahmud Rice. "Waking Up in the Poll Booth." <i>Perspectives on Politics</i> 7.4 (2009): 901-910. Print. Title of journal, in italics   Volume   Year   Page numbers of the article Perspectives on Politics 7.4 (2009): 901-910. Print. Title of journal, in italics   Volume and issue numbers   Year   Page numbers of the article   Medium of publication</p> <p><b>Article from a Library Database</b></p> <p>In databases, the print publication details often appear at the top of the online entry. A printout usually records this information plus your date of access. Select the paginated pdf format, or follow the first page number of the print source by a hyphen if the page range is not known.</p> <p><b>TEXT CITATION</b> Omit the page number when it is not available online. (Laurance et al. 291)</p> <p><b>WORKS CITED ENTRY</b> Author's name   Title of article, in quotation marks   Name of database, in italics Laurance, William F., et al. "Averting Biodiversity Collapse in Tropical Forest Protected Areas." <i>Nature</i> 489.7415 (13 Sept. 2012): 290-94. <i>Academic OneFile</i>. Web. 6 Dec. 2012. Medium of publication   Date of visit   Title of magazine, in italics   Volume and issue numbers   Date   Colon   First page of print version</p> <p>See p. A-60 for the text reference from <i>Caree Williamson's</i> paper.</p>
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**Resources for Crediting Sources.** The Quick Research Guide on pages A-20–38 shows you how you can quickly identify and organize the details needed to credit several major types of sources correctly.

**Helpful Checklists.** Easy-to-use checklists help you to consider your purpose and audience, discover something to write about, get feedback from a peer, revise your draft, and edit for grammatical correctness, using references to the “Quick Editing Guide” (pages A-39–A-58).

#### DISCOVERY CHECKLIST

- What topic is assigned or under consideration? What ideas about it emerge as you brainstorm, freewrite, or use another strategy to generate ideas?
- What cluster of readings will you begin with? What do you already know about them? What have you learned about them simply by skimming?
- What purpose would you like to achieve in your paper? Who is your primary audience? What will your instructor expect you to accomplish?
- What clues about how to proceed can you draw from the two sample essays in this chapter or from other readings identified as useful models?

**Why Writing Matters.** You will apply the writing skills that you learn using *The Bedford Guide* to writing in other college courses, at your job, and in your community. Sections at the beginning of Chapters 4 through 17 consider why each type of writing that you do in this course will be relevant and helpful to you, wherever your path ahead takes you.

### Why Taking a Stand Matters

#### In a College Course

- You take a stand in an essay or exam when you respond, pro or con, to a statement such as “The Web, like movable type for printing, is an invention that has transformed human communication.”
- You take a stand when you write research papers that support your position on juvenile sentencing, state support for higher education, or tax breaks for new home buyers.

#### In the Workplace

- You take a stand when you persuade others that your case report supports a legal action that will benefit your clients or that your customer-service initiative will attract new business.

#### In Your Community

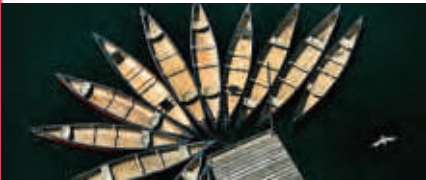
- You take a stand when you write a letter to the editor appealing to voters to support a local bond issue.

🔍 When have you taken a stand in your writing? In what circumstances are you likely to do so again?

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A  
WRITER'S  
GUIDE



## Introduction: Writing in College

**A**s a college writer you probably wrestle with the question, What should I write? You may feel you have nothing to say or nothing worth saying. Maybe your difficulty lies in understanding the requirements of your writing situation, finding a topic, or uncovering information about it. Perhaps you, like many other college writers, have convinced yourself that professional writers have some special way of discovering ideas for writing. But they have no magic. In reality, what they have is experience and confidence, the products of lots of practice writing.

In *The Bedford Guide for College Writers*, we want you to become a better writer by actually writing. To help you do so, we'll give you a lot of practice as well as useful advice to help you build your skills and confidence. Because writing and learning to write are many-faceted tasks, each part of *A Writer's Guide* is devoted to a different aspect of writing. Together, these four parts contribute to a seamless whole, much like the writing process itself.

**Part One, “A College Writer’s Processes.”** This part introduces writing, reading, and thinking critically—essential processes for meeting college expectations.

**Part Two, “A Writer’s Situations.”** The nine chapters in Part Two form the core of *The Bedford Guide*. Each presents a writing situation and then guides you as you write a paper in response. You'll develop skills in recalling, observing, interviewing, comparing and contrasting, explaining causes and effects, taking a stand, proposing a solution, evaluating and reviewing, and supporting a position with sources.

**Part Three, “Other Writing Situations.”** This part leads you through five special situations that most students encounter at some point—writing about literature or visuals and writing online, under pressure, or at work.

**Part Four, “A Writer’s Strategies.”** Part Four opens with one student’s strategies, showing how a paper evolves from idea to final form. The rest is packed with tips and activities that you can use to generate ideas, plan, draft, develop, revise, edit, and carry to the future what you have learned as a writer.



# A COLLEGE WRITER'S PROCESSES

PART ONE



# 1

# Writing Processes

**Y**ou are already a writer with long experience. In school you have taken notes, written book reports and term papers, answered exam questions, perhaps kept a journal. In the community or on the job you've composed letters and e-mails. You've sent text messages or tweets to friends, made lists, maybe even written songs or poetry. All this experience is about to pay off as you tackle college writing, learning by doing.

In this book our purpose is to help you to write better, deeper, clearer, and more satisfying papers than you have ever written before and to learn to do so by actually writing. Throughout the book we'll give you a lot of practice—in writing processes, patterns, and strategies—to build confidence. And we'll pose various writing situations and say, “Go for it!”

## Writing, Reading, and Critical Thinking

In college you will expand what you already know about writing. You may be asked not only to recall an experience but also to reflect upon its significance. Or you may go beyond summarizing positions about an issue to present your own position or propose a solution. Above all, you will read and think critically—not just stacking up facts but analyzing what you discover, deciding what it means, and weighing its value. As you read—and write—actively, you will engage with the ideas of others, analyzing and judging those ideas. You will use criteria—models, conventions, principles, standards—to assess or evaluate what you are doing.

For more on reading critically, see Ch. 2.  
For more on thinking critically, see Ch. 3.

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### WRITER'S CHECKLIST

- Have you achieved your purpose?
- Have you considered your audience?
- Have you clearly stated your point as a thesis or unmistakably implied it?
- Have you supported your point with enough reliable evidence to persuade your audience?

- Have you arranged your ideas logically so that each follows from, supports, or adds to the one before it?
  - Have you made the connections among ideas clear to a reader?
  - Have you established an appropriate tone?
- 

In large measure, learning to write well is learning what questions to ask as you write. For that reason, we include questions, suggestions, and activities to help you accomplish your writing tasks and reflect on your own processes as you write, read, and think critically.

For information and journal questions about the Part One photograph, see the last two pages of the Appendices.


## A Process of Writing

Writing can seem at times an overwhelming drudgery, worse than scrubbing floors; at other moments, it's a sport full of thrills—like whizzing downhill on skis, not knowing what you'll meet around a bend. Unpredictable as the process may seem, nearly all writers do similar things:

- They generate ideas.
- They plan, draft, and develop their papers.
- They revise and edit.

These three activities form the basis of most effective writing processes, and they lie at the heart of each writing situation in this book.

For full chapters on stages of the writing process, see Chs. 18–24.

 For an interactive Learning by Doing activity on Analyzing Audience, go to Ch. 1: [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide).

## Getting Started

Two considerations—what you want to accomplish as a writer and how you want to appeal to your audience—will shape the direction of your writing. Clarifying your purpose and considering your audience are likely to increase your confidence as a writer. Even so, your writing process may take you in unexpected directions, not necessarily in a straight line. You can skip around, work on several parts at a time, test a fresh approach, circle back over what's already done, or stop to play with a sentence until it clicks.

## Generating Ideas

The first activity in writing—finding a topic and something to say about it—is often the most challenging and least predictable. The chapter section called “Generating Ideas” is filled with examples, questions, checklists, and visuals designed to trigger ideas that will help you begin the writing assignment.

**Discovering What to Write About.** You may get an idea while texting friends, riding your bike, or staring out the window. Sometimes a topic lies near home, in a conversation or an everyday event. Often, your reading will



Next arrange your ideas and material in a sensible order that will clarify your point. For example, you might group and label your ideas, make an outline, or analyze the main point, breaking it down into parts:

Parking on campus is a problem for students because of the long lines, inefficient entrances, and poorly marked spaces.

But if no clear thesis emerges quickly, don't worry. You may find one while you draft—that is, while you write an early version of your paper.

**Drafting.** As your ideas begin to appear, welcome them and lure them forth so they don't go back into hiding. When you take risks at this stage, you'll probably be surprised and pleased at what happens, even though your first version will be rough. Writing takes time; a paper usually needs several drafts and maybe a clearer introduction, stronger conclusion, more convincing evidence, or even a fresh start.

**Developing.** Weave in explanations, definitions, examples, details, and varied evidence to make your ideas clear and persuasive. For example, you may define an at-risk student, illustrate the problems of single parents, or

For practice developing a main point, go to the interactive "Take Action" charts in Re:Writing at [bedfordstmartins.com/bedguide](http://bedfordstmartins.com/bedguide).

For advice on using a few sources, see the Quick Research Guide, pp. A-20–A-38.



Processes for Planning, Drafting, and Developing