



b with
INTEGRATED
MEDIA

The Brief Bedford Reader

X. J. Kennedy • Dorothy M. Kennedy
Jane E. Aaron • Ellen Kuhl Repetto

Methods for Achieving Your Purpose in Writing

The Bedford Reader centers on common ways of thinking and writing about all kinds of subjects, from everyday experiences to complex scientific theories. Whatever your purpose in writing, one or more of these ways of thinking—or methods of development—can help you discover and shape your ideas in individual paragraphs or entire papers.

The following list connects various purposes you may have for writing and the methods for achieving those purposes. The blue boxes along the right edge of the page correspond to tabs on later pages where each method is explained.

PURPOSE	METHOD
To tell a story about your subject, possibly to enlighten readers or to explain something to them	Narration
To help readers understand your subject through the evidence of their senses—sight, hearing, touch, smell, taste	Description
To explain your subject with instances that show readers its nature or character	Example
To explain or evaluate your subject by helping readers see the similarities and differences between it and another subject	Comparison and Contrast
To inform readers how to do something or how something works—how a sequence of actions leads to a particular result	Process Analysis
To explain a conclusion about your subject by showing readers the subject's parts or elements	Division or Analysis
To help readers see order in your subject by understanding the kinds or groups it can be sorted into	Classification
To tell readers the reasons for or consequences of your subject, explaining why or what if	Cause and Effect
To show readers the meaning of your subject—its boundaries and its distinctions from other subjects	Definition
To have readers consider your opinion about your subject or your proposal for it	Argument and Persuasion

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THE BRIEF BEDFORD READER

Twelfth Edition

X. J. Kennedy

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BEDFORD/ST. MARTIN'S

BOSTON ◆ NEW YORK

FOR BEDFORD/ST. MARTIN'S

Publisher for Composition: Leasa Burton

Executive Editor: John E. Sullivan III

Publishing Services Coordinator: Elizabeth M. Schaaf

Senior Production Supervisor: Jennifer Peterson

Marketing Manager: Emily Rowin

Editorial Assistant: Rachel Greenhaus

Project Management: Lifland et al., Bookmakers

Copy Editor: Jane Hoover

Photo Researcher: Naomi Kornhauser

Text Design: Anna Palchik, Dorothy Bungert/EriBen Graphics, and Jean Hammond

Cover Design: Billy Boardman

Cover Art: *Landscape #482* courtesy of Brian Hibbard, A Gallery Fine Art, Palm Desert, CA

Composition: Achorn International, 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

Director of Rights and Permissions: Hilary Newman

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Manufactured in the United States of America.

1 2 3 4 5 6 17 16 15 14 13

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

ISBN 978-1-4576-3696-7

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PREFACE FOR INSTRUCTORS

“A writer” says Saul Bellow, “is a reader moved to emulate.” In a nutshell the aim of *The Brief Bedford Reader* is to move students to be writers, through reading and emulating the good writing of others.

This twelfth edition pursues that aim both rhetorically and thematically. We present the rhetorical methods realistically, as we ourselves use them—as natural forms that assist invention and fruition and as flexible forms that mix easily for any purpose a writer may have. Further, we forge scores of thematic connections among selections, both to spark students’ interest in reading and to show how different writers tackle similar subjects with unique results.

Filling in this outline is a wealth of features, new and enduring.

NEW FEATURES

ENGAGING NEW READINGS BY REMARKABLE WRITERS As always, we have been engrossed in freshening the book’s selections. In searching for works academic yet lively, we discovered exceptional rhetorical models that will, we trust, also compel students’ interest. The seventeen new selections in the printed book include pieces by established favorites such as Sherman Alexie, Michael Chabon, and Meghan Daum as well as contemporary voices such as Junot Díaz, June Melby, and Dan Ariely. Three new contributions by exemplary college writers are part of the mix, ensuring that there is now at least one student model in every chapter.

EXCITING MULTIMEDIA DIMENSION Glance through the table of contents, and you’ll notice that *The Brief Bedford Reader* is more vibrant than

ever. As before, each rhetorical chapter opens with a striking image—an ad, a photograph, a drawing—with accompanying text and questions to invite students’ critical reading. For this edition we have dramatically extended this visual component with the e-Pages, an innovative Web platform that makes it easy to integrate relevant multimedia into the composition course.

For the first time, every chapter in Part Two of *The Brief Bedford Reader* includes at least one integrated media work: multimodal oral histories, audio essay, interactive graphic, video, and so forth. These twelve new selections promise to engage students with the rhetorical methods, showing how they work in materials we run across every day. For each one we provide introductory headnotes, a comprehension quiz, questions for analysis, and suggestions for writing to encourage close examination and to demonstrate that careful consumption of new media has become just as important as critical reading of words on a page.

Listed in the table of contents of the print book for ease of reference, the multimedia selections are housed at bedfordstmartins.com/thebedfordreader; students can access them for free with the purchase of a new book, or they can buy an access code online.

STUDENT-FRIENDLY GUIDES TO ACADEMIC READING AND WRITING At the request of instructors who use the book, *The Brief Bedford Reader* now does even more to guide students through drafting, revising, and editing their work for an academic audience, helping them move from initial idea to polished work.

- **A better reference.** The chapters on reading and writing in Part One and the introductions to the rhetorical methods in Part Two are simpler and clearer, with many explanations and suggestions distilled into bulleted lists and boxed guidelines so that students can easily follow and use the book’s advice on their own.
- **A sharper discussion of critical reading.** Chapter 1 on reading now features a student’s annotations on Nancy Mairs’s “Disability” along with a more concise sample analysis of the essay. A new checklist for critical reading and two new boxed sets of questions help guide students as they analyze written and visual texts, and a new photograph, *Man Fishing by a Power Plant*, anchors a revised discussion of reading images critically.
- **New coverage of key writing topics.** Chapter 2 on writing expands the emphasis on the thesis, with tips on finding a focus and examples of weak and revised thesis statements. In addition, we now offer concrete suggestions for drafting the introduction, body, and conclusion of an essay, and we have annotated the examples of revised and edited drafts to highlight and explain the student writer’s changes.

- **More help with writing from sources.** Chapter 3 on academic writing offers a stronger focus on the crucial skill of synthesizing ideas, from one text or many. A new section on avoiding plagiarism offers concrete advice for using the work of other writers ethically, followed by an expanded discussion of summary, paraphrase, and quotation, with clear examples of acceptable and unacceptable borrowing. Updated material on research emphasizes the benefits of using a library's Web site, includes boxed guidelines for evaluating sources, and offers several new models for documenting sources in MLA style. Both response writing and researched writing continue to be illustrated by an annotated student essay—written by the same student on related subjects—and seven additional examples of documented writing are spread throughout the book.
- **A new appendix on APA documentation.** The appendix offers a brief overview of the citation style, forty-seven models, and sample pages that demonstrate how researched writing looks in APA style.

TRADEMARK FEATURES

EXCELLENT SELECTIONS BY WELL-KNOWN AUTHORS The print and multimedia selections in *The Brief Bedford Reader* vary in authorship, topic, even length and format. We offer clear and interesting models of the methods of development by noted writers such as Joan Didion, Brent Staples, Amy Tan, and E. B. White. Half the selections are by women, and a third touch on cultural diversity. They range in subject from family to science, from language to psychology, from food to politics.

EXTENSIVE THEMATIC CONNECTIONS *The Brief Bedford Reader* provides substantial topics for class discussion and writing. A pair of essays in each rhetorical chapter addresses the same subject, from the ordinary (food) to the controversial (globalization). Four of those pairings are new, and the thoroughly refreshed chapter on argument now includes one essay pair and two new casebooks consisting of three selections apiece. At least one “Connections” writing topic after every selection suggests links to other selections in the book and in the e-Pages. And an alternate thematic table of contents arranges the book's selections under nearly four dozen topics (eleven new).

REALISTIC TREATMENT OF THE RHETORICAL METHODS *The Brief Bedford Reader* treats the methods of development not as empty forms but as tools for inventing, for shaping, and, ultimately, for accomplishing a purpose.

- **Clear, practical chapter introductions** link the methods to the range of purposes they can serve and give step-by-step guidance for writing and

revising in the method. (For quick reference, the purpose-method links also appear inside the front cover, where they are keyed to the marginal page tabs that appear in each chapter introduction.)

- A **“Focus” box in every rhetorical chapter** highlights an element of writing that is especially relevant to that method—for example, verbs in narration, concrete words in description, parallelism in comparison and contrast (new), and tone in argument and persuasion. To show these elements in context, most selections include a question about them.
- **Annotated examples** of a textbook passage and a college writing assignment end each chapter introduction to demonstrate academic applications of the methods across the disciplines.
- **An emphasis on mixing the methods** takes the realistic approach even further. We show how writers freely combine methods to achieve their purposes: Each rhetorical introduction discusses how that method might work with others, and at least one “Other Methods” question after every selection helps students analyze how methods work together. Most significantly, Part Three provides an anthology of works by well-known writers that specifically illustrate mixed methods. The headnotes for these selections point to where each method comes into play.

EMPHASIS ON GENRE *The Brief Bedford Reader* is still the only rhetorical reader to show students how they can apply the methods to various genres of writing. Integrated discussions throughout Part One introduce students to the concept of genre and help them understand how purpose, audience, and convention affect a writer’s choices. And in each rhetorical chapter in Part Two, an annotated sample of a student-written document—such as a case study, a field observation, or a lab report—demonstrates a specific application of method to genre, with brief guidelines for writing different kinds of projects. The new multimedia selections in the e-Pages extend this focus, showing additional genres—advertisements, cartoons, blogs, online comments, and so forth—at work in the real world.

UNIQUE COMMENTS BY WRITERS ON WRITING After their essays, half of the book’s writers offer comments on everything from grammar to revision to how they developed the particular piece we reprint. Besides providing rock-solid advice, these comments also prove that for the pros, too, writing is usually a challenge. For easy access, the “Writers on Writing” features are listed in the book’s index under the topics they address. Look up *Revision*, for instance, and find that Junot Díaz, Annie Dillard, Dave Barry, and Russell Baker, among others, have something to say about this crucial stage of the writing process.

ABUNDANT EDITORIAL APPARATUS As always, we've surrounded the selections with a wealth of material designed to get students reading, thinking, and writing. To help structure students' critical approach to the selections, each one is preceded by a headnote on the author and one on the selection itself, which outlines the selection's cultural and historical contexts. Each selection is accompanied by an online reading quiz and followed by sets of questions on meaning, writing strategy, and language and at least five writing suggestions. One writing suggestion encourages students to explore their responses in their journals; another suggests how to develop the journal writing into an essay; and others emphasize critical writing, research, and connections among selections.

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

EXTENSIVE INSTRUCTOR'S MANUAL Available online at bedfordstmartins.com/thebedfordreader or bound into the instructor's edition, *Notes and Resources for Teaching The Brief Bedford Reader* suggests ways to integrate journaling and collaboration into writing classes; ways to use the book's opening chapters on critical reading, the writing process, and academic writing; and tips on using visuals and multimedia selections in a writing course. In addition, *Notes and Resources* discusses every method, every selection (with possible answers to all questions), and every "Writers on Writing" feature.

TWO VERSIONS *The Brief Bedford Reader* has a sibling. A longer edition, *The Bedford Reader*, features sixty-seven selections (instead of the fifty in this book) and all of the digital selections in the e-Pages.

E-BOOK OPTION *The Brief Bedford Reader* is also available as a *Bedford e-Book to Go*, a customizable electronic edition that can be downloaded to a computer, tablet, or e-reader—for about half the cost of a print book. To order access cards for the *Bedford e-Book to Go* format, use ISBN 978-1-4576-6781-7. For details, visit bedfordstmartins.com/thebedfordreader/formats.

ACKNOWLEDGMENTS

Hundreds of teachers and students over the years have helped us shape *The Brief Bedford Reader*. For this edition, the following teachers offered insights from their experiences that encouraged worthy changes: Mary Jane

Atkins, Pierce College; Monique Bonfiglio, Westchester Community College; Ginny Buccelli, Contra Costa College; Steve Cirrone, Sacramento City College; Elizabeth Crews, Shorter University; Matthew Decker, Montgomery College; Christina Devlin, Montgomery College; Erin Ergenbright, Portland Community College; Robert Galin, University of New Mexico–Gallup Branch; John Hare, Montgomery College; Richard Follett, Los Angeles Pierce College; Andy Fried, SUNY Rockland Community College; Steve Gediman, Pierce College; Darrin Grinder, Northwest Nazarene University; Amy Handy, Austin Community College; Tara Hembrough, Southern Illinois University; Janet Henderson, Bergen Community College; Susan Herdzina, Santa Monica College; Barbara Hernandez, Napa Valley College; Pamela Hughes, Bergen Community College; Catherine Hutcheson, Troy University; Marlene Kawalick, SUNY Rockland Community College; Christopher Krietsch, Suffolk County Community College; Jill Kronstadt, Montgomery College; Rob Lively, Truckee Meadows Community College; Wendy Lym, Austin Community College; Debra Lee, Nash Community College; Deborah Mael, Newbury College; Nancy McGee, Macomb Community College; Mary McGlone, Suffolk County Community College; Kay Meyers, Oral Roberts University; Sheila Mulligan, Gettysburg College; Kimberly Murphy, Montgomery College; Kathy Quesenbury, Tarrant County College–Southeast; Dan Reade, Montgomery College; Pamela Reay, Phoenix College; Mae Sands, College of Central Florida; Danielle Santos, University of Massachusetts Lowell; Steven Schneider, SUNY Rockland Community College; Jim Schrantz, Tarrant County College–Trinity River; Pamela Stovall, University of New Mexico–Gallup; Christa Washington, Saint Augustine’s College; Linda Weeks, Dyersburg State Community College; Page Whittenburg, Montgomery College; Cocoa Williams, Xavier University of Louisiana; Mitali Wong, Claflin University; Sue Wright, Austin Community College; and Connie Youngblood, Blinn College.

We are as ever deeply in debt to the creative people at and around Bedford/St. Martin’s. Joan Feinberg, Denise Wydra, Steve Scipione, Maura Shea, and especially Karen Henry contributed insight and support. Our friend John Sullivan, assisted by Alyssa Demirjian and Rachel Greenhaus, suggested and directed the revisions and new features with imagination, intelligence, and patience. John Bostwick helped us look for new readings and update the author headnotes. Billy Boardman created the charming cover. Elizabeth Schaaf planned and oversaw the production of the book. And Jane Hoover helped to transform the raw manuscript into the book you hold.

ADDITIONAL RESOURCES FOR THE BRIEF BEDFORD READER

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 to order any of the following products, contact your Bedford/St. Martin's sales representative, e-mail sales support (sales_support@bfwpub.com), or visit bedfordstmartins.com/readersguide/catalog.

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- ***LearningCurve for Readers and Writers***, a Bedford/St. Martin's adaptive quizzing program, quickly learns what students already know and helps them practice what they don't yet understand. Game-like quizzing motivates students to engage with their course, and reporting tools help you discern your students' needs. An activation code is required. To order *LearningCurve* packaged with the print book, use ISBN 978-1-4576-7903-2. For details, visit bedfordstmartins.com/englishlearningcurve.

- ***Portfolio Keeping, Third Edition*, by Nedra Reynolds and Elizabeth Davis**, provides all the information students need to use the portfolio method successfully in a writing course. *Portfolio Teaching*, a companion guide for instructors, provides the practical information you and your writing-program administrator need to use the portfolio method successfully in a writing course. To order *Portfolio Keeping* packaged with the print book, use ISBN 978-1-4576-7904-9.

RE:WRITING 2 The best collection of free writing resources on the Web, *Re:Writing 2* gives you and your students even more ways to think, watch, practice, and learn about writing concepts. Listen to Nancy Sommers on using a teacher's comments to revise. Try a logic puzzle. Consult our resources for writing centers. All free for the fun of trying it. Visit bedfordstmartins.com/rewriting.

INSTRUCTOR RESOURCES Bedford/St. Martin's wants to make it easy for you to find the support you need—and to get it quickly.

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- ***Bits*** (bedfordbits.com) collects creative ideas for teaching a range of composition topics in an easily searchable blog format. A community of teachers—leading scholars, authors, and editors—discuss revision, research, grammar and style, technology, peer review, and much more.
- **Bedford Coursepacks** (bedfordstmartins.com/coursepacks) allow you to easily download digital materials from Bedford/St. Martin's for your course for the most common course management systems—*Blackboard*, *Angel*, *Desire2Learn*, *Canvas*, *Moodle*, or *Sakai*.

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