

The Bedford Reader: Modes of Development

The purpose of these assignments is to further your critical reading, rhetorical analysis, and understanding of the different rhetorical modes of writing in order to identify modes when reading and to help you employ multiple writing strategies for different purposes in your own writing. *The Bedford Reader* pieces deal with significant social issues as well as relatable personal situations. The works will be used for small class discussions and Socratic Circles.

First, read and summarize the introduction for the *selected* mode of writing from *The Bedford Reader* (7th ed). **Second**, read the selected reading for the section and complete Questions & Style paragraph for the selected reading. **Next**, select and read an essay of your choosing from the selected chapter and write a rhetorical précis and personal response paragraph for the work you have chosen. **Finally**, using MLA format, write a 400-600 word essay in the selected mode.

Sections will be assigned accordingly, do NOT get ahead of yourself.

Selected Sections & Readings:

Argument & Persuasion: Stating Opinions and Proposals. Pages 453-468 (summary)

H.L. Mencken – *The Penalty of Death*. Page 470

Narration: Telling a Story. Pages 39-50 (summary)

Barbara Huttman – *A Crime of Compassion*. Page 76

Definition: Tracing a Boundary. Pages 409 – 417 (summary)

Gloria Naylor – *The Meanings of a Word*. Page 418

Example: Pointing to Instances. Pages 137-143 (summary)

Barbara Lazear Ascher – *On Compassion*. Page 145

Process Analysis: Explaining Step by Step. Pages 219-226 (summary)

Horace Miner – *Body Ritual Among the Nacirema*. Page 255

Division or Analysis: Slicing into Parts. Pages 265-273 (summary)

Judy Brady – *I Want a Wife*. Page 275

Classification: Sorting into Kinds. Pages 311-317 (summary)

Russell Baker – *The Plot Against People*. Page 319

Cause & Effect: Asking Why. Pages 361-371 (summary)

K.C. Cole – *The Arrow of Time*. Page 378

Summary - Requirements: Read and summarize the introduction for the *selected* mode of writing from *The Bedford Reader* (7th ed). Your summary should include information from each highlighted section of the introduction, including the student sample essay at the end. Your summary should be a minimum of 1 page typed in MLA format **+10 points**.

Selected Readings - Requirements: Read the selected reading from the section and answer *Questions on Meaning & Questions on Writing Strategy* at the end of the reading **+2 points** each per question. Write a minimum of one paragraph analysis on the author's style. What stands out about their syntax & sentence structure? What type of diction do they use? What is their tone and how do they create it? **+5 points**. The selected readings will be covered the following week in a Socratic Circle or group.

Chosen Readings - Requirements: Choose a reading from the section and write a Rhetorical Precis +8 points (2 points per component) and a minimum one paragraph response about your views on the reading topic +5 points. The precis and response paragraph need to be labeled and typed. They can be on the same page.

Modes Essay - Requirements: Write an essay on the same topic, each in a different mode +24 points each based on the AP exam scoring rubric (400-600 words). **List the word count at the end.** Each paper should clearly demonstrate the distinct characteristics of the mode. Before writing each mode you should review the different chapters for tips on purpose, audience, strategies, and, in some cases, potential pitfalls. Especially important is the *Checklist for Revising* chart at the end of each introduction.

Choose a topic that is well known and interesting to you and broad enough that you can readily adapt it to all of the different modes. Topics that have worked well for students in the past include: shopping, a favorite sport, school, friends, teenagers, grades, parents, teachers, TV, movies, reading, dating, music, holidays, fashion, presidential elections, politics, religion, vegetarianism, health, food or cooking, nature, etc.

Each paper should be in MLA format, approximately 400 - 600 words, labeled with the mode of development, double-spaced, typed, have a creative title, and a word count at the end.

Students will be provided one day each week in class to work on the Bedford assignments. Anything unfinished in class will be expected to be finished on your own. The assignments for each Rhetorical Mode will be due every 3 - 4 weeks. The *selected* reading for each mode will be discussed in class the following week.

ASSIGNMENT CHECKLIST & POINT VALUES:

- **Modes Summaries** (10 points each)
- **Selected Readings** “Questions on Meaning” (2 points each question)
- **Selected Readings** “Questions on Writing Strategy” (2 points each question)
- **Selected Readings** Style paragraph (5 points)
- **Chosen Readings** Rhetorical Precis (8 points per precis)
- **Chosen Readings** Personal Response paragraph (5 points per paragraph)
- **Modes Essays** (24 points per essay)

You will be required to turn in a digital copy of each Bedford assignment to turnitin.com and a printed hardcopy on the required due date. **Assignments that have more than 20% similarity rate will not be accepted.** Please follow MLA format when typing each assignment. The following pages provide a formatting example for the assignment. The Bedford assignments will be under the *Writing* section of the gradebook.

The Ugly Truth About Beauty

(to demonstrate the rhetorical precis)

by Dave Barry - First published in the Miami Herald in 1998

If you're a man, at some point a woman will ask you how she looks.

"How do I look?" she'll ask.

You must be careful how you answer this question. The best technique is to form an honest yet sensitive opinion, then collapse on the floor with some kind of fatal seizure. Trust me, this is the easiest way out. Because you will never come up with the right answer.

The problem is that women generally do not think of their looks in the same way that men do. Most men form an opinion of how they look in the seventh grade, and they stick to it for the rest of their lives. Some men form the opinion that they are irresistible stud muffins, and they do not change this opinion even when their faces sag and their noses bloat to the size of eggplants and their eyebrows grow together to form what appears to be a giant forehead-dwelling tropical caterpillar.

Most men, I believe, think of themselves as average-looking. Men will think this even if their faces cause heart failure in cattle at a range of 300 yards. Being average does not bother them; average is fine for men. This is why men never ask anybody how they look. Their primary form of beauty care is to shave themselves, which is essentially the same form of beauty care that they give to their lawns. If, at the end of his four-minute daily beauty regimen, a man has managed to wipe most of the shaving cream out of his hair and is not bleeding too badly, he feels that he has done all he can, so he stops thinking about his appearance and devotes his mind to more critical issues, such as the Super Bowl.

Women do not look at themselves this way. If I had to express, in three words, what most women think about their appearance, those words would be: "not good enough." No matter how attractive a woman may appear to others, when she looks at herself in the mirror, she thinks: woof. She thinks that at any moment a municipal animal-control officer is going to throw a net over her and haul her off to the shelter.

Why do women have such low self-esteem? There are many complex psychological and societal reasons, by which I mean Barbie. Girls grow up playing with a doll proportioned such that, if it were human, it would be seven feet tall and weighs 81 pounds, of which 53 pounds would be bosoms. This is a difficult appearance standard to live up to, especially when you contrast it with the standard set for little boys by their dolls . . . excuse me, by their action figures. Most of the action figures that my son played with when he was little were

hideous-looking. For example, he was fond of an action figure (part of the He-Man series) called "Buzz-Off," who was part human, part flying insect. Buzz-Off was not a looker. But he was extremely self-confident. You could not imagine Buzz-Off saying to the other action figures: "Do you think these wings makes my hips look big?"

But women grow up thinking they need to look like Barbie, which for most women is impossible, although there is a multibillion-dollar beauty industry devoted to convincing women that they must try. I once saw an Oprah show wherein supermodel Cindy Crawford dispensed makeup tips to the studio audience. Cindy had all these middle-aged women apply beauty products to their faces; she stressed how important it was to apply them in a certain way, using the tips of their fingers. All the women dutifully did this, even though it was obvious to any sane observer that, no matter how carefully they applied these products, they would never look remotely like Cindy Crawford, who is some kind of genetic mutation.

I'm not saying that men are superior. I'm just saying that you're not going to get a group of middle-aged men to sit in a room and apply cosmetics to themselves under the instruction of Brad Pitt, in hopes of looking more like him. Men would realize that this task was pointless and demeaning. They would find some way to bolster their self-esteem that did not require looking like Brad Pitt. They would say to Brad: "Oh YEAH? Well what do you know about LAWN CARE, pretty boy?"

Of course many women will argue that the reason they become obsessed with trying to look like Cindy Crawford is that men, being as shallow as a drop of spit, WANT women to look that way. To which I have two responses:

1. Hey, just because WE'RE idiots, that does not mean YOU have to be; and
2. Men don't even notice 97 percent of the beauty efforts you make anyway. Take fingernails. The average woman spends 5,000 hours per year worrying about her fingernails; I have never once, in more than 40 years of listening to men talk about women, heard a man say, "She has a nice set of fingernails!" Many men would not notice if a woman had upward of four hands.

Anyway, to get back to my original point: If you're a man, and a woman asks you how she looks, you're in big trouble. Obviously, you can't say she looks bad. But you also can't say that she looks great, because she'll think you're lying, because she has spent countless hours, with the help of the multibillion-dollar beauty industry, obsession about the differences between herself and Cindy Crawford. Also, she suspects that you're not qualified to judge anybody's appearance. This is because you have shaving cream in your hair.

Rhetorical Précis Writing

A rhetorical précis analyzes both the content (the what) and the delivery (the how) of a unit of spoken or written discourse. It is a highly structured four-sentence paragraph blending summary and analysis. Each of the four sentences requires specific information; students are expected to use brief quotations (to convey a sense of the author's style and tone) and to include a terminal bibliographic reference. Practicing this sort of writing fosters precision in both reading and writing, forcing a writer to employ a variety of sentence structures and to develop a discerning eye for connotative shades of meaning.

Take a look at the overall format:

Sentence #1: Name of author, [optional: a phrase describing author], genre and title of work date in parentheses (additional publishing information in parentheses or note); a rhetorically accurate verb (such as “assert,” “argue,” “suggest,” “imply,” “claim,” etc.); and a THAT clause containing the major assertion (thesis statement) of the work.

Sentence #2: An explanation of how the author develops and/or supports the thesis, usually in chronological order.

Sentence #3: A statement of the author's apparent purpose followed by an “in order to” phrase.

Sentence #4: A description of the intended audience and/or the relationship the author establishes with the audience (think rhetorical situation).

1. THE FIRST SENTENCE identifies the essay's author and title, provides the article's date in parenthesis, uses some form of the verb says (claims, asserts, suggests, argues—) followed by that, and the essay's thesis (paraphrased or quoted).

EXAMPLE: In "The Ugly Truth about Beauty" (1998), Dave Barry argues that "...women generally do not think of their looks in the same way that men do" (4).

EXAMPLE: In "The Ugly Truth about Beauty" (1998), Dave Barry satirizes the unnecessary ways that women obsess about their physical appearance.

2. THE SECOND SENTENCE conveys the author's support for the thesis (how the author develops the essay); the trick is to convey a good sense of the breadth of the author's support/examples, usually in chronological order.

EXAMPLE: Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks ("average-looking") with women's ("not good enough"), by contrasting female role models (Barbie, Cindy Crawford) with male role models (He-Man, Buzz-Off), and by comparing men's interests (the Super Bowl, lawn care) with women's (manicures).

3. THE THIRD SENTENCE analyzes the author's purpose for using an in order to statement:

EXAMPLE: He exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society's expectation of them; to this end, Barry claims that men

who want women to "look like Cindy Crawford" are "idiots"(10), implying that women who adhere to the Crawford standard are fools as well.

4. THE FOURTH SENTENCE describes the essay's target audience and characterizes the author's relationship with that audience—or the essay's tone:

EXAMPLE: Barry ostensibly addresses men in this essay because he opens and closes the essay directly addressing men (as in "If you're a man...") and offering to give them advice in a mockingly conspiratorial fashion; however, by using humor to poke fun at both men and women's perceptions of themselves, Barry makes his essay palatable to women as well, hoping to convince them to stop obsessively "thinking they need to look like Barbie" (8).

Put it all together and it looks darn smart:

In "The Ugly Truth about Beauty" (1998), Dave Barry argues that ". . . women generally do not think of their looks in the same way that men do"(4). Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks ("average-looking") with women's ("not good enough"), by contrasting female role models (Barbie, Cindy Crawford) with male role models (He-Man, Buzz-Off), and by comparing men's interests (the Super Bowl, lawn care) with women's (manicures). He exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society's expectation of them; in fact, Barry claims that men who want women to "look like Cindy Crawford" are "idiots" (10). Barry ostensibly addresses men in this essay because he opens and closes the essay directly addressing men (as in "If you're a man...") and offering to give them advice in a mockingly conspiratorial fashion; however, by using humor to poke fun at both men and women's perceptions of themselves, Barry makes his essay palatable to both genders and hopes to convince women to stop obsessively "thinking they need to look like Barbie" (8).

Here is a list of verbs you might find helpful. Remember that you must always strive to employ the most connotatively precise words you can. **Verb Bank:** adjure, advances, advises, asks, asserts, begs, beseeches, cajoles, cheer, chimes, commands, complains, confides, conveys, counsels, crows, declares, decrees, decries, demands, describes, dictates, directs, discloses, divulges, elucidates, employs, encourages, entreats, espouses, exclaims, exhorts, explains, gripes, groans, grouses, grumbles, hails, hints, illustrates implies implores inquires insinuates instructs intimates, invokes justifies, laments, mandates mocks muses orders pleads ponders pontificates proclaims, pronounces proposes, queries, rationalizes recommends recounts relates reports requests reveals, sighs, sings, snarls, sneers, states, submits, suggests, summons, wails, whimpers, whines, wilds, wonders.

Adapted with gratitude from Tracy Duckart's Instructional Website at Humboldt State University

LOOK AT YOUR VERB LIST IN YOUR WRITING CONVENTIONS/MATURITY OF VOICE PACKET

Modes Assignment - Mock Student Example - Formatting & Content

Johnny Utah

Mr. DeGeer - Period 1

AP English 11

20 October 2018

Storytelling (*rhetorical mode*)**Summary** (*label each section*)

Storytelling is a great tool to engage the reader's attention in order to convey vital information. Anecdotes are used in daily life constantly and can be short and used in conversations, or long such as a ridiculous lengthy novel like *The Scarlet Letter*. Many folks utilize this mode of communication to illustrate a point, report information, to argue, or to persuade, maybe even for entertainment.

A good story begins with a purpose. Without a purpose, the story can be irritating, uninteresting, and ultimately, ineffective to the readers. Storytelling also happens suddenly and unplanned due to how much we use it in our lives. Most stories are subjective, as we are the people who experienced the event firsthand. If the story wasn't our own experience, then we tell the story in a different way- in third person. The final element of a narrative is the verb tense: past and present. If it is in the present tense, it creates a feeling of immediacy which can be difficult to sustain throughout the story since it could be seen as artificial.

Some questions to ask before telling a story are what happened, who took part, when, where, why did this event(s) take place, and how did it happen. This is to have more information on hand when narrating, and thus being more flexible to mold the story around a certain audience. Storytelling should be changed based on the audience that is listening so it can be the most effective.

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As a storyteller, you can choose between telling a story by scene or by summary. Scene is depicting the event in great detail, including descriptions and portrayals of the people involved. Summary is only telling the essential parts of the story to get the point across. The choice of method again depends on the purpose and the audience. Of course, you can use both to emphasize certain points and make others less significant.

Organization is important in storytelling, the simplest being chronological. For dramatic effect, an event late in chronology may be presented first, or something early on can be told later (flashbacks) for the effect of suspense. No matter which organization, it is vital that the audience can follow it, which can be achieved by transitions of time.

The student story at the end of the section utilizes many different appropriate aspects of storytelling. However, there is a bit of confusion about the speaker's main point. There is no clear claim that the laid out or supported. Overall, it is well written but fails to fully convey a main message.

(SKIP A LINE IN BETWEEN SECTIONS)

Selected Reading *(bold and underlined main section)*

Benny Rodriguez - *Stealing Home*

Questions on Meaning

1. Rodriguez establishes the main idea of his essay right away with a strong opening anecdote that encompasses the true feelings of the speaker and his childhood friends. The meaning is emphasized with multiple examples of descriptive language and imagery that tugs at the reader's heart strings and allows the reader to reflect on their own childhood memories.

Rodriguez employs specific details and strong imagery to make his point clear.

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2. The purpose of the piece is clearly to engage the reader's memory and create a childhood feel that takes the reader back to their youth. The many metaphors emphasize the lighthearted experiences that many readers can relate to. The work is a call to action. It forces the reader to reevaluate their priorities and life goals.

Questions on Writing Strategy

1. Rodriguez begins his essay like this because it reels in the audience's attention with a shocking and harsh statement. It also makes the reader aware of how controversial and significant the topic is. We assume that the speaker really did commit a crime and that he is not qualified for his job as a player. We begin to question this when he explains the amount of times that she had to steal home, leading the reader to start thinking about the ethics and morality behind his decision.

2. The tone throughout Rodriguez's essay is factual and justifying. This is because he explains the truth about the situation and why he did what he did, asserting that his decision to steal home was the only ethical choice. Rodriguez avoids sentimentality by not overusing pathos. His essay is more revolved around logos to justify her actions. "Every morning I asked my coach if I could use my ability to help the team." This shows Rodriguez's logic as he describes his coach's reluctance to let him steal home, questioning the morality of his decisions. Instead of using emotional appeals to persuade the audience into sentimentality, he uses logic and reasoning to gain the reader's understanding.

Style Paragraph

Rodriguez's essay uses strong emotional appeal to persuade his audience about his choice to steal home. The varied sentence types builds up the anticipation to his main point that stealing home was his most ethical decision. The diction creates a lighthearted tone and allows

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the reader to maintain their childhood feelings even when grappling with such an important ethical decision. The balance Rodriguez creates between his mature topic and his mild language makes the piece digestible for all readers young and old. Rodriguez handles a bold topic with care and utilizes relatable stories and figurative language to press his point.

Chosen Reading

Lloyd Christmas - *Pet Store*

Rhetorical Precis

In the magazine article, "Pet Store" (1994), Lloyd Christmas states that people with ethnic backgrounds have conflicting feelings for being in two different cultures. Christmas does this by sharing his own personal experience as a teen, when his mother took him to a pet store, which quickly turned into an embarrassing situation. Christmas shares his embarrassing experience in order to illustrate that people of a different cultural background should accept their differences from American society because nothing can change them from being of a different race. Christmas published this essay mainly for adolescents of ethnic backgrounds who have trouble forming their identities.

Personal Response

Lloyd Christmas's essay is an experience that I can understand greatly, being of ethnic background. He was very effective in connecting to the audience as she understands the struggles of being a "different" adolescent in a prejudiced American society. His purpose becomes a very important concept and topic for ethnic adolescents as it shows us that we shouldn't just avoid or cover up our cultural background just to please society. We should

accept our differences and respect our culture and others. Christmas's essay reached out to me,

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almost as he was only talking to me, making it very effective for her audience of teens from different cultures.

Storytelling Essay (*essay type*) - **Underwater Basket Weaving** (*essay topic*)

The Transition (*essay title*)

I have been an underwater basket weaver for the majority of my life, starting at age four. It's one of the most consistent things I have ever done. When I was four, I started weaving at a particular pool (we'll call it Pool A) and stayed there for about five to six years. The season would always start in the fall like school. My mother always disliked this pool as she felt the instructors were prejudiced and racist towards me. She told me that she always felt guilty to drop me off because of the treatment that I was given. Of course as a kid, I didn't really understand that type of discrimination and desired to stay because all of my friends I made weaved there.

The beginning of my fifth grade year began in August and dance was just around the corner. My mother insisted on visiting another pool in town (we'll call this one Pool B) and I agreed to go. The basket weaving instructor at Pool B greeted us kindly and told us about the programs offered. After some thought, we decided to give it a try, but I would be simultaneously enrolled at both pools just in case one of them fell through. Funny enough, I learned later that the two pools had an unspoken drama with each other because of a past history. I never told my Pool A friends that I weaved at Pool B because I was afraid they would push me out for the betrayal.

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My first day at Pool B, I was incredibly nervous because of the new environment. The first class I took at Studio B was Cross Weave and the instructor introduced me to the other long-time weavers and asked me “What pool did you come from?” I shyly replied, “Pool A.” I felt the judging and glaring eyes fall upon me, but the instructor still treated me kindly. Throughout the entire class, everyone began treating me very nicely and differently from the treatment I had before. At the time, I still couldn’t detect the discrimination at Pool A, but I knew for sure that I wanted to weave at Pool B for the rest of my underwater basket weaving career.

As the year went on, I kept the secret of me going to both pools and slowly began to love pool B, especially in the extended weave class. Nearing the end of the year, competition season was starting, meaning multiple practices for both pools. One day, I told one of my closest friends at Pool A that I was attending Pool B and reminded her that it needed to be kept secret. She betrayed me days after, informing the Weaving instructor that I was going to move to Pool B while we were in cross weaving class. I felt so guilty and also so betrayed by this friend, and motivated me even more to weave at Pool B and forget Pool A.

The following year, I completely converted to Pool B where I made new friends who were genuine and the instructors that actually cared about me. My mom told me years later that when I transitioned over to Pool B, she had a peace of mind and didn’t worry about me as much. Her decision to switch pools impacted my underwater basket weaving career, which ultimately changed my life and how I live. At the time, I disliked the change and prolonged transition, but I eventually came to trust that “mother knows best.”

Word Count: 588 (*don’t forget the word count for the essay*)